

## ANNUAL REPORT 2012

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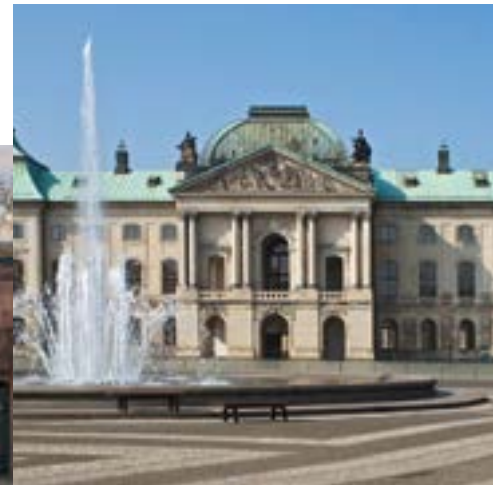
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## FOREWORD

### Preserve and transform

Over the course of its long history, the Staatliche Kunstsammlungen Dresden has undergone several transformations before becoming what it is today: one of the most important museum associations in Europe. Its evolution process saw the collections of the Kunstammer, or “cabinet of art” and the royal armouries of the 16th century undergo a period of great expansion and diversification under the reign of August the Strong and his son August III in the 18th century, followed by the emergence of the modern public museum in the 19th and 20th century and, most recently, a period of sudden and rapid expansion after 1990 in the resurrected heart of the regional capital, with its many monuments, including the Zwinger, the Sempgalerie, the Albertinum, the Japanisches Palais, and the Residenzschloss. In 2010, the Staatliche Ethnographische Sammlungen Sachsen became the newest addition to the Staatliche Kunstsammlungen. This development marks a further enrichment of our umbrella institution, primarily in terms of its scope, as it not only opens itself up to the cultures of the world, but also expands to encompass new locations in Leipzig, Dresden, and Herrnhut. And by doing so, the Staatliche Kunstsammlungen Dresden also opens itself up to the new tasks and challenges that the preservation and display of ethnographic collections entail.

To accomplish its mission, the Staatliche Kunstsammlungen will, in coming years, continue to evolve and change – indeed in many areas this change is not merely a matter

of course, it is essential. Being able to make a contribution to this process of development is one of the greatest and most rewarding tasks for any museum professional and, since my appointment as Director-General of the Staatliche Kunstsammlungen in May 2012, I am proud and privileged to be in a position to do exactly that with a team of such excellent and dedicated staff around me.

Museums form connections: between works, between scholars, between people. A museum thrives on the visitors that flock to its doors and who explore the works inside – whether they are treasured objects that they have seen before or new ones they are encountering for the first time. The museum thrives on the conversation that its collection displays and temporary exhibitions inspire; it thrives on the open dialogue with the public – a public that is ever more nuanced and diverse in terms of age, ethnic background, education, and nationality and which comes to the museum in search of insight and inspiration, in search of fresh ideas and answers to a new set of contemporary questions. The museum thrives by nurturing our critical appreciation of the works. It therefore stands to reason that if it is to thrive successfully, the museum must convey the often extremely specialized research conducted behind the scenes that is so crucial to its development in a clear and concise way for everyone to grasp.

The following pages are both a recap of the major events and developments of 2012 and an outlook on our forthcoming prospects.

Hartwig Fischer  
Director-General of the Staatliche Kunstsammlungen  
Dresden

In focus



Prof. Dr. Bernhard Maaz, Director of the Gemäldegalerie Alte Meister, Gerlind Rößler, Dr. Matthias Rößler, Saxon Landtag President, Mirka Hoof, Joachim Hoof, CEO of Ostsächsische Sparkasse Dresden, Elena Valensise, Helma Orosz, Mayor, Dr. Andreas Henning, curator of the exhibition, Takeshi Nakane, Japanese ambassador, Veronika Tillich, Stanislaw Tillich, Minister-President, Dr. Hartwig Fischer, Director-General of the Staatliche Kunstsammlungen Dresden, Apostolic Nuncio to Germany, Archbishop Jean-Claude Pérois, standing in front of the "Sistine Madonna" in the Gemäldegalerie Alte Meister



## A CELEBRATION FOR THE MOST BEAUTIFUL WOMAN IN THE WORLD: 500 YEARS OF THE "SISTINE MADONNA"

In the summer of 1512, Pope Julius II commissioned Raphael to paint an altarpiece for the basilica of the monastery of San Sisto in Piacenza. What the master Raphael then went on to produce was nothing less than one of the most beautiful and important works of art of the High Renaissance and one of the most famous paintings in the world today: the "Sistine Madonna". But despite its breath-taking artistic quality, for about the first 250 years of its existence it remained largely unknown. It was only when it was brought to Dresden, after lengthy negotiations initiated by August III, that Raphael's Madonna entered its second, public phase of its history that would make the Virgin and her two mischievous cherubic companions famous around the world. For the Staatliche Kunstsammlungen Dresden (SKD), the painting is a jewel in the crown of its collection and has come to symbolize the quality and international renown of the Gemäldegalerie Alte Meister as a whole.

It is entirely befitting then that this most singular work of art was honoured on the 500th anniversary of its creation last year in a major exhibition (Gemäldegalerie Alte Meister, 26 May to 26 August 2012). The "Sistine Madonna" left her traditional place on the first floor of the Semper Building and was put on display in the Gobelinsaal on the ground floor. However, this change of scene and manner

of presentation were not the only reasons why the painting proved a radiant spectacle. Several other factors played a part, including a different glass and a new frame, built especially for the occasion. The new pane, which does not produce the slight green tint of ordinary glass, grants the viewer a more genuine and clearer view of the Madonna. This new, fresher visual experience is heightened by the new frame. It replaces the previous neo-Renaissance frame that had bordered the painting since 1956.

The aim of the exhibition was to show the renowned cult image within the broader context of the history of its creation, display, and reception. The exhibition brought together more than 250 exhibits, including such high-profile loans as the "Donna Velata" (ca. 1512/13) from the Palatine Gallery in Florence, the "Garvagh Madonna" (ca. 1510) from the National Gallery in London, and a cartoon for a section of the fresco "The Expulsion of Heliodorus from the Temple" (ca. 1512) from the Pinacoteca Vaticana. Added to these were many other masterpieces of the Italian Renaissance, such as the drawing "Maria in the Mandorla with Apostles and Pope Sixtus IV (Kneeling)" from the Albertina in Vienna, as well as a Madonna by Filippino Lippi (ca. 1475) from the Szépművészeti Museum in Budapest. The first chapter of the exhibition thus documented how the "Sistine Madonna" fitted in with other works from Raphael's Roman period and with those of his contemporaries.

The second chapter took an in-depth look at the painting's acquisition by August III. It took two years of protracted negotiations before the Saxon elector was finally able to purchase the "Sistine Madonna" for the Dresden collection in 1754. His legendary remark upon the painting's

211,428 visitors were recorded in the exhibition



»Donna Velata«, 1512/13, Raphael



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arrival (“Make way for the great Raphael!”) became the subject of a pastel drawing (1855/59) of the same name by Adolph Menzel, which was also on show in the exhibition. These works of art were enriched by several previously unshown documents from the Sächsisches Hauptstaatsarchiv (state archives) in Dresden, the Biblioteca Passerini Landi, and the Archivio Gulieri in Piacenza, which document the wrangling that preceded this historic purchase.

The third section of the exhibition traced the extraordinary popularity of the painting and its place in the public consciousness. Active interest in the “Sistine Madonna” took off around 1800, in literature, the decorative arts, in music and later in photography. At the same time, the painting was increasingly copied and re-rendered in contemporary works on canvas and reproductive prints, with Friedrich Bury’s painting “Princess Auguste Copying the Sistine Madonna” (ca. 1808/09) from Museum Schloss Wilhelmshöhe in Kassel serving as a particularly striking point in case. For curators, there was no shortage of evidence demonstrating the growing popularity of the “Sistine Madonna” as a pictorial subject. Various found in magazines, embroidery pictures, advertisements, caricatures, and poetry albums, the image came to occupy a space in everyday life during the Biedermeier era and the German empire. In the 20th century, Raphael’s cult image became the stuff of legend as a result of its transportation to Russia in 1945, and the tale surrounding its rescue by Soviet troops. This is reflected in the picture “The Rescue of the Madonna” (1984/85) by Mikhail Kornetsky, which was on loan from the Latvian National Museum of Art in Riga.

In all this one should, however, not overlook the fact that the image of the Madonna and Infant was not the only subject in the painting to gain international fame. Just as popular are her companions: the two, at times dreamily melancholic, at times cheekily ironic cherubs at the very bottom of the picture. And even if their precise meaning for the overall composition remains vigorously disputed among experts, they nevertheless enjoy worldwide fame on their own. Removed from their original context, they adorn all manner of everyday objects and, in doing so, they effortlessly bridge the gap between high and low art, kitsch and commercialism. It was precisely this aspect of everyday culture that became the focal point of the fourth and final chapter – “The Myth of the Sistine Madonna” – which vividly demonstrated the extent to which Raphael’s 500 year-old image is firmly embedded in the visual discourse of the present day. This point was all the more emphasized in the special-edition postage stamp “500 Years of the Sistine Madonna”, released in February 2012 by the Federal Ministry of Finance together with the Vatican.

The “Sistine Madonna” continues to inspire contemporary artists today, as was demonstrated by a work by Katharina Gaenssler, on display for the course of the exhibition. The artist was invited to fill the blank space where Raphael’s painting traditionally hangs. For the installation, she had a Gobelins tapestry produced especially for Dresden, featuring a perspective depiction of the enfilade of galleries with Raphael’s painting as the central vanishing point. In a process lasting several days, the artist photographed her subject in thousands of detailed photographs



“The Rescue of the Madonna”,  
1984/85, Mikhail Kornetzky



More than 250 works were on show



Prof. Dr. Bernhard Maaz, Director of the  
Gemäldegalerie Alte Meister, greets  
the 150,000th visitor to the exhibition



and then pieced them together again to form an oversized digital collage. This collage formed the basis for her final work that, once hung, spanned the entire wall and which, with an ironic undercurrent, questioned the relationship between original and reproduction.

The exhibition was accompanied by an extensive programme of events that included special guided tours for various target groups, workshops, and holiday programmes. Two lecture series were also presented to the public, the first held in cooperation with the Catholic Academy of the Diocese of Dresden-Meissen and the Evangelical Lutheran Church, and the second held together with the Institute of Art and Music at the Technische Universität of Dresden, which featured speakers from the Istituto Italiano di Cultura (Berlin), the TU Dresden's Centre of Italian Studies, and the Volkshochschule Dresden (adult education centre Dresden). A range of educational materials, tailored to suit a variety of ages, was offered for use by kindergartens and schools. Beside these art-education programmes, a lavishly illustrated catalogue, audio guides, and apps for Android and iOS mobile devices gave visitors the added opportunity to access analogue and digital background information whenever they wanted.

Unsurprisingly, public response was enthusiastic, and the exhibition attracted more than 150,000 visitors by the first week of August, several weeks before its end. High visitor demand remained unbroken and started on 25 May 2012 with the 700 special guests who attended the opening. Starting and ending with festive Renaissance music, the opening ceremony got under way in the courtyard of

the Albertinum. Director-General Dr. Hartwig Fischer and Prof. Dr. Bernhard Maaz, Director of the Gemäldegalerie Alte Meister, welcomed the guests and thanked the lenders, before the Minister-President of Saxony, Stanislaw Tillich, and Joachim Hoof, CEO of the Ostsächsische Sparkasse Dresden, the exhibition's principal sponsor, addressed the assembled audience. After the speeches, Dr. Andreas Henning, the exhibition's curator, outlined the concept behind the exhibition, before the poet and author Jan Wagner delivered the keynote address. The subsequent group tour through the exhibition marked the culmination of the opening.

It was the prelude to an unforgettable three months, in which special guests and visitors from Dresden and all over the world joined together to celebrate the "Sistine Madonna", thus demonstrating the immense importance that this unique work of art has for the city of Dresden, its inhabitants, and the SKD. Emotional pathos, devotion, rationed scholarly and art-historical interest, and sheer fascination: these are just some of the many sensations that the "Sistine Madonna" has triggered in the millions of people who have viewed it over the last 500 years. The SKD will make every effort to ensure that such responses will continue to be aroused for the next 500.

Installation view of the exhibition  
in the Kunsthalle im Lipsiusbau



Dr. Konstanze Rudert,  
curator of the exhibition



## ART WANTS CRITICISM

*In the Network of Modernism. Kirchner, Braque, Kandinsky, Klee ... Richter, Bacon, Altenbourg and Their Critic Will Grohmann*

He was one of the central figures of the German art world: the critic, art historian, publicist, art collector, and curator Will Grohmann. Born in 1887 in Bautzen, Grohmann spent most of his career in Dresden, until he moved to West Berlin in 1947, where he died in 1968. For over five decades he decisively shaped the critical reception of such major artistic movements as Die Brücke, Bauhaus, and Art Informel. Anyone studying the work of artists such as Kandinsky, Kirchner, and Klee, inevitably encounters the name Will Grohmann and many of his reviews, monographs, catalogues raisonné remain standard works of art history today.

However, Grohmann did not merely review art, he formed intense bonds with the artists that made it. Many, such as Wassily Kandinsky, Paul Klee, and Lasar Segall, were close friends of his, while others he helped achieve their artistic breakthrough, most notably Gerhard Richter. In many cases, he maintained ties with the artists for a lifetime, following their careers as they developed, and acted as an intermediary, facilitating the accession of their artworks in museum and private collections. Herein perhaps lay the secret of his influence and success: in his personal involvement and close association with the artists and their work.

The scholarly investigation and assessment of this wide-reaching network of personal contacts was the object of a research project that lasted several years. It was an initiative of the Berlin-based Ferdinand Möller Foundation and was headed by the curator Dr. Konstanze Rudert, who worked on it intensively from 2008. Dr. Konstanze Rudert made an extensive study of Grohmann's large legacy of manuscripts, archived at the Staatsgalerie Stuttgart. Her work included the evaluation of some 80 000 documents, including his correspondence with over 2500 correspondents, which then formed the scholarly basis for the exhibition concept.

The subsequent exhibition "In the Network of Modernism. Kirchner, Braque, Kandinsky, Klee ... Richter, Bacon, Altenbourg and Their Critic Will Grohmann" (27 September 2012 to 6 January 2013, Kunsthalle im Lipsiusbau) was sponsored by the Ernst von Siemens Kunststiftung, the Federal Cultural Foundation, and the Kulturstiftung der Länder.

It brought together some 200 paintings, sculptures, prints, and photographs by scores of famous artists with whom Will Grohmann was connected. Among the art featured were works by Segall, Kirchner, Klee, Kandinsky, Feininger, Jawlensky, Schmidt-Rottluff, Schlemmer, Baumeister, Moore, Bacon, Hartung, Nay, Bill, Wols, and Richter. The diversity of featured artists was made possible by significant loans from museum and private collections from Europe and North and South America. Many of them went on show in Dresden for the first time since their loss to the city as a consequence of the National Socialists' "Degenerate Art" campaign.

At the opening: Director-General Dr. Hartwig Fischer and Minister of State Prof. Dr. Dr. Baroness Sabine von Schorlemer in conversation with Thomas Früh, Department Head and Undersecretary for Art, Saxon State Ministry for Science and the Arts.



The Lipsius Vibes party also attracted many young visitors to the exhibition.



The exhibition was thematically divided according to core areas in Grohmann's activities: such as his critical involvement with Die Brücke or his ties with the Bauhaus. A whole section was dedicated to his commitment to and critical promotion of abstract art. Another section dealt decidedly with Grohmann's work during the Nazi period, when, to some extent, he cooperated with the regime, while simultaneously continuing to lend his private support to his artist friends, in particular as regards his connections to the international art market. During the Nazi dictatorship he was adamant not to allow his wide-reaching connections to be severed, despite the severe conditions imposed on the art world at the time.

By leveraging such contacts, he was able to co-found and co-curate the first Allgemeine Deutsche Kunstausstellung (or "General German Art Exhibition") in Dresden in as early as 1946, when artists previously branded as "degenerated" were able to place their works on public display for the first time since before the war. In the show at the Kunsthalle im Lipsiusbau, an entire section was dedicated to this landmark exhibition, while another focussed on Will Grohmann's significant involvement in documenta I, II, and III. The SKD exhibition thus clearly revealed the enormous influence that Will Grohmann also had on how modern art was received after the war.

The diversity of the artworks in the exhibition gave visitors an idea of the sheer scale of Grohmann's network of contacts in modern art. A particular challenge that curators faced was how to present the complexity of his relationships and his interdependencies. To this end, a compre-

hensive, interactive multimedia concept was developed in collaboration with the department of media computer science in media and the department of art history at the Technische Universität and the department of geoinformatics at the Hochschule für Technik and Wirtschaft, both in Dresden. Multimedia workstations equipped with multi-touch surfaces granted visitors access

to background information on the displayed works of art. The multimedia applications also allowed visitors to call up documents on demand, as well as audio and video material held in the Will Grohmann archive. The stations also featured an animated 3D reconstruction of each of the individual galleries in the Allgemeine Deutsche Kunstausstellung, which gave a vivid impression of the original hang for the first time.

This range of retrievable information available on demand made it possible for visitors to delve into the world of Will Grohmann and "his" artists at their own leisure to satisfy their own information needs. On top of these virtual simulations, a recreation of Café Zuntz was installed in the Lipsiusbau, as a tribute to the legendary historical café on Prager Strasse which was a meeting place for artists in the 1920s.

The exhibition and its carefully prepared content thus managed to revive a significant chapter in German cultural history. This fact was repeatedly acknowledged by the Saxon Minister of State for Science and the Arts, Prof. Dr. Dr. Baroness Sabine von Schorlemer, the Director-General of the Staatliche Kunstsammlungen Dresden (SKD), Dr. Hartwig Fischer, and the Artistic Director of the

On multimedia stations featuring multi-touch operating surfaces, visitors could call up ...



... information on the art



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Kulturstiftung der Länder, Hortensia Völckers, in their speeches during the opening, which began with a ceremony in the courtyard of the Albertinum. The speakers described Will Grohmann as a fervent advocate of modern art and emphasized the impact of his work on several generations of avant-garde artists in Germany. The curator Dr. Konstanze Rudert explained the concept behind the exhibition and offered listeners a glimpse into the elaborate research that had gone into it. Her research also formed the basis for an international colloquium that lay at the heart of an extensive programme of accompanying events, drawn up by the creators of the exhibition. The colloquium bore a direct relation to the current debate surrounding the role of contemporary art criticism and was an opportunity for numerous internationally renowned scholars, experts, and critics to enter into a lively discussion and exchange of ideas. During the exhibition's entire run, numerous readings, concerts, lectures, panel discussions, and screenings were offered, in addition to specially targeted guided tours and workshops. In short, all facets of the "Will Grohmann network" were outlined and brought to life.

For the SKD, this exhibition presented the unique opportunity to make an important contribution to the art-historical reappraisal of an eventful epoch in art, using, as a basis, the life's work of an outstanding personality in 20th century art scholarship. At the same time, the exhibition also reflected the disjuncture in the SKD's own collection history. The first Allgemeine Deutsche Kunstausstellung may have been held in Dresden in 1946, but SKD's holdings never fully recovered from the gaps that the

"Degenerate Art" campaign had wrought in them. With its scores of outstanding loans, the exhibition not only traced the influential work of Will Grohmann but simultaneously highlighted the history of the city of Dresden and its role as a centre for the arts. By doing so, it also drew attention to the history of the SKD. The combined result was a unique panorama of historical connections and a view of art history populated by an array of lively figures and their diverse shifting fates. The scholarly appraisal of this panorama did not come to a halt with the dismantling of the exhibition. The research project on Will Grohmann is still ongoing, thanks to support from the Ferdinand Möller Foundation. The project will conclude with the publication of a comprehensive biography of the great critic, due for release in 2014.

After extensive renovations, the  
Völkerkundemuseum Herrnhut ...



... was reopened with representatives from the Moravian Church, the Saxon State Minister Prof. Dr. Dr. Baroness Sabine von Schorlemer, Dr. Claus Deimel and Stephan Augustin, Director of the Völkerkundemuseum Herrnhut



View of the newly organised permanent exhibition



## FROM HERRNHUT TO THE WORLD: THE NEW VÖLKERKUNDEMUSEUM UNVEILED

It is the smallest museum within the Staatliche Kunstsammlungen Dresden but since it was founded in 1878 the Völkerkundemuseum Herrnhut has boasted a collection of international standing. One of a small number of missionary museums in the world, it is closely tied to the Moravian church. Most of the 6500 items in its collection were acquired by missionaries from the church who brought souvenirs and gifts back to Herrnhut in the 18th and 19th centuries, and also began to systematically collect ethnographical objects and documents. Thus, the museum is a place where visitors can delve into the worlds of ethnic groups from around the globe, and simultaneously serves as a record of the history and distribution of the Herrnhut missions.

To do justice to both aspects of the museum's work in line with modern standards and to ensure that its collection is properly conserved for the future, extensive building measures were required, which came to a close with the reopening of the Völkerkundemuseum on 26 March 2012.

The opening ceremony was attended by the director of the Staatliche Ethnographische Sammlungen Sachsen Dr. Claus Deimel, as well as the Saxon State Minister for Science and the Arts Prof. Dr. Dr. Baroness Sabine von Schorlemer, and representatives from the Moravian church.

The permanent exhibition has been partially reorganised and takes visitors on a journey through the cultural history of the world, from the Inuit to the African-American slaves who lived on the Caribbean Virgin Islands, from the native Indian tribes of Nicaragua and Surinam to the African peoples that once inhabited the regions of modern-day Tanzania and South Africa – the most diverse cultures are represented in Herrnhut. In just a few steps visitors can enter the world of Buddhism and the Lamaist traditions of Ladakh (West Tibet) or discover the lived realities of the Australian Aborigines. An outstanding highlight of this panorama of global cultures is the furnishings from a yurt-shaped temple of the Kalmyks, a people who migrated to southern Russia from Mongolia. Rarely found on this scale and so well preserved, they are an invaluable addition to the collection.

A new feature of the permanent exhibition is the collection of ethnographical objects that were amassed by Captain James Cook (1728–1779) on his travels. Shortly after the famous seafarer's third voyage these objects came into the possession of the Moravian Church in Herrnhut, and after years in storage are now on display to the public once again.

The diversity of the collection at the Völkerkundemuseum Herrnhut impressively demonstrates the international and intercultural reach of the Moravian missionaries. Since the restructuring of the museum, it has strengthened its position as a leader in ethnographical research in the state of Saxony. The museum aims to provide further impetus for intercultural dialogue and research on non-Western cultures in the future too.

In the Paraderäume (State Apartments): Minister of State Prof. Dr. Dr. Baroness Sabine von Schorlemer, Dr. Jelena Ju. Gagarina, and Prof. Dr. Dirk Syndram listening to the speeches in the first row at the opening



Entrance to the exhibition...



## ART TREASURES BETWEEN ORIENT AND OCCIDENT: THE MOSCOW KREMLIN TAKES UP TEMPORARY RESIDENCY IN DRESDEN

From 1 December 2012 to 4 March 2013, the Residenzschloss was host to a very special guest: the Moscow Kremlin Museums, which presented a high-profile selection of treasures from the Russian Imperial Court. The exhibition at the Grünes Gewölbe was thus an impressive response to the SKD's own exhibition from 2006, "The Cabinet of Jewels of August the Strong", which went on show in Moscow. As such, the Moscow Kremlin Museums were continuing a lively and ongoing process of German-Russian cultural dialogue that has roots dating back centuries and which has led to the realization of a string of successful collaborative projects with the Staatliche Kunstsammlungen Dresden (SKD) in the recent past. Similar noteworthy exhibitions in this vein have included "From Friedrich to Dix – German Painting from Dresden's Galerie Neue Meister" at the Hermitage in St. Petersburg (2008) and the research project "Art transfer – research project on German-Russian cultural relations since the 17th century", which drew to a close in 2009.

"Between Orient and Occident. Treasures of the Kremlin from Ivan the Terrible to Peter the Great" was very much conceived and presented as a demonstration of cultural ties, not merely because it was held as part of the bilateral "Year of Russia in Germany" 2012/2013. The exhibition

was installed at the Residenzschloss, in the Paraderäumen (State Apartments), still in their raw, pre-furbished state. The proximity to the adjoining Türkische Cammer was also reflected in the exhibition design and presentation. Staging the exhibition at this location meant it was perfectly integrated into the permanent display of the Dresden collections at the Residenzschloss.

The special exhibition used 140 remarkable exhibits to create an impressive survey of the rich cultural influences that shaped life at the Moscow Tsar's court from the reign of Tsar Ivan the Terrible (1530–1584) up to that of Peter the Great (1672–1725). The exhibition clearly illustrated that Tsarist Russia in the 16th to 18th century did not seal itself off from its neighbours in a cultural sense at least, but was engaged in an active process of exchange, absorbing Western and Oriental influences and combining them with its own artistic traditions. Spread over an exhibition space some 700 m<sup>2</sup> in size, the show featured brilliant examples of European goldsmithing, Turkish and Persian ceremonial weapons, precious jewellery, vessels, and garments, as well as objects fashioned by the Kremlin workshops that bore visible signs of foreign design influences – including works by the famous master Nikita Davydov. Through the array of materials used and their rich ornamentation, the objects presented the imperial treasury of the Kremlin as a great melting pot of cultures. The loans from Moscow were enriched by objects from the Dresden Kupferstich-Kabinett and the Rüstkammer, as well as further loans from the Saxon State and University Library of Dresden and the Herzog August Bibliothek Wolfenbüttel.

... the Tsar's collection, regally presented in the Residenzschloss

Gerhard Richter, 1966



The exhibition opening also reflected the close cultural relations that have grown over time between the two nations. It was attended by several special guests of honour, including the ambassador of the Russian Federation, Vladimir M. Grinin, and the Director of the Kremlin Museums, Dr. Jelena Ju. Gagarina. After the official greeting from the Director-General of the SKD, Dr. Hartwig Fischer, and the Saxon State Minister for Science and the Arts, Prof. Dr. Dr. Baroness Sabine von Schorlemer, their Russian colleagues addressed the 500 invited guests and expressed their appreciation of the exhibition as a special sign of the friendship between Dresden and Moscow. They were followed by Nikolay Tokarev, president of Transneft, main sponsor of the exhibition. Finally, the Director of the Grünes Gewölbe and the Rüstkammer, Prof. Dr. Dirk Syndram, presented an overview of the exhibition concept on behalf of its curator Dr. Ulrike Weinhöhl. The ceremonial opening ended as it began: with a performance of traditional Russian liturgical chants, performed by the male choir of the Chapel of the Senat and Synod of St. Petersburg.

For the SKD, the exhibition and its official opening was an outstanding and unique moment in the long history of close ties with Russia, which we hope will continue to prosper in future.

## GERHARD RICHTER: ATLAS

On 9 February 2012 Gerhard Richter turned 80 years old. The Staatliche Kunstsammlungen Dresden (SKD) celebrated the occasion with a singular and very intimate exhibition: Gerhard Richter – ATLAS. Under the direction of Dr. Dietmar Elger and in collaboration with the Lenbachhaus München, the Gerhard Richter Archive presented ATLAS, the exceptional Dresden artist's most famous ongoing work. ATLAS plays a prominent role in Gerhard Richter's oeuvre. It provides the basis for many of his paintings, although it is also a large-scale artwork in its own right.

For over five decades, Gerhard Richter has constantly been revising and augmenting ATLAS. After 1964 he started storing photographs and images he had collected in drawers and portfolios. In 1967 Richter began to sift through the material and sort it into categories, placing individual photos, sketches, and reproductions into thematic groupings and then gluing them onto cardboard. Over time the intrinsic artistic quality of these collections became increasingly evident. The result of this process was displayed at the exhibition in Dresden, featuring a total of 783 framed panels with more than 8,000 individual motifs.

Today, ATLAS can be seen as a densely layered document of Gerhard Richter's artistic work; an accompaniment, commentary, extension, and questioning of his entire oeuvre. In his continuous dedication to ATLAS, Richter reflects not only on his own work, but also on the world of everyday images that he himself has photographically

A total of 21,635 guests visited the exhibition



documented by the thousands. The material on display in the exhibition was divided according to ATLAS' broad thematic categories. Panels 1 to 15 primarily contained photographs from private family albums, newspapers, magazines, advertising brochures, and calendars. The following panels 30 to 41 showed an array of portraits of historical figures taken from an encyclopedia, which served as the basis for the work "48 Portraits" – Gerhard Richter's contribution to the 36th Venice Biennale. The third section, panels 89 to 105, offered deeper insight into Richter's artistic process: They showed photographs from 1970 of the texture of freshly mixed paint. These photographs served as the basis for the large-scale paintings Richter created by projecting their abstract patterns onto enormous canvases. An example of this kind of painting, "Gelber Strich auf Rot" (1980), was also included in the exhibition.

The panels in the fourth and sixth sections, 135 to 217 and 299 to 496, were dedicated to landscape photographs. These photographs held great meaning for Gerhard Richter and appear again and again, for example in the two paintings "Seestück (See-See)" (1970). The landscape theme was interrupted by the fifth section in panels 218 to 252, which showed Richter's sketches of imagined exhibition rooms for the ideal presentation of his work. The exhibition's two final sections, panels 470 to 479 and 647 to 655,

pertained to two of Gerhard Richter's specific artistic projects: the RAF (Red Army Faction) series and the large-scale commission for the entrance to the Reichstag in Berlin. While the latter is represented in ATLAS primarily through Richter's preliminary sketches, the panels dedi-

cated to the RAF bear comparison to his most famous paintings as artworks in their own right.

The exhibition was supplemented by archival material, some of which was made available to the public for the first time. This included letters, posters, and invitation cards from the 1960s, chronicling Richter's artistic development. In addition, Gerhard Richter's only artistic film, "Volker Bradke" (1966), was screened in its own room.

The exhibition's variety of topics and the wealth of images offered a special, intimate glimpse into the creative and intellectual processes of one of the most important artists of our time. It was an honour and a pleasure for the SKD to welcome Gerhard Richter himself to the opening in the Albertinum. After opening remarks by Prof. Dirk Syndram, Acting Director-General of the SKD, and Prof. Helmut Friedel, director of the Lenbachhaus München, the writer Julia Franck gave the keynote speech at the artist's personal request. The exhibition and the opening were unforgettable highlights in the enduring relationship that has developed between Gerhard Richter and the major museums of his hometown.





## THE KUPFERSTICH-KABINETT AND CONTEMPORARY ARTISTS: GERT AND UWE TOBIAS IN DRESDEN

The Kupferstich-Kabinett undertook an unusual experiment in 2012 with the exhibition “Gert & Uwe Tobias – Dresden Paraphrases”. Initiated by the conservator and curator Dr. Michael Hering, the twin brothers Gert and Uwe Tobias (\*1973) were invited to Dresden to draw inspiration for their own artistic work from the collection of prints and drawings which encompasses over 500,000 works on paper. From this extensive range of source material, the artists and the curator selected four groups of artworks created between the 15th and 20th centuries, which they personally felt could be particularly well reflected in their own contemporary art. From the 15th century, they chose copper engravings by the Master of the Playing Cards. Next in line were the Italian chiaroscuro woodcuts by Uga da Carpi and Antonio Zanetti from the 16th and 18th centuries, as well as the albums of chinoiserie etchings, also from the 18th century. An interesting contrast was provided by the last group to be explored – the monochrome “Tafelwerk” (cardboard panels) by Herrmann Glöckner from the 1930s.

This intense period of work resulted in the Dresden Paraphrases – large-format, colour woodcuts and unconventional typewriter drawings in which motifs from the selected works of graphic art are combined with Gert and Uwe Tobias’ own cosmos of perceptions and means of representation to create new visual worlds. Unlike copies

or quotes, these paraphrases are original creations that evolved equally from the historical models and their contemporary interpretation. The collaboration provided a unique opportunity for the Kupferstich-Kabinett to rediscover its own collections through the lens of contemporary art and to investigate correlations with current artistic figures and styles in an unconventional manner. The exhibition, which was held from 22 June to 17 September 2012 at the Residenzschloss, allowed visitors to identify these multi-faceted and richly nuanced references and links between motifs and content themselves, and to gain insight into the artistic world of the Tobias brothers through personal associations.

The exhibition opening took place in the Kleiner Schlosshof (small inner courtyard). It was attended by the artists, and the director of the Kupferstich-Kabinett Prof. Dr. Bernhard Maaz who welcomed the guests. Afterwards, the curator of the exhibition Michael Hering introduced the concept and development of the exhibition content, and the closing speech was given by Dr. Michael Diers, professor of History of Art at Humboldt-Universität in Berlin. When the exhibition at the Residenzschloss came to a close, the Dresden Paraphrases were shown at the gallery Contemporary Fine Arts in Berlin. This extraordinary exhibition clearly demonstrates that modern museum work does not have to be limited to collecting, conserving, researching and presenting – it can also have a direct influence on current artistic processes and with the weight of its institutional historicity can become a vital focal point of contemporary discourse on art.

The changing  
face of an  
institution



Previous page: mummy mask of a woman, 1st c. AD painted stucco, Skulpturensammlung

Minister of State Prof. Dr. Dr. Baroness Sabine von Schorlemer congratulates the new Director-General on his inauguration



Dr. Hartwig Fischer in an interview with journalist Birgit Grimm, Sächsische Zeitung



Dirk Burghardt, Managing Director of the Staatliche Kunstsammlungen Dresden (right), and Dr. Hartwig Fischer on the podium at the press conference introducing the new Director-General



## TASKS – CURRENT AND PENDING

### By Hartwig Fischer

Development and transformation: processes that sound easy enough but which actually entail a great deal. These processes primarily apply to the secure housing of our collections in buildings that meet today's demands and which allow us to satisfy the requirements placed on us by a growing number of visitors and the expectations they bring with them. Along with the Frauenkirche, the Residenzschloss is one of the most important monuments in Dresden; it is also the site of four of the region's most important museums. While its exterior has now been rebuilt almost in its entirety, the building's interiors are only half-completed. The Grünes Gewölbe and the Kupferstich-Kabinett, both collections of world-renown, have already reoccupied respective sections of the building, in a move that was greeted by much enthusiasm. However, the rooms for the Rüstkammer and its unparalleled collection of ceremonial armour, ornamental weapons, and costumes are yet to be created. The Türckische Cammer, which opened in 2010, and the recently opened Riesensaal provide a foretaste of things to come. The throngs of visitors flocking to these rooms remain undiminished. They are a clear sign of the site's rich potential for the Free State of Saxony, which has again demonstrated its competence through the work of the Staatsbetrieb Sächsisches Immobilien- und Baumanagement, the authority responsible for the construction management of state property. Over the next few years, we hope to make swift progress in building on the enormous achievements of the recent past. The Residenzschloss is on the verge of becoming one of

the great museum sites in Europe; its completion is eagerly anticipated, not merely by the people of Dresden or of Saxony, but by visitors from all over the world. In response to the proposal put forward by Stanislaw Tillich, Minister-President of Saxony and backed at the federal level by Ministers of State Bernd Neumann, Commissioner for Culture and the Media, the federal government has agreed to support the next phase of construction, a move that only reinforces the fact that the Residenzschloss is of national importance.

The Zwinger now provides a new home and an ideal setting for both the Porzellansammlung and the Mathematisch-Physikalischer Salon, which reopened with a new collection display and additional exhibition space, after renovations lasting six years. By contrast however, extensive renovation work is still pending in the Semperegalerie, which contains the collection of paintings from the 15th to 18th century. With almost 600,000 visitors, the Gemäldegalerie Alte Meister is the most popular museum at the Staatliche Kunstsammlungen. And as everybody knows, it presides over some of the best-known and most-loved paintings in the world, first and foremost Raphael's "Sistine Madonna", which was the subject of not one, but two exhibitions in 2011/12. Matters of security and climate-control will remain at the forefront in the forthcoming efforts to renew the Semperegalerie and bring it into line with international museum standards. It will be no easy task, as the venue in question also happens to be a historical landmarked monument, as is so often the case with our museum buildings. The work will be carried out in two stages so that at least half the building will always remain open to visitors, allowing them to admire a selection of 400 masterpieces from the collection unimpeded.

Prof. Dr. Dirk Syndram, Director of the Grünes Gewölbe and Rüstkammer, welcomes Dr. Hartwig Fischer to the Staatliche Kunstsammlungen Dresden



... along with the Managing Director of the Staatliche Kunstsammlungen Dresden, Dirk Burghardt



Last year, in 2012, the Rüstkammer moved out of its previous location in the eastern hall on the ground floor of the Sempergalerie, which had housed the collection since 1959. The Rüstkammer collection will make room for the Skulpturensammlung – one of the most beautiful and oldest collections of classical antiquity in the whole of Germany. Once work has been completed in the Sempergalerie’s eastern hall, the Greek and Roman sculptures will go on show bathed in natural light. As it is, they are still tightly packed in the visible-storage study rooms of the Albertinum, waiting for their moment to arrive. (When they and the sculptures of the Renaissance and Baroque are finally installed there, it will free up space in the Albertinum, which is on the cusp of becoming the SKD’s museum of the 19th, 20th, and 21st century, fulfilling an ambition that we have been working towards since the building’s reopening in 2010.) The Sempergalerie is one of the most visited museums in the entire country; it has the potential to receive one million visitors a year. But this will only become a reality once the urgently needed renovation is completed. The work will include the restoration of broken skylights that have been defective for a number of years, forcing us to display the paintings under inferior lighting. It goes without saying that we look forward to finally resuming the original standards of the building. The Residenzschloss and Sempergalerie represent the two major construction projects for the next few years and will demand a lot of effort and attention. That said, however, we should not lose sight of the bigger picture, which is to say: the future of the SKD as a whole. After all, a solution is yet to be found for the Kunstgewerbemuseum, which, at its current location in Schloss Pillnitz, is forced to close for half the year. Similarly a permanent home has yet to

be found for the Puppentheatersammlung, one of the most important collections of puppetry arts in Europe. While we have been able to resume displaying the ethnographic collections in Leipzig and Herrnhut in recent years, the Dresden Völkerkundemuseum continues to be provisionally housed in the Japanisches Palais, whose interior is still in need of refurbishment. For the Staatliche Kunstsammlungen, the Japanisches Palais remains a vital location, even though, as far as long-term plans are concerned, our attention is primarily directed to the Altstadt. For in the Altstadt, we aim to have the greatest concentration of our high-profile collections. This is where the people of Dresden and our many foreign visitors expect to see them, this is where, in the long term, the true centre of the city’s museum and tourist development lies.

With 14 museums in all, the Staatliche Kunstsammlungen is one of the richest and most diverse collections in Europe, its holdings represent thousands of years of human history and cultures of all continents. Some of these collections are steadily growing, especially those in which contemporary art occupies a key role (such as the Galerie Neue Meister, the Skulpturensammlung, and the Kupferstich-Kabinett). Others grow due to a continuous stream of new accessions in the form of new finds, such as the Münzkabinett. Other collections, meanwhile are largely complete, such as the Grünes Gewölbe. But no matter the nature of the collection, they all face the same task: ongoing research into the works, their origin, their function, their importance, and their history of interpretation and reception.

Research underpins all other work carried out at the museum: conservation and care, the displays, but also education, outreach, and public communication. Because, as a public institution, the museum is a bridge between

Michael John, Head of Technical Services, Dirk Burghardt and Dr. Claus Deimel, Director of the Staatliche Ethnographische Sammlungen Sachsen



Prof. Dr. Dirk Syndram, Prof. Dr. Dr. Baroness Sabine von Schorlemer, Dr. Hartwig Fischer, Dirk Burghardt in front of the "Sistine Madonna" in the Gemäldegalerie Alte Meister



Xu Jiang and Dr. Hartwig Fischer on the podium of the press conference for "Xu Jiang – ReGeneration" at the Kunsthalle im Lipsiusbau



specialized research by experts on the one side and a large audience on the other. It is the museum's task and indeed its duty to investigate the artefacts and art, to make public the results of its findings and its investigative methods and to do so in an easily comprehensible way.

The curators and conservators at the Staatliche Kunstsammlungen want to research the collections in their care and to share their findings – they see scholarly investigation as an intrinsic part of the job and research as one of the core tasks of the museum. Without an in-depth study of the works, the museum cannot properly explain its contents to its visitors. In fact, it cannot even properly present or preserve them. In short: no research, no museum. But research requires concentration and continuity, a mere half-hour here, half-hour there is not going to achieve much.

"Works of perfection should not be contemplated in haste, but with time, sound judgment, and insight," wrote Nicolas Poussin in a letter to his friend Chantelou in 1642.

Research within the museum is no longer taken for granted; many museums lack sufficient staff, and they nearly always lack the time, because most of the workday is taken up with the day-to-day running of the museum. Against this backdrop, it is all the more striking that several of our museums continue to succeed in making a detailed study of their holdings and publishing their findings, often tying this in with new collection displays, rotating exhibitions, and international colloquia. In one special area, provenance research, the Staatliche Kunstsammlungen has been able for some years to conduct work at the highest level using additional freelance staff thanks to a special grant provided by the state government of Saxony. (Provenance research is the exhaustive study of an individual artwork's history: its origin, successive ownership, and the changing

locations where it was kept. At the Staatliche Kunstsammlungen provenance research occurs within the Daphne Project.) As important as this work is, it does not further our understanding of the works as works of art in their own right. This can only be achieved through art-historical study, conducted in close co-operation with other disciplines. And, given the sheer diversity of our collections, such related disciplines are many. When conducting research, the many separate museums at the Staatliche Kunstsammlungen should ideally work more closely with each other and with external partners. Collaborations of this kind will become a primary concern in the coming years.

The Staatliche Kunstsammlungen has been involved in the Excellence Initiative of the Technische Universität Dresden and is active in the working group of local research institutions, known as the "Dresden Concept". A number of our directors and curators also share their knowledge by taking on teaching appointments. We hope to expand these external ties further. The combined holdings of the ethnographic museums at the three separate sites of Leipzig, Dresden, and Herrnhut pose a particular challenge. These collections contain immense treasures which have so far only been studied in part. It is our special duty to shed light on the history of these collections and their origins from the source countries and cultures and to enter into a lively dialogue with them, through research collaborations and research trips.

At the behest of State Minister von Schorlemer, the Staatliche Kunstsammlungen will be assessed in May 2013 by the Wissenschaftsrat (Science Council) to see if they can receive the official status of a non-university research institution. For this to be achieved, the museums must demonstrate exceptionally high standards in terms of the quality and scope of their research. The preparations alone

The new Director-General, Dr. Hartwig Fischer, with Prof. Dr. Bernhard Maaz, Dr. Andreas Henning, Stanislaw Tillich, Saxon Minister-President, and Takeshi Nakane, Japanese ambassador, during the opening of "The Sistine Madonna – Raphael's Iconic Painting Turns 500" ...



... opening the exhibition "Treasures of the Kremlin" at the Residenzschloss ...



... and in discussion with Helmut Heinze, Dr. Kordelia Knoll, Astrid Nielsen in the exhibition "Figure and Portrait – Helmut Heinze on his 80th birthday"



have again sharpened staff awareness as to how important sustainable research is. We are thus all the more grateful that a sponsor has pledged to support this aspect of our work over the coming five years with a sizeable donation. The research programmes that we will be developing with external partners over the next few months will intensify the scholarly work at all museums and the degree of cooperation between the museums. At the same time, we hope that research work will both strengthen cohesion within the Staatliche Kunstsammlungen and contribute towards exploiting the potential that already exists close to hand. Research should also give impetus to generating new strategies for collection displays, new topics for future exhibitions, new forms of museum-education work and digital communication.

The museums present us with the chance to encounter the works for ourselves and to explore the unique, irreplaceable, fabulous creations they contain. You can only fully understand a work of art when you have it immediately before you. Nothing can replace this direct encounter.

We are developing one of our research programmes together with the philosopher and art historian Bruno Haas. It carries the title "How the Museum Thinks Things" and is derived from the following consideration: "In principle, the museum only displays uprooted things, such as antique statues, whose world vanished long ago, or altar-pieces that no longer serve in the practice of worship. This uprootedness is constitutive of the museum; Hegel describes it in a famous passage of *The Phenomenology of Spirit*. But in no way does Hegel view this alienation with regret. The museum presents us with the uprooted works of art of a bygone era and by doing so it indeed proclaims

the demise of that era and that world. However it simultaneously brings us closer to a dimension of art that was never able to come to fruition within that world: for in the museum the objects become thought-provoking in and of themselves. What it means to be a picture, a solid, three-dimensional object, must be learned directly through the objects themselves. In that the objects open themselves up to us as themselves, they cannot but enter into the scholarly discourse. And the discourse has to, in turn, learn to listen and see, and this process of learning has to enter into the logical structure of the discourse itself.

In our project we aim to use the museum as the place where things speak for themselves, i.e. become speaking objects, because this is where we contemplate what thoughts they provoke in and of themselves. We need the museum. And by needing it, it assumes its dignity. As an institution, the museum can and must remain a place for thought and contemplation, instead of just a place for counting money.

This approach has barely been applied in regard to objects from other cultures. Their existence within European and American collections has many implications that, in turn, require critical self-reflection and a coming to terms with the past. However, critical self-scrutiny as regards the history of the museum cannot replace its other essential mission, which is to allow the things assembled in the ethnographic collections to open themselves up to view. For this to occur, one needs an insightful presentation and time spent with the objects. The place for that is the museum."

Dr. Hartwig Fischer has been Director-General of the Staatliche Kunstsammlungen Dresden since May 2012

Guest performance at the Albertinum:  
the Dresden Philharmonic ...



... and the Semperoper Ballett



## THE ALBERTINUM: A MEETING PLACE FOR THE ARTS

At the opening celebrations in 2010 it was plain to see that the new Albertinum was set to become more than a museum with fascinating architecture that housed the artworks of the Galerie Neue Meister and the Skulpturensammlung. Cellist and intendant of the Dresden Music Festival Jan Vogler performed together with the young pianist Eldar Djangirov, and the Semperoper Ballett staged a ballet choreographed by William Forsythe. The performances at the opening gala turned the museum into a lively, interdisciplinary centre of the arts, where image, sound and movement came together. This prelude was followed by further guest performances: as part of its series “On the Move” the Semperoper Ballett presented a choreography called “The Inner Voice” that was specially conceived for the Albertinum, and also chose the museum as the venue for its benefit evening “Dance for the land of the rising sun”.

While it was crucial after the break for renovations to directly present the Albertinum as a meeting place for the arts, these events also established a link with existing traditions. Since 1967, the Society of Friends of the Galerie Neue Meister has organised an evening event titled “Encounters with art” at which discussions on art, musical performances and literary readings form a thematic unit.

In 2012, the Albertinum’s long tradition as a cross-disciplinary centre of the arts took on a whole new dimen-

sion: since the beginning of the 2012/13 season, the atrium has served as one of the official temporary venues for the Dresden Philharmonic. At such events, however, the Albertinum always strives to be more than just a venue. For example, the concert of the Dresden Philharmonic on 24 November 2012 was accompanied by a lecture from Dr. Birgit Dalbajewa, chief conservator at the Galerie Neue Meister. As an introduction to the series “Epilog kunsthistorisch” she presented the painting “Klavierkonzert mit Alexander Skjabin unter der Leitung von Sergej Kussewitzky” (1910) by Robert Sterl, which portrays the characteristic dynamics of a concert setting. The series of art talks accompanying the concerts will continue in 2013. Special opening times for the concerts, and discounted admission prices strengthen the link between musical experience and museum visit. In addition to this synergy fostered by the museum’s programme, the friends’ associations of the various institutions involved in the events have also begun to realise plans for further joint ventures, for instance, the lead concertmaster of the Dresden Philharmonic Heike Janicke will assume responsibility for the musical programme of the “Encounters with Art” series from 2013.

Through these wide-ranging initiatives, the Albertinum, with its architecture, its art and its knowledge, has emerged as a centre for an interdisciplinary dialogue on art, which promises to provide further impulses in the future too – a project in cooperation with the Forsythe Company is already planned, for example. For the museum, this is an opportunity to establish itself firmly in the cultural landscape as a place of creativity for all of the arts.



... study depot



## NEW IN THE ALBERTINUM: A “STUDYDEPOT” FOR THE ANCIENT WORLD

The Skulpturensammlung includes a collection of ancient “minor arts”, comprising over 5,000 objects from the ancient Mediterranean. This collection encompasses a variety of small-format figural sculptures, as well as handcrafted ritual objects and objects for everyday use. In the interest of making this varied and authentic testament to Egyptian, Greek, Etruscan, and Roman cultures accessible both to visitors and for research purposes, the Albertinum created a public “study depot” in addition to the three existing visible-storage study rooms. Since 27 April 2012, visitors have regular access to the collection at the weekends and by appointment.

While the antique vessels, bronze statuettes, terracotta, glasses, cut stones, tools, and gold jewellery in the collection originally served as burial objects and votive offerings, they were also objects of everyday use. From their variety and richness in detail to their design and form, the objects impart a striking image of ancient Mediterranean life. The exhibits reflect not only the everyday world of the ancient Mediterranean, but also the strong influence myths exerted on the people who lived there. They reveal a world guided by narratives and divine manifestations.

In this way, the objects reveal unique cultural characteristics as well as the mutual influence of one culture on another. An excellent example of the fusion of artistic

forms of representation is the mask of an Egyptian mummy from the 1st century AD, which shows the face of a deceased woman in a style clearly reminiscent of Hellenistic portraits.

The opening of the new visible-storage study room was accompanied by a supporting programme intended for families and visitors with professional interest. This programme included an art dialogue and an event for seniors dedicated to the topic “Beauty in the Ancient World”. Additional art dialogues involved topics such as everyday life, theatre, and literature in the ancient world. On 5 May 2012, a family day in the Albertinum offered a diverse programme for all ages that included creative activities, readings, and musical performances. With the “study depot”, the SKD has made the fascinating ancient world accessible to all visitors and at the same time provided an excellent framework for professional research.



Ceremonial harness by Eliseus Libarts,  
Antwerp, 1563–1565

Fencing bout during  
the farewell celebration



A herald on the Dresden Neumarkt  
proclaims the Rüstammer's relocation



## MOVE AFTER 53 YEARS: THE RÜSTKAMMER (ARMOURY) LEAVES THE SEMPER BUILDING

Born from the collections of Saxon dukes and electors, the Dresden royal armoury is one of the most precious collections of its kind in the world and, in terms of scope and value, is rivalled only by the collections of ceremonial weapons and costumes in Vienna and Madrid. The Dresden collection combines masterpieces from armoury workshops, artists, and craftsmen from all over Europe and the Orient and contains approximately 13,000 ceremonial weapons – harnesses, helmets, shields, swords, rapiers, and daggers, sabres and maces, pistols and rifles – as well as riding gear and ceremonial dresses, objects from historical “Kunstammer” or “cabinets of art” and portraits dating from the 16th to 18th century.

The collection has its origins in the 15th century, when Albert the Bold (1443–1500) founded the ducal armoury in the Residenzschloss. It took on the character of a museum collection under the reign of elector August (1553–1586) and was, as such, quite ahead of its time. From 1588 to 1722, objects from the Rüstammer were on display in the “Neuer Stall” (New Stable) at the royal stables. Having expanded over time, especially in the reign of August the Strong, the collection moved into the Zwinger in 1832 under the new name of the Königliches Historisches Museum (Royal Historical Museum). In 1877, it returned to the “Neuer Stall”, which had since been renamed the Johan-

neum. After the collection was removed and placed into storage at external sites from 1939 to 1944, its objects were seized by the Trophy Commission of the Red Army and taken to Leningrad. Twelve years later, in 1958, they were returned to Dresden, where they were displayed in the east wing of the Semper Building.

The Semper era came to an end on 30 September 2012. Sufficient progress had been made on the interior reconstruction of the Residenzschloss for it to now house the display of the entire collection. It had previously been home to the Türkische Cammer and a part of the Rüstammer collection, both since 2010. But before the centrepiece of the new permanent exhibition opens in the Riesensaal in February 2013, a fitting ceremonial farewell was given to the Rüstammer before it finally left the Zwinger ensemble. On the weekend of 22/23 September 2012, a diverse special activities programme, drawn up in collaboration with the museum-education department, was offered to visitors. It transported them back through time to the Rüstammer's most flourishing age. Activities included displays of historical sword-fighting and crossbow shooting in addition to special guided tours. The weekend also featured performances of Renaissance and Baroque dances as well as concerts of Renaissance vocal works. The colourful celebration attracted many curious visitors and established friends of the Rüstammer and marked a historic moment in the collection's history. In future, the Rüstammer and its array of rare and breath-taking exhibits will give visitors a vivid impression of the former wealth of the Saxon court in all its facets, once it moves into its new home in the Residenzschloss.

Temporary  
exhibitions



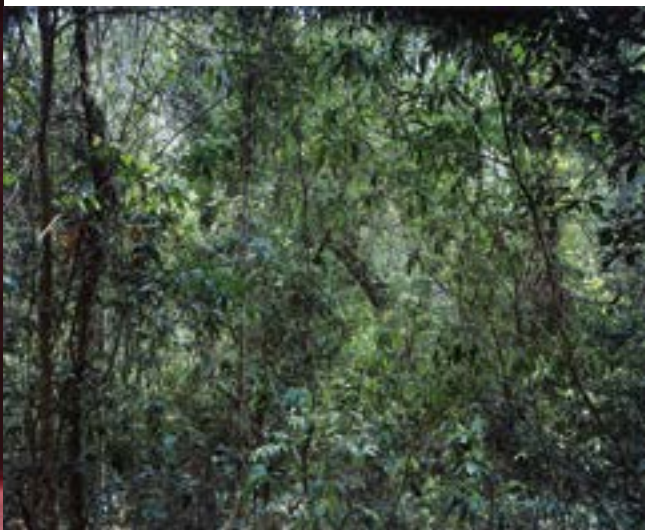
Previous page: main image in campaign for "Saxon Folk Costumes, Hip Hop, and Pinstripes" based on an idea by Holger John, Museum für Sächsische Volkskunst

Feather diadem, Taruma, Guiana, Museum für Völkerkunde Dresden

Theatre marionettes, Museum für Sächsische Volkskunst mit Puppentheatersammlung



"Paradise 09", Thomas Struth, 1999, c-print, Rheingold Collection



## EXHIBITIONS IN DRESDEN, IN SAXONY, AND THROUGHOUT GERMANY

- **Amazonien – Indianer der Regenwälder und Savannen (Amazonia: Indians of Rainforests and Savannah)**  
**Presented by the Museum für Völkerkunde, Dresden**  
29 April 2009 to 8 January 2012, Japanisches Palais  
The exhibition presented a survey of the differing cultural landscapes in Amazonia and featured an array of magnificent feathered headdresses, impressive masks, highly developed artistic pottery as well as long weapons of extreme size. The exhibition highlighted the objects' origin and characteristics, but also the current circumstances of the indigenous peoples of Amazonia. All exhibits were taken exclusively from Saxon collections, the oldest dating from the 19th century. Juxtaposed with cultural artefacts of long-extinct tribal cultures were objects from only very recently contacted peoples.
- **Die Apels – Eine Dresdner Puppenspielerfamilie zwischen Kaiserreich und DDR (The Apels – A Dresden Puppeteer Family between Empire and GDR)**  
**Presented by the Puppentheatersammlung**  
28 May 2011 to 20 May 2012, Jägerhof.

The Apels were the most important puppeteer family in the city of Dresden for a period of almost 100 years. Their performances remained popular with the public, even under a series of radically opposing political systems. They performed in the bourgeois theatres of Dresden's Altstadt as well as in poorer working-class districts. Originating from villages in the Erzgebirge (Ore Mountains), their careers in puppetry led them across Europe. The first theatre to open its doors after the World War II in the annihilated city of Dresden belonged to a member of the Apel family. The family success story ended in 1952 when their performances were banned in the GDR. For the purposes of the exhibition, entire scenes were reconstructed with set designs to illustrate the changing tastes over the course of decades.

- **Das versprochene Land II und Stiftung Defet in Dresden (The Promised Land II and the Defet Foundation in Dresden)**  
**Presented by the Galerie Neue Meister**  
3 July 2011 to 29 January 2012, Albertinum.  
The exhibition 'The Promised Land' was extended and enriched by many excellent new additions. Spectacular art by young contemporary artists included works by Eberhard Havekost, Thoralf Knobloch, and Rosa Loy. A further eight works were added from two private collectors. Hans Friedrich Defet and Marianne Defet (deceased 2008), from Nuremberg, manufacturers of brushes and gallerists in contemporary

art, enhanced the collection of the Galerie Neue Meister by donating several important works from the last 25 years, by artists such as Johannes Geccelli, Johannes Brus, Petra Kasten, Werner Knaupp, Nikolaus Lang, Christiane Möbus, Wolfgang Petrovsky, and Hans Peter Reuter. In honour of this generous gesture, the Galerie Neue Meister placed all donated works on display.

- **Neuzugänge zeitgenössischer Kunst im Kunstfonds 2011 – Förderankäufe der Kulturstiftung des Freistaates Sachsen (New Acquisitions of Contemporary Art in the Kunstfonds 2011 – Purchases of the Cultural Foundation of the Free State of Saxony)**  
**Presented by the German Art Fund (Kunstfonds), in cooperation with the representative of the Free State of Saxony in Berlin**  
29 September 2011 to 4 March 2012, Berlin, Vertretung des Freistaates Sachsen beim Bund, Brüderstrasse 11/12  
In 2011, the Kulturstiftung des Freistaates Sachsen again provided funding for acquisitions of contemporary art. A total of 37 works were purchased for the Art Fund. The works were created by 29 artists and three artist collectives. The new acquisitions, of which more than half date from the last two years alone, include many paintings, drawings, and prints, as well as a number of remarkable objects and installations.

“The Virgin as the Woman of the Apocalypse”, Lucas Cranach the Elder, ca. 1512/13



“Port of Jacmel”, Préfète Duffaut, 1955, GRASSI Museum für Völkerkunde zu Leipzig



“Collection of Table Ships”, Silver, gilded, 1615 – 1680, Oetker Collection



- **Himmlicher Glanz**  
Raffael, Dürer und Grünewald malen die Madonna (Heavenly Splendour Raphael, Dürer and Grünewald Paint the Madonna)  
**Presented by the Staatliche Kunstsammlungen Dresden in cooperation with the Musei Vaticani (Vatican Museums), 6 September 2011 to 8 January 2012, Gemäldegalerie Alte Meister**  
500 years ago, Raphael created two masterpieces of the Renaissance: the “Sistine Madonna” and the “Madonna di Foligno”. To coincide with the visit to Germany by Pope Benedict XVI, the “Madonna di Foligno” left the Pinacoteca Vaticana for the first time in its history to meet its “twin” painting in Dresden. Raphael painted the altarpiece in 1512, before receiving the commission to produce the “Sistine Madonna” from Pope Julius II in the same year. It is therefore highly probable that the two paintings stood together in Raphael’s workshop. They were briefly reunited for the first time in 500 years. The exhibition brought together further examples of representations of the Madonna, among them works by Albrecht Dürer and Cranach the Elder, and the “Stuppach Madonna” by Matthias Grünewald. The dense, compact exhibition, packed with high-profile loans, combined some 20 paintings, drawings, engravings, books, and documents which all revolved around the central, unique encounter between Raphael’s two legendary altarpieces.

- **Die paradisischen Farben der Hölle**  
Zeitgenössische Malerei aus Haiti von Préfète Duffaut & Frantz Zéphirin (The Paradiasiacal Colours of Hell, New Painting from Haiti: Préfète Duffaut & Frantz Zéphirin)  
**One-room exhibition presented by the GRASSI Museum für Völkerkunde, Leipzig, in cooperation with Denkmalschmiede Höfgen**  
9 September 2011 to 19 February 2012, GRASSI Museum für Völkerkunde zu Leipzig. The exhibition showcased works by Préfète Duffaut and Frantz Zéphirin. Both painters’ work stands in the tradition of intuitive or “naïve” Haitian painting, which was admired by Picasso and the French Surrealists. Frantz Zéphirin, one of the most successful artists of Haiti’s youngest generation of painters, was artist-in-residence at the Saxon artist house Denkmalschmiede Höfgen in 2010. Executed in bright acrylic colours, the paintings dating from his time in Germany depict events from Haiti’s turbulent history, spiritual figures in the Voodoo cult, but also tackle the traumatic events of the recent earthquake. Juxtaposed to these were works by Préfète Duffaut, one of the first members of the Centre d’Art, founded in Port-au-Prince in 1944. His fantastic landscapes became the hallmark of the “Jacmel Style” in Haitian painting.

- **Die Faszination des Sammelns.**  
Meisterwerke der Goldschmiedekunst aus der Sammlung Rudolf-August Oetker (The Fascination of Collecting – Masterpieces of Goldsmith Art from the Collection of Rudolf-August Oetker)  
**Presented by the Grünes Gewölbe in cooperation with Kunstsammlung Rudolf-August Oetker GmbH, 21 September 2011 to 22 January 2012, Residenzschloss.**  
The exhibition showcased 70 masterpieces of the art of goldsmithing, dating from the Renaissance and Baroque, from the private collection of the industrialist Rudolf-August Oetker (1916–2007). Very few people are ever granted access to the collection, which is one of the most important privately owned collections of its kind. Containing mostly gilded silver objects, it includes magnificent trophies crafted for wealthy Nuremberg patricians, ornamental guild beakers, fantastic drinking games in the form of miniature ships, windmills, and lanterns, as well as exotic objects from the natural world and gemstones in precious silver mounts. The collection thus resembles the former royal Wunderkammer or “cabinets of marvels”. This array of impressive masterpieces demonstrates the great technical skill, artistry, and diversity of goldsmithing in the Renaissance and Baroque periods. The exhibition also drew attention to many finer details that often remain hidden, and highlighted fine engravings, exquisite enamels, artistic repoussé and chasing work.

“Temple Pond in Suchindram”,  
Rainer Schoder, 20th century,  
Museum für Völkerkunde Dresden



“Family Portrait”, Otto Dix, 1925,  
Galerie Neue Meister



“The Red House of Cassone”, Osmar Schindler,  
1911, Galerie Neue Meister



- **Indien suchen**  
Zeichnungen von Rainer Schoder.  
Hommage an Rabindranath Tagore  
(1861–1941) (Searching for India  
Drawings by Rainer Schoder, Hommage  
to Rabindranath Tagore, 1861–1941)  
Presented by the German-Indian Society  
of Dresden, 25 September 2011 to 8 January  
2012, Museum für Völkerkunde Dresden,  
Japanisches Palais

Rabindranath Tagore, the important Bengalese author, composer, draftsman, and philosopher, was born 150 years ago. He was the first non-European poet to receive the Nobel Prize for Literature in 1913. He often stopped in Dresden on his travels to different parts of the world. The Museum für Völkerkunde Dresden, joined forces with the German-Indian Society to commemorate the life of this most congenial of artists and scholars with an exhibition of drawings by Rainer Schoder, who travelled around India on numerous visits. His impressions of the people in their everyday surroundings pay tribute to Rabindranath Tagore, who supported the exchange of ideas and cultures between the East and the West throughout his lifetime.

- **Neue Sachlichkeit in Dresden**  
Malerei der Zwanziger Jahre von Dix bis  
Querner (New Objectivity in Dresden 20th  
Century Painting from Dix to Querner)  
Presented by the Galerie Neue Meister  
1 October 2011 to 8 January 2012,  
Kunsthalle im Lipsiusbau

The painters of the 1920s represented their reality with a cool detachedness and razor-sharp precision. New Objectivity found a unique artistic expression in Dresden, pitting biting irony against the elegance of the old masters. This major exhibition was the first at the SKD to be dedicated to this movement. Fastidious training in drawing at the Dresden Kunstakademie and the Kunstgewerbeschule moulded an entire generation of artists. With their images of working-class women, street children, war invalids, and prostitutes, Otto Dix, Otto Griebel, George Grosz, Hans Grundig, Bernhard Kretschmar, Wilhelm Lachnit, Curt Querner, Willy Wolff, and many others created a lasting impression of the Weimar Republic that remains with us today. Through a research project grant funded by the Gerda Henkel Foundation, works by over 70 artists were brought together in the place of their origin for the first time since their creation. The extensive collection of the Galerie Neue Meister provided the foundation for the exhibition, with numerous museums and private collections contributing other important works of well-known and previously lesser-known artists to the show. Drawings, sculptures, and photographs broadened the scope of the exhibition.

- **Osmar Schindler (1867–1927)**  
Presented by the Schaukabinett  
in the Galerie Neue Meister  
1 November 2011 to 29 January 2012,  
Albertinum

This exhibition saw a Dresden artist take centre stage in the “Schaukabinett” series once again. Thanks to a generous donation from the Schindler family and the patronage of the Freundener der Dresdener Galerie Neue Meister e. V., the number of Schindler’s works in the museum’s possession grew from three to ten. Schindler enjoyed a close connection with the Dresden Kunstakademie from his time as a student to his time as a teacher at the academy from 1900 to 1924. Schindler was one of many promising artists in the 1890s, a group that included Sascha Schneider, Hans Unger, and Richard Müller. In addition to numerous landscapes, he also painted portraits, history paintings, and figurative scenes. Sensitive to the artistic trends of his day, Schindler not only made use of the ornamental design of Art Nouveau but also a more impressionistic, abstract style.

- **Zeichnen im Zeitalter Pieter Bruegels.**  
Niederländische Zeichnungen des 16. Jahrhunderts (Drawing in the Age of Pieter Bruegel, Netherlandish Drawing from the 16th Century)

Presented by the Kupferstich-Kabinett and the Szépművészeti Museum, Budapest  
4 November 2011 to 22 January 2012,  
Kupferstich-Kabinett

The Kupferstich-Kabinett presides over an exceptional collection of Netherlandish drawings from the 16th century. These holdings have been the subject of recent research through a project funded by the

"Panel 13, Photos from newspapers, books etc.",  
1964–1967, Gerhard Richter Archive

"View of the Neumarkt in Dresden from the  
Jüdenhofe", Bernardo Bellotto, known as Canaletto,  
1749, Gemäldegalerie Alte Meister



"Germany Becomes More German",  
detail, Katharina Sieverding, 1992, on loan  
from the Sammlung zeitgenössischer  
Kunst der Bundesrepublik Deutschland



Deutsche Forschungsgemeinschaft. Leipzig councilman Gottfried Wagner (1652–1725) owned nearly 10,000 works that were brought to Dresden in 1728 and form the basis of today's collection. The extensive holdings made it possible to create a typology of the art of drawing in the 16th century. The special exhibition set 100 masterpieces on display, including "The Goose Keeper" by Pieter Bruegel, landscapes by Roelant Savery, and works by Frans Floris, Aertgen van Leyden, and Hendrik Goltzius. Works by Maarten van Heemskerck, Jacob de Gheyn II, Jan Gossaert, Quentijn Massys, Dirck de Vries, Hieronymus Cock, Barent von Orley, Hendrik Vroom, Jan de Beer, and other masters were also represented in the exhibition.

• **Jürgen Schön – Zeichnungen**  
(Jürgen Schön – Drawings)

**A temporary presentation in the  
Skulpturensammlung**

22 November 2011 to 25 March 2012,  
Albertinum

Jürgen Schön's sculptures have formed part of the collection at the Dresden Skulpturensammlung for years. At first glance the works appear minimalist, focused on simple forms and inconspicuous in their choice of material. Of the 40 drawings on display here, some were to be regarded as sketches or experiments in form for future sculptural works, while others were drawings of his sculptures, or even independent graphic works in their

own right. From the rigour and precision created through the use of graph paper in some works to the freedom of inky colour fields in others, a creative tension between discipline and fantasy became visible.

• **Advent und Weihnachten im Jägerhof:**  
"Weihnachten mit Anton Günther"  
(Advent and Christmas in the Jägerhof:  
"Christmas with Anton Günther")

**Presented by the Museum für Sächsische  
Volkskunst**

26 November 2011 to 29 January 2012,  
Jägerhof

The Anton Günther (1876–1937) estate was presented to the museum as a special Christmas gift. "Arzgebirg wie bist du schie" (1927), "S'is Feirobnd" (1903), "S Annl mit'n Kannl" (1904), and "Da Ufnbank" (1899) – these are some of the best known songs by the most beloved Saxon folksinger and dialect poet. With his soulful and humorous songs, Günther not only created the genre of the Ore-Mountain folk song, but with his huntsman's hat, his loden suit, and his pipe, he shaped the very image of a regional folksinger. His gripping ballads, idylls, and observations, which were first self-published as "postcard songs", offered contemporary viewers an insight into the Ore Mountains, an area that transformed from an impoverished mining region to a vacation destination during Günther's time.

• **Bellotto in Dresden**

**A new presentation by the Gemälde-  
galerie Alte Meister, Deutscher Pavillon,  
Zwinger**

29 November 2011 to 30 September 2012

In this exhibition, the ground floor of the Deutscher Pavillon (German Pavilion) served as a museum space for the first time. The rooms boasted spectacular historical views of Dresden, including several vedutas by Bellotto. These were complemented by exemplary court portraits from the time of Augustus' rule in Dresden, in the first half of the 18th century. Along with Johann Alexander Thiele's Saxon landscape "portraits" and several other works from other museums such as the Skulpturensammlung and the Münzkabinett, they highlight the diversity and splendour of the Baroque era. This special exhibition provided a glimpse into a grand era.

• **Gerhard Richter. ATLAS**

**Presented by the Gerhard Richter Archive  
Dresden**

4 February to 22 April 2012, Kunsthalle im  
Lipsiusbau

>> See pages 15–16

• **geteilt | ungeteilt – Kunst in Deutschland  
1945 bis 2010 (divided | undivided – Art in  
Germany 1945 to 2010)**

**Presented by the Galerie Neue Meister**

7 February 2012 to 25 August 2013,  
Albertinum

"Portrait of Court Opera Singer Wilhelmine Schroeder-Devrient", Carl Joseph Begas, 1848, Galerie Neue Meister



"The family of the Artist J." Jutta Damme, 1967, Kunstfonds



"Waterfall at the Liebethal Gorge", Adrian Zingg, Kupferstich-Kabinett



"Boy with Phoenix", on loan from the Museum für Ostasiatische Kunst Köln



The year 2011 marked the 50th anniversary of the construction of the Berlin Wall. Commemorating this anniversary, the Galerie Neue Meister displayed a selection of German art ranging from the post-war period up to today, primarily taken from its own holdings. The exhibition began in the wake of the devastating destruction of Dresden in February 1945, with paintings of the "Death of Dresden" (Wilhelm Lachnit) and the beginnings of new life. While art in West Germany adopted a realist edge, albeit one packaged in the primary vernacular of abstraction, realist modes of representation dominated the eastern half of divided Germany. In and after 1989, the traditions that had developed in the two states became superimposed on one another. Direct contact with international art trends was the primary cause for both traditions losing their unique status. The exhibition concluded with works by a new generation of artists from throughout Germany, linking the Galerie Neue Meister to the present day.

- **Bildnisse um die Mitte des 19. Jahrhunderts (Mid-19th Century Portraits)**  
**Works from the archives in the Schaukabinett, Galerie Neue Meister**  
7 February to 15 April 2012, Albertinum  
In conjunction with the adjacent Rayski Saal, (Rayski Hall) the "Schaukabinett" displayed portraits from the middle of the 19th century, revealing the vast wealth of its collections of painting from the 1800s. Works by famous artists such as Ferdinand

Georg Waldmüller and Franz Krüger stood alongside works from Dresden portrait painters. The highly refined artistic quality of the genre is particularly impressive for a time when portrait photography had not yet become widespread.

- **"Mal schauen!" Laien wählen Kunstwerke aus dem Depot ("Let's See!" The Public Chooses Works from the Archives)**  
**A project presented by the Kunstfonds and riesa efau, in collaboration with the artist Janet Grau and the citizens of Dresden**  
16 February to 31 March 2012, Motorenhalle, Projektzentrum für zeitgenössische Kunst Dresden (Motorenhalle. Dresden Project Centre for Contemporary Art)  
The Kunstfonds makes every effort to make its collection accessible to the public, often in unconventional ways, as seen in its "Schaudepot" series. The series took inspiration from Janet Grau, an American artist living in Dresden whose recent artistic work has focused on actively involving the general public. Proceeding from the idea that a collection is public and therefore belongs to everyone, a number of people who are not professionally involved in the art world were invited to select works from the Kunstfonds' archive. Five groups worked with Janet Grau to develop criteria that met their wishes and expectations for the exhibition and the art. Acting as curators, the participants were actively involved in a process usually reserved for museum staff.

- **Adrian Zingg. Wegbereiter der Romantik (Adrian Zingg – Pioneer of the Romantic Movement)**  
**Presented by the Kupferstich-Kabinett**  
17 February to 6 May 2012, Residenzschloss Born and raised in St. Gallen in 1734, Adrian Zingg moved to Dresden in 1766. Accompanied by Anton Graff, a fellow Swissman who also lived in Dresden, Zingg wandered through and explored the Saxon and Bohemian countryside. Today's term "Saxon Switzerland" is derived in large part from his documentation of the region. Zingg ran a highly successful workshop in Dresden and moulded an entire generation of landscape artists as a teacher of engraving at the Dresden Kunstakademie. The landscape style Zingg developed, characterised by the Enlightenment and Neoclassicism, was later inherited and superseded by Caspar David Friedrich.
- **Entdeckung Korea! – Schätze aus deutschen Museen (Korea – A Discovery! Treasures from German Museums)**  
**Presented by the GRASSI Museum für Völkerkunde zu Leipzig**  
17 February to 27 May 2012  
An initiative of the Korea Foundation, this exhibition brought together works from ten German museums and featured an exquisite, unprecedented selection of objects of Korean origin. Curators from the participating museums selected 115 objects that served as the basis for each of the four separate exhibitions in different

“Porcelain Group from Acier on Pedestal”, Johann Christian Neuber, 1776, from the centrepiece for Friedrich Augustus III, Grünes Gewölbe



Easter egg decorated in the Sorbian tradition, Museum für Sächsische Volkskunst



“Portrait of the Imperial Count of Zinzendorf”, Elias Gottlob Hausmann, ca. 1725, Völkerkunde Museum Herrnhut



“Persis, Prince Baydad”, tetradrachm, 1st half of 3rd century BC on loan from the Staatliche Münzsammlung München



locations. The exhibits from the period of the three major Korean dynasties (1st century BC to 1910) included ceramics, writings, wood and textile work, as well as painting on paper and silk. The exhibition in Leipzig highlighted key intellectual, social, and aesthetic aspects of traditional Korean culture. Leipzig’s Völkerkundemuseum holds one of Europe’s largest and most significant Korean collections, which was supplemented by 150 rare and valuable objects on loan that represented court life and military history.

- **Johann Christian “Neuber à Dresde” Schatzkunst des Klassizismus für den Adel Europas (Johann Christian “Neuber à Dresde” European Nobility’s Classical Treasury Art) Presented by the Grünes Gewölbe**  
3 March to 6 May 2012, Residenzschloss, Neues Grünes Gewölbe, Sponsel Raum. The exhibition was dedicated to the court jeweller of Dresden, Johann Christian Neuber (1736–1808). Assembled from both private collections and from the Grünes Gewölbe’s holdings, this exhibition demonstrated the fascinating range of “Neuber Boxes”, for which brilliantly coloured Saxon gems were cut, polished, and encased in gold. This exhibition marked the first time that one of Neuber’s ornamental tables was displayed outside of France. It was a gift given by Friedrich Augustus III of Saxony to Louis Auguste Baron de Breteuil in gratitude for his integral role in the signing of the peace treaty of Teschen

in May 1779, a significant event in Saxony’s history. A group of Neuber’s figures made of Meissen porcelain atop a pedestal adorned with Saxon gemstones was also on display for the first time. This piece was one of many intended for Prince Repnin who headed the Russian delegation in the peace negotiations of 1779.

- **Ostern im Jägerhof (Easter in the Jägerhof) Presented by the Museum für Sächsische Volkskunst**  
24 March to 15 April 2012, Jägerhof “Easter in the Jägerhof” is about more than fresh spring decorations and colourful Easter bouquets; it is also the occasion to present an extensive collection of historical, traditional, and modern, highly individualised Easter eggs. Most important, however, are the Easter egg painters who demonstrate their decorative talents through Sorbian wax techniques, etching, picking and cutwork, straw and grass gluing, as well as dyeing and painting techniques. The accompanying exhibition was dedicated to the art of bobbin lace-making, and featured both historical examples and in-house lace-making by the group “Dresdner Klöppelfrauen”.
- **Zinzendorf, Herrnhut und die Mission (Zinzendorf, Herrnhut, and the Mission) A joint exhibition presented by the Völkerkundemuseum Herrnhut with the Unitätsarchiv Herrnhut**  
27 March to 19 August 2012, Völkerkundemuseum Herrnhut

This joint special exhibition with the Unitätsarchiv Herrnhut traced the life of Nikolaus Ludwig, Count of Zinzendorf (1700–1760), focusing on his role in the creation of the Moravian Church. The exhibition depicted Herrnhut’s development into a centre for a worldwide mission that laid the foundation for ethnographic observations and collections that still continue to enhance our understanding of other cultures. For those cultures that were the object of these ethnographic studies, these collections represent a significant testament to their own history and partly contribute to the revitalisation of cultural traditions. Some of Zinzendorf’s paintings and personal belongings from the Moravian Archives were on display along with images of and plans for Herrnhut and various missions. Collected objects from the 18th century and numerous writings further illustrated the ethnographic impact that the Herrnhut missionaries had.

- **Statthalter, Rebellen, Könige. Die Münzen aus Persepolis von Alexander dem Großen zu den Sasaniden (Governors, Rebels, and Kings. Coins from Persepolis, from Alexander the Great to the Sasanians) The Staatliche Münzsammlung München visits Dresden**  
31 March to 4 November 2012, Residenzschloss, Hausmannsturm  
The exhibition undertaken by the Staatliche Münzsammlung München presented



"N'Ogbaisi Portrait Cloth",  
GRASSI Museum für Völkerkunde  
zu Leipzig



"Michael Stipe with R.E.M.", Anton Corbijn



"Life Expectancy", Louise Lawler,  
2010, Gerhard Richter Archive



more than 200 coins belonging to the monarch of the ruling Iranian territory of Persis (the present-day province of Fars) around the ancient city of Persepolis between the 3rd century BC and the early 3rd century AD. The exhibition offered a glimpse into a largely unknown world beyond the familiar antiquity of ancient Greece and Rome. Due to the limited amount of archaeological evidence, written material from Greek writers, and the existence of only a single short inscription, these rare coins constitute by far the most important source of information regarding the age of the rulers of Persis. By preserving older Iranian traditions and ways of life without ever having established a large empire of their own, these rulers had a significant impact on world history. The Neo-Persian Empire, established more than 500 years later, was based on these preserved traditions.

- **Prominenz zum Anziehen – Eine Sammlung afrikanischer Porträttücher (Publicity You Can Wear – A Collection of African Portrait Cloths)**  
**One-room show presented by the GRASSI Museum für Völkerkunde zu Leipzig**  
4 April to 8 July 2012, GRASSI Museum für Völkerkunde zu Leipzig  
In parts of the world where few people own a television, politicians rely on other kinds of media to promote themselves. Cloths are printed with an image of the president and are worn by supporters,

particularly women. Bright colours, short slogans, and familiar imagery are all used to address the public at large. The exhibition displayed the private collection of Adam Jones. It comprised 30 colourful cloths from Burkina Faso, the Democratic Republic of the Congo, Ghana, Kenya, Malawi, Mali, Mozambique, Nigeria, Zambia, Zimbabwe, South Africa, Tanzania, and Togo.

- **Anton Corbijn – R.E.M. Seen between 1990 and 2010**  
**Presented by the Galerie Neue Meister**  
20 April to 10 June 2012, Albertinum Dutch celebrity photographer Anton Corbijn's work is strongly influenced by rock music. He had earned his fame through his photographs and videos of various greats of rock and pop music, as well as his album cover designs. The exhibition displayed a selection of photographic portraits that impressively illustrated two decades of the life and work of the band R.E.M. and its frontman, Michael Stipe.
- **(Selected) Louise Lawler**  
**A selection from the Gerhard Richter Archive in the Schaukabinett, Galerie Neue Meister**  
24 April to 15 July 2012, Albertinum  
In May 2010, New York photographer Louise Lawler documented the installation of the Gerhard Richter exhibition rooms in the Albertinum and incorporated her pho-

tographs into a new series of work. Her interest lies in what happens to art when it falls into the hands of a third party, and how people who are unfamiliar with the work or a particular art form store, archive, and present it. Her inquiry also examines how an artwork's aura can be created or destroyed. On the occasion of Gerhard Richter's 80th birthday, the Gerhard Richter Archive presented an installation with photographs that were distorted relative to the room's spatial dimensions and installed directly on the surface of the wall.

- **Studiendepot Antiken im Albertinum ("Study Depot" of Antiquity in the Albertinum)**  
**Opening on 26 April 2012**  
>> See page 24
- **Zwischen Rezeption und Moderne (Between Reception and Modernity)**  
**Jewellery by the goldsmith Johannes Eckert**  
Presented by the Kunstgewerbemuseum  
1 May to 31 October 2012 Schloss Pillnitz, Bergpalais  
Johannes Eckert's (1885–1962) work with gold and silver focused on jewellery such as pendants, rings, and brooches, in addition to sacramental objects for Saxon churches and works of art such as spoons in the Roman style. Eckert's work is often based on ornaments from the Renaissance and Baroque periods, in addition to modern styles such as Art Deco. He also crafted

Universal Instrument by A. & G. Repsold,  
1863, Stadtarchiv Dresden



“Friedrich Wilhelm Junge”,  
Helmut Heinze, Bronze, 1976,  
Skulpturensammlung



Installation view of the exhibition  
“Princely Guards” presented by the Rüstkammer  
at Schloss Hartenfels in Torgau



Brooch, Johannes Eckert,  
ca. 1930, Kunstgewerbemuseum



chains of office for the Handelshochschule Leipzig and the Technische Universität Dresden, and designed the medals for the 1936 Olympic Games in Berlin. His well grounded knowledge of historical forms and combinations of material made him well equipped for this work – due in part to his employment at the Grünes Gewölbe.

- **Vom Dreieck zur Karte – 150 Jahre Gradmessung in Sachsen (From the Triangle to the Map – 150 Years of Grade Measurement in Saxony)**  
**Presented by the Mathematisch-Physikalischen Salon, in cooperation with the DVW Sachsen e. V.** (The Society for Geodesy, Geoinformation, and Land Management) and the Stadtarchiv Dresden (Dresden City Archive)  
10 May to 31 August 2012  
Dresden State Archives, Elisabeth-Boer Straße 1, 01099 Dresden  
Saxony joined the Central European Arc Measurement 150 years ago. Saxon scientists have played a key role in shaping grade measurement, an effort to determine more precisely the earth's shape. They also set important theoretical parameters for the continued development of surveying. The exhibition focused on the surveying instruments used by Christian August Nagel (1821–1903) and other Saxon grade measurement commissioners. At that time, a new national network

was in the process of being calculated for Saxony and the triangulation pillar sites marked out. The precise maps that resulted from this process were included in the exhibition, along with a brief review of the previous epochs of measurement and a survey of modern measuring tools and methods.

- **Figur und Portrait – Helmut Heinze zum 80. Geburtstag (Figure and Portrait – Helmut Heinze on his 80th Birthday)**  
**Presented by the Skulpturensammlung**  
11 May to 14 October 2012, Albertinum  
Sculptural works by Helmut Heinze have belonged to the Skulpturensammlung's holdings for years. These include early acquisitions from the 1970s, as well as a donation from a private collector for the reopening of the Albertinum in 2010. The artist is best known as a sculptor, and his 80th birthday provided a welcome occasion to present his sculptural work alongside selected drawings from his collection in a small special exhibition. His unique artistry is apparent in both media: Helmut Heinze is a master of the portrait and of small and medium-sized statues. Heinze's drawings convey a clear understanding of basic cubic forms as well as a grasp of the human form in space and its sensitive apprehension.

- **Churfürstliche Guardie – Die sächsischen Kurfürsten und ihre Leibgarden im Zeitalter der Reformation (Princely Guards – The Saxonian Electors and Their Guards During the Era of the Reformation)**  
**Presented by the Rüstkammer in cooperation with the District of Nordsachsen and the District Capital Torgau**  
16 May 2012 to 31 October 2013, Torgau Schloss Hartenfels  
The exhibition is a prelude to the series of special exhibitions planned for the current Luther Decade at Schloss Hartenfels. Among other uses, the 200 selected objects previously served for the armament and outfitting of the Royal Saxon Guards. The quality and diversity of the Rüstkammer's unparalleled holdings shed light for the first time on the background of the denominational politics of the Saxonian Court. Until the introduction of standing armies, princely guards were the only permanently armed troops, with the exception of the castle garrison. Similar to other European territories, the Saxon electorate had foot soldiers and mounted guards from the 16th century onwards, as established by August, Elector of Saxony. While foot soldiers protected the Court and were responsible for the ruler's personal safety, the mounted guards would accompany the Elector to the Imperial Diets, princely gatherings, and on hunts.  
The Upper Saxon Guards reached their

“Sistine Madonna”, Raffaello Sanzio, 1512/13,  
Gemäldegalerie Alte Meister



“Pair of Apes”, Josef Hegenbarth,  
ca. 1945, Kupferstich-Kabinett



“Sunflowers”, Xu Jiang, 2008



apogee under Elector Christian I, who established the mounted “Edlen Pursch” to safeguard his denominational politics. The exhibition was made possible by the German Commissioner for Culture and the Media and the Kulturraum Leipziger Raum.

• **Xu Jiang: Re-Generation**

**Presented by the Directorate-General**

17 May to 18 August 2012, Kunsthalle im Lipsiusbau

With this special exhibition of the work of Chinese artist Xu Jiang, the SKD took an active role in Germany’s Chinese Year of Culture.

The central subject of the exhibition was the artist’s depictions of sunflowers, which, in his eyes, have become symbolic of an entire generation. This generation was born after the world wars of the 20th century and survived the Cultural Revolution – which was not only a decisive period in Chinese history but also left an indelible mark on individuals’ lives. This generation of Chinese was only later able to begin an academic discourse on its youth. Its members bore witness to reform, an intellectual revival, and a new candour. In the end they found themselves involved in an irrevocable reshaping of their country. Exhausted by this constant change, the generation now finds itself with the task of its own liberation and re-direction.

In this exhibition, Xu Jiang narrated the story of the “Sunflower Generation”, focusing on historical upheavals, the process of disentangling oneself from the past, and the need for a new direction.

- **Die Sixtinische Madonna. Raffaels Kultbild wird 500 (The Sistine Madonna – Raphael’s Iconic Image Turns 500)**  
**Presented by the Gemäldegalerie Alte Meister**  
26 May to 26 August 2012, Semperbau am Zwinger (Semper Building at the Zwinger)  
>> See pages 7–9

- **“Eine comédie humaine unserer Zeit” Josef Hegenbarth und Will Grohmann – der Zeichner und sein Interpret (“A Comédie Humaine of Our Time” Josef Hegenbarth and Will Grohmann – the illustrator and his interpreter)**  
**Presented by the Kupferstich-Kabinett**  
2 June to 2 September 2012, Josef Hegenbarth Archive  
The art critic Will Grohmann (1887–1968) shared a close friendship with many of “his” artists. As a precursor to the special exhibition “In the Network of Modernism. Kirchner, Braque, Kandinsky, Klee ... Richter, Bacon, Altenbourg, and Their Critic Will Grohmann”, this intimate exhibition dedicated itself to Grohmann’s relationship with the Dresden illustrator and painter Josef Hegenbarth (1884–1962).

Grohmann recognised the artist’s potential early on, and encouraged his development as an illustrator, repeatedly providing support through publications about Hegenbarth’s work. As the rector of the newly opened Hochschule für Werkkunst in Dresden, Grohmann was able to bring Hegenbarth in as a teacher in 1946. Even after Grohmann’s departure from Dresden, he and Hegenbarth remained in contact.

- **Contemporary Art Depot – CAD 2012: Antje Blumenstein: “lokal”**  
**Presented by the Skulpturensammlung**  
8 June to 15 July 2012, Albertinum  
The new exhibition series on contemporary art began with “lokal”, an object-sound installation by Antje Blumenstein that explored the concept of sculptural action. The artist wrapped everyday objects in black, commercial PE film, creating new objects whose original shape was no longer recognisable. The wrapping of the objects created plastic surface structures that revealed the path the film had travelled. At several places the artist then made incisions in the film, causing it to curl up and pull back until it could go no further. Blumenstein recorded the sounds created by this process, which were played in the exhibition as an accompaniment to the piece.

"Bust of Balthasar Permoser", Duke Anthony Ulrich, ca. 1685, Herzog Anton Ulrich-Museum Braunschweig

Invitation design for the exhibition "lokal" by Antje Blumenstein, Skulpturensammlung



Hand puppet "Fidgety Philipp" by Antje Hohmuth, Puppentheater Zwickau, 2007, Puppentheatersammlung



- **Herzog Anton Ulrich zu Gast in Dresden**  
**Schatzkammerstücke des Herzog**  
**Anton Ulrich-Museums Braunschweig**  
**(Duke Anthony Ulrich Visits Dresden**  
**Objects from the Treasury of Herzog**  
**Anton Ulrich-Museum, Brunswick)**  
**Presented by the Grünes Gewölbe**  
**in cooperation with the Herzog Anton**  
**Ulrich-Museum, Brunswick**  
 13 June to 7 October 2012, Residenzschloss,  
 Neues Grünes Gewölbe, Sponsel Raum  
 This exhibition was dedicated to Duke Anthony Ulrich of Brunswick – Wolfenbüttel (1633–1714) and the artistic and historical relationship the Brunswick dukes shared with the royal elector in Dresden, Friedrich Augustus I, known as "Augustus the Strong" (1670–1733). Both men were outstanding collectors of the Baroque era. For the first time, selected objects from the treasury of the Herzog Anton Ulrich-Museum in Brunswick were on display in the Sponsel Raum. Twenty-seven unique works, ranging from sculpture to goldsmithery and stone carvings offered a view of the collection of Anthony Ulrich and his sons, including works by Balthasar Permoser and Leonhard Kern as well as works of Italian maiolica, enamel from Limousin, and artefacts from East Asia.
- **Sächsische Volkstrachten, HipHop**  
**und Nadelstreifen (Saxon Folk Costumes,**  
**Hip Hop, and Pinstripes)**  
**Presented by the Museum für Sächsische**  
**Volkskunst**

16 June to 4 November 2012, Jägerhof  
 The "Große Trachtenfest" of 1896 in Dresden is said to have been the last major appearance of original costumes in the Kingdom of Saxony. The celebration offers an opportunity to take a closer look at the history of the costumes and investigate our own contemporary habits of dress. Costumes from Altenburg or the region of Vogtland were part of a dress code that clearly expressed the wearer's social status in village life. The variety possible within such a dress code is still apparent today during certain festivals of the Sorbs, in which regulations dictate down to the smallest detail who is allowed to wear what on which occasions. However, a look at hip hop, goth, punk, or rock fashion reveals similarly elaborate rules, taboos, and insider codes. Is it necessity or demand, coercion or play that is being celebrated in such garishly colourful or sombre black styles? If nothing else, it is highly creative. The exhibition was created under the artistic direction of Holger John (fig. see page 26).

- **Fantasie macht Theater**  
**(Fantasy Creates Theatre)**  
**Presented by the Puppentheatersammlung**  
 16 June 2012 to 3 March 2013, Jägerhof  
 Puppet and doll theatre has undergone a revitalisation in the last 40 years. The barriers to other genres that had seemed insurmountable slowly gave way, and as the

puppet theatre became too small for the puppets, new performing spaces opened up. Puppet design also broke new ground. Puppet makers such as Christian Werdin and Barbara and Günter Weinhold led a renaissance in working with wood. A greater variety of working materials has also become available. Beginning with marionettes and hand and stick puppets, performance techniques developed quickly. In the process a fantastical world was created for young and old alike – sometimes humorous, sometimes poetic, sometimes even scary, but always worth a visit.

- **Gert & Uwe Tobias – Dresdener Paraphrasen**  
**(Gert & Uwe Tobias – Dresden Paraphrases)**  
**Presented by the Kupferstich-Kabinett**  
 22 June to 17 September 2012,  
 Residenzschloss  
 >> See page 17
- **The Subjective Object**  
**Presented by students in the Masters**  
**programme "Cultures of the Curatorial"**  
**at the Hochschule für Graphik and**  
**Buchkunst Leipzig**  
 22 June to 26 August 2012, GRASSI Museum  
 für Völkerkunde Leipzig  
 Beginning with the photographic collection of German anthropologist Egon von Eickstedt (1892–1965), the project traced reciprocal encounters along three journeys: from Leipzig to Dresden, on to the

“Altenburger Group in Traditional Dress”, 1896, Museum für Sächsische Volkskunst



“Dresden Satyr I”, Gert and Uwe Tobias, 2012, Kupferstich-Kabinett



“Pushpamala N., Native Woman of South India”, from Egon von Eickstedt’s photo collection



Aboriginal art: “Kunawarritji”, Nora Wompi Nungurrayi, 2012, GRASSI Museum für Völkerkunde zu Leipzig



Indian towns of Tejgadh and New Delhi, and then back to Leipzig. During the Third Reich, von Eickstedt was one of the most prominent figures in the field of race research. His photographic estate is kept in Dresden and contains images that fall under the categories of ethnology and physical anthropology. One focus of his research was the Adivasi, the indigenous people of India.

Through the use of slide projectors, video installations, graphics, and photographs, the exhibition highlighted museum practices of representation and the portrayal of the “other”, reflecting on these issues from three angles: archival work, artistic perspectives, and the current circumstances of the Adivasi.

- Ernst Rietschels “Nympe von Dittersbach” – Die Wiederherstellung eines Verlorenen Werkes (Ernst Rietschel “The Nymph from Dittersbach” – The Restoration of a Lost Work)

**Presentation by the Skulpturensammlung**

26 June to 30 September 2012, Albertinum, Mosaiksaal

Ernst Rietschel (1804–1861) was one of the most important German sculptors of the 19th century. The Skulpturensammlung’s holdings include original models by Rietschel, a bequest that conveys the whole range of his work.

In 1863 Rietschel began to investigate the allegorical figure of the nymph. The sculp-

ture he created was commissioned by Johann Gottlob von Quandt (1787–1859) for the park at the Dittersbach Manor. The model, which was rendered as a zinc casting, has been missing since the end of World War II. For many years, the Quandt Verein in Dittersbach had intended to set up a new casting of the nymph in the park. The Skulpturensammlung’s plaster model of the figure was restored so that it could serve as the model for a new version. The exhibition was accompanied by a film that documented the individual steps in the restoration work.

- PRO COMMUNITY Warlayirti Artists – Aboriginal Art from Balgo Hills Presented by the GRASSI Museum für Völkerkunde zu Leipzig

13 July to 26 August 2012

In 2012 the museum played host to the gallery ARTKELCH for the third time with the travelling exhibition PRO COMMUNITY. This exhibition featured a new selection of recent works by the Warlayirti artists, who have captivated the international art world since the end of the 1980s.

Works from Balgo Hills are unique in character, especially in their colour schemes, which are marked by vibrant yellows, oranges, and reds. These artists emerged with a style completely their own. While many of these artists still use a traditional imprint technique to depict landscapes, others create abstract forms representing stories and dreams.

- déjà vu – Wege einer Form (déjà vu – The Paths of a Form) Exhibition with works by Düsseldorf artist Alke Reeh

15 July to 31 October 2012, Kunstgewerbemuseum, Schloss Pillnitz, Bergpalais

The works by Düsseldorf artist Alke Reeh are equally marked by conceptual severity and great sensuous power. Her artistry centres on simple shapes that are isolated from their usual contexts and placed in new, often surprising situations. A vessel with fine moulding suddenly appears as the skirt of a graceful woman; the top of a large Ottoman dome appears to be the bottom of an ordinary cup. For viewers, this trick of the eye creates a visual déjà-vu effect, oscillating between a recognition of familiar objects and the interruption of customary ways of seeing. The result is a valuable renewal and sharpening of one’s vision.

- Peter Krauskopf Landschaft mit abstraktem Gemälde (Peter Krauskopf Landscape with Abstract Painting)

**Exhibition in the Schaukabinett, Galerie Neue Meister, Albertinum**  
17 July to 23 September 2012

In 2004 the Galerie Neue Meister acquired Peter Krauskopf’s striped painting “No. 18/03” (2003) as a gift – the first of the five works they now own by the artist. At that time it would have been impossible

“Pattern for a Dress”, Alke Reeh, 2002, Detail



“Old Picture with Gathering Storm”, Peter Krauskopf, 2012



“Contemporary Art Depot 2012” – film still from the video group exhibition, Skulpturensammlung



to predict the painter’s impressive subsequent development – from minimalist Hard-Edge colour field paintings created around the year 2000 to a painterly and compositional openness that includes both abstract and figurative points of reference. This artistic development can be clearly traced in the works held in Dresden. Alongside works from our own collection, this “Schaukabinett” exhibition also presented new paintings by Peter Krauskopf. The key work on display was the monumental vertical “Seestück” (Seascape, 2011), which joined the Galerie Neue Meister’s collection on the occasion of the exhibition. A painterly reminiscence of landscape and a sense of the natural world play an important role in Krauskopf’s paintings, which comprise multiple overlapping layers.

- **Contemporary Art Depot – CAD 2012:** Svea Duwe, Constanze Nowak, Heinz Schmöller, Lisa Junghanß, Manuel Frolik & Thomas Judisch – Video-Gruppenausstellung (Contemporary Art Depot – CAD 2012: Svea Duwe, Constanze Nowak, Heinz Schmöller, Lisa Junghanß, Manuel Frolik, and Thomas Judisch – Video Group Exhibition)  
**Presented by the Skulpturensammlung** 20 July to 19 August 2012, Albertinum  
In this exhibition, video works by six contemporary artists were presented in a

repeating loop. The pieces dealt with disparate issues: Videos by Duwe and Junghanss were based on their own experience of the body, with viewers of Junghanss’ work finding themselves directly confronted with their own anxiety. Work by the duo Manuel Frolik and Thomas Judisch showed objects being thrown against a wall. The overall spatial circumstances in the video remained unclear throughout the piece, and the viewer’s initial perceptions were remarkably transformed. Constanze Nowak introduced audiences to new possibilities for perception through video sequences and the rhythmic insertions of still images, which captured reflections of light and physical structures and blurred topographical realities. Heinz Schmöller’s piece, on the other hand, was a road movie using stop-motion animation with stuffed animals travelling through a realistic environment toward the sunset.

- **Contemporary Art Depot – CAD 2012:** Susan Donath: Lord, 2012  
**Presented by the Skulpturensammlung** 31 August to 30 September 2012, Albertinum  
The artwork and installations Susan Donath (b. 1979) creates frequently draw from sepulchral culture, revealing social taboos in ways that may be disturbing. Her recent work has focused increasingly on Christi-

anity. She is not concerned with beliefs, however, but rather the visual impact and power that Christian symbols and devotional objects have. For her work in the Albertinum, Susan Donath used the ambience of the visible-storage room to transform the exhibition space with paintings and porcelain figures of Mary into a memorial of sorts for Mary Immaculate of Lourdes. The almost mythic aura was broken, however, by the presence of everyday furniture such as a cabinet.

- **“Mit allen Sinnen beteiligt”**  
**Wols druckgraphisches Werk – von Will Grohmann gesehen** (“Involved with All Senses”, The Graphic Works of Wols – as seen by Will Grohmann)  
**Presented by the Kupferstich-Kabinett** 8 September to 28 October 2012, Josef-Hegenbarth-Archiv  
The photographer, painter, and graphic artist Wols (1913–1951), whose life and artistic career began in Dresden, is now considered one of the most important representatives of international post-war modernism. Will Grohmann (1887–1968), a highly influential German art critic in the 20th century, had presented “The Graphic Works of Wols” in the international art magazine *Quadrum* in 1959. His approach to this somewhat unknown

Learning in the Albertinum – a museum educator talking with children about Susann Donath's work "Lord"



Photograph of Professor Will Grohmann, Edmund Kesting, 1947, Kupferstich-Kabinett



Portrait of Hermann Francke, Völkerkundemuseum Herrnhut



part of Wols' oeuvre was marked by a discerning but enthusiastic eye. Parallel to the special exhibition in the Kunsthalle im Lipsiusbau, a selection of Wols' printed works from the holdings of the Kupferstich-Kabinett was on display in the Josef-Hegenbarth-Archiv.

- **Indiens Tibet – Tibets Indien (India's Tibet – Tibet's India)**  
**Presented by Völkerkundemuseum Herrnhut**  
9 September to 18 November 2012  
Peter van Ham, who instigated this exhibition, has been travelling through the Western Himalayas for the past 20 years, following in the footsteps of the Moravian missionary and Tibetologist August Hermann Francke (1870–1930). Van Ham was especially interested in the route that Francke selected for his 2000 km expedition with the Indian photographer Babu Pindi Lal in 1909. During Francke's trip, many landscapes and cultural sites – as well as local people's ceremonies and rituals – were recorded in words and images for the first time. Peter van Ham juxtaposed his colour photographs, taken just a few years ago, with these historical pictures. In doing so, he documented both change and continuity in these regions strongly influenced by Buddhism. The exhibition was presented in the Historisches und Völkerkundemuseum St. Gallen (Historical and Ethnological Muse-

um St. Gallen) on the occasion of the 100th anniversary of the Francke expedition. It was subsequently on view in the Lindenmuseum Stuttgart as well as in Kreismuseum Zons.

- **Eine Persönlichkeit aus der Mission: August Hermann Francke – Missionar und Wissenschaftler (A Man from the Mission: August Hermann Francke – Missionary and Scholar)**  
Foyer exhibition, 9 September to 18 November 2012, Völkerkundemuseum Herrnhut  
August Hermann Francke (1870–1930) worked as a missionary of the Moravian Unity in Ladakh from 1896 to 1908. Because of his research and numerous publications, he received an honorary doctorate from the University of Wrocław in 1911 and was appointed professor of Tibetology at Berlin University in 1925. During his time in North India he assembled many ethnographic and archaeological collections for various museums. The Völkerkundemuseum Herrnhut owns about 150 objects from these collections, several of which were on display in the foyer.

- **Traugott Leberecht Pochmann zum 250. Geburtstag (Traugott Leberecht Pochmann's 250th Birthday)**  
**Exhibition in the Schaukabinett, Galerie Neue Meister**  
25 September to 9 December 2012, Albertinum  
As part of the "Schaukabinett" series, a small special exhibition commemorated the 250th birthday of the Dresden painter Traugott Leberecht Pochmann (1762–1830). The presentation began with two paintings by Pochmann that have been part of the Galerie Neue Meister's holdings for a long time, but are seldom exhibited due to lack of space. A painted self-portrait that was acquired in 1847 was unfortunately one of the war losses the gallery suffered in 1945. The inclusion of a few choice loans made it possible to give a concise overview of the oeuvre of this underappreciated portrait and history painter.
- **Im Netzwerk der Moderne. Kirchner, Braque, Kandinsky, Klee ... Richter, Bacon, Altenbourg und ihr Kritiker Will Grohmann (In the Network of Modernism. Kirchner, Braque, Kandinsky, Klee ... Richter, Bacon, Altenbourg, and Their Critic Will Grohmann)**  
**Presented by the Staatliche Kunstsammlungen Dresden**  
27 September 2012 to 6 January 2013, Kunsthalle im Lipsiusbau  
>> See page 10–12

“Portrait of a Lady” Traugott  
Leberecht Pochmann, ca. 1820,  
Galerie Neue Meister



“La Vigne”, Max Uhlig,  
Kupferstich-Kabinett



“Part of the Horizon” (detail),  
Andreas Paeslack



“Venom” Matchbox, Tobias  
Köbsch, 2010, Kunstfonds



- **Contemporary Art Depot – CAD 2012:**  
Andreas Paeslack: *Ein Stück vom Horizont*  
(Contemporary Art Depot – CAD 2012:  
Andreas Paeslack – *Part of the Horizon*)

**Presented by the Skulpturensammlung**  
12 October to 11 November 2012,  
Albertinum

For this exhibition, Andreas Paeslack (b. 1966) developed a collage-like panorama that comprised many closely juxtaposed pages taken from exhibition catalogues, artists’ monographs, and reviews of art fairs.

The process used to select pages was not based on an overarching theme, but was shaped instead by chance. This “art horizon” not only demonstrated the variety of the present-day art landscape, but also suggested a certain arbitrariness in art production and on the part of the exhibiting institutions. In this way, Paeslack invited visitors to question the factors that determine the art market.

- **Max Uhlig. Druck (Max Uhlig. Prints)**  
**Presented by the Kupferstich-Kabinett**  
12 October 2012 to 7 January 2013,  
Residenzschloss

For over half a century, the Dresden painter, graphic artist, and printmaker Max Uhlig created a wealth of printed works, which were wide-ranging in their motifs and techniques. While the exhibition took landscapes and portraits as its key subjects,

it also included a few still lifes and work based on sculptures. In his printed work, Uhlig sought to confront motifs directly. His approach to form involves creating a network of lines around his subject, such that the piece becomes an expression of the graphic work process itself: The technically well versed printmaker and the concentrated draughtsman are both present at once. The exhibition commemorated the artist’s 75th birthday with a selection of pieces from the Kupferstich-Kabinett’s own holdings, including a recent donation of a virtuosic and unique example of graphic work in the 20th and 21st centuries.

- **Neuzugänge zeitgenössischer Kunst im Kunstfonds 2012 Förderankäufe der Kulturstiftung des Freistaates Sachsen (Promotional purchases by the Cultural Foundation of the Free State of Saxony)**  
**Presented by the Kunstfonds, Staatliche Kunstsammlungen Dresden in cooperation with the Vertretung des Freistaates Sachsen beim Bund**

17 October 2012 to 13 January 2013, Berlin, Vertretung des Freistaates Sachsen beim Bund, Brüderstr. 11–12

In 2012, the Kunstfonds’ collection was expanded again through acquisitions of contemporary art. In the context of its support for the arts, the Cultural Foundation of the Free State of Saxony acquired a total of 33 pieces by 26 artists. These

works purchased for the Kunstfonds totalled around 150,000 euros. Most of them were created between 2010 and 2012 and included many paintings and works on paper. As with the premiere in 2011, in 2012 the Kunstfonds also presented a selection of the new acquisitions in the Saxon Representative Office in Berlin.

- **Das Dresdner Damaskuszimmer und Wohntextilien aus dem Orient (The Dresden Damascus Room and Textile Furnishings from the Middle East)**

**Permanent exhibition in the Museum für Völkerkunde Dresden, Part I**  
Beginning 19 October 2012

Two essential features of traditional homes in the Middle East are the multi-functional nature of the rooms and their use of ornate decorative architecture and textiles.

The centrepiece of this exhibition is the Dresden Damascus Room. The richly decorated wall and ceiling panelling of this luxurious home are elaborated in a style known as Turkish Rococo. In addition to geometrical and floral ornaments there are painted bouquets of flowers and bowls of fruit, as well as stylised landscapes and views of the city.

In an entrance room, richly coloured textile furnishings from Western Asia are on display: “Suzani” – large silk embroidered fabrics from Central Asia, so-called Turkish



“Textile Furnishings from the Middle East in the Dresden Damascus Room” in the Japanisches Palais



“Christian Wilhelm Dietrich”, Jakob Matthias Schmuzer, 1765, Kupferstich-Kabinett



“The Eight Wonders of the World – the Colosseum in Rome”, Philips Galle after Maarten van Heemskerck, 1572, Kupferstich-Kabinett



towels from the Ottoman Empire, Kurdish knotted carpets from Eastern Anatolia, as well as sequined embroideries, printed cotton fabric, and fine wool embroideries from Persia.

- **Die acht Weltwunder des Maarten van Heemskerck (The Eight Wonders of the World by Maarten van Heemskerck)**  
**Presented by the Kupferstich-Kabinett**  
25 October 2012 to 16 January 2013, Neues Grünes Gewölbe, Sponsel Raum  
This exhibition featured the most important work by an artist who was praised by his successors as the Dutch Raphael, “Raphael de la Hollande”. Heemskerck’s subjects, reworked as copperplate engravings by Philip Galle, shaped the modern perception of the ancient wonders of the world. The Kupferstich-Kabinett possesses an outstanding example of this rare sequence. Important series by Marten de Vos and Antonio Tempesta helped to bolster an understanding of the importance of this topic in the Renaissance. Heemskerck did not represent the wonders of the world as austere ancient buildings. Instead, he concentrated on small-scale model architecture as had been created in gold- and silversmiths’ works of treasury art and collected in European “cabinets of art” such as the Grünes Gewölbe. Heemskerck’s imaginative buildings are reminiscent of precious treasure chests, which,

around the year 1600, represented the splendour, wealth, and ambition of a bygone ancient pagan culture.

- **Mehr als ein “Raphael in Landschaften” Christian Wilhelm Ernst Dietrich zum 300. Geburtstag (More than a “Raphael of Landscapes” Christian Wilhelm Ernst Dietrich’s 300th Birthday)**  
**Presented by the Kupferstich-Kabinett**  
31 October 2012 to 13 January 2013, Gemäldegalerie Alte Meister  
The painter, draughtsman, and etcher C.W.E. Dietrich was one of the most renowned and influential German artists of the 18th century. His paintings reached the highest prices in the European market. He had a remarkable talent for imitating great masters of various schools of art with great sensitivity. Through this work he developed a distinctive style of his own. An important part of his oeuvre – which comprises biblical history painting, portraits, and genre painting – are landscapes. Johann Joachim Winckelmann even referred to Dietrich as “the Raphael of landscapes for our time and forever”. In the year of his death, Dietrich’s graphic estate was acquired by the Kupferstich-Kabinett. In the exhibition commemorating Dietrich’s 300th birthday, these graphic works were presented for the first time. The selected paintings and prints gave insight into the work by an extraordinary yet underappreciated artist.

- **Contemporary Art Depot – CAD 2012**  
**Philip Gaißer & Mikka Wellner:**  
“Ich glaube, sie leben von der Luft”  
(Contemporary Art Depot – CAD 2012  
**Philip Gaißer & Mikka Wellner:**  
“I Think They Live on Air”)

**Presented by the Skulpturensammlung**  
16 November to 16 December 2012, Albertinum

An exhibition display case held what at first appeared to be the gorgeous porcelain bouquet that Maria Josepha sent to her father in 1749 as a present and which is on display in the Porcelain Collection. On closer inspection however, it revealed itself to be an imitation. Made of real flowers, the bouquet was not simply an exhibition piece, but rather a habitat for “leaf insects”. These insects are part of the order Phasmatodea and are named after the leaf-like appearance they assume to protect themselves from predators. Raising the question of where nature ends and art begins, Philip Gaißer and Mikka Wellner take a very original approach to the discussion of art’s imitation of nature, which can be traced back to antiquity in Plato and Aristotle and was revived in the Renaissance and the Baroque era.



Christmas in the Jägerhof



"We Are the Site of Our Images",  
 Art Library



"Kowsch", Kremlin workshops, ca.  
 1618, Moscow Kremlin Museums



- **Wir selbst sind der Ort unserer Bilder (We Are the Site of Our Images)**  
 16 November 2012 to 31 January 2013,  
 Art library  
 In cooperation with the Kunstbibliothek (Art Library) of the Staatliche Kunstsammlungen Dresden, the Hochschule für Bildende Künste Dresden's postgraduate art therapy programme exhibited 20 posters by the graduates of 2012. Employing various artistic media – painting, graphic works, sculpture, and stage design – the posters make use of various means to address what art therapy purports to be. The theoretical and scholarly arguments behind the posters can be read in the graduates' master theses, also provided in the exhibition. Together, the artistic and scholarly contributions provide engaging insights into a profession shaped by both science and art and with which the general public is still not very familiar.
- **Weihnachten im Jägerhof (Christmas in the Jägerhof)**  
**Presented by the Museum für Sächsische Volkskunst**  
 1 December 2012 to 27 January 2013,  
 Jägerhof  
 Every year for "Christmas in the Jägerhof", the Friends of the Volkskunstmuseum decorate dozens of Christmas trees with hand-crafted ornaments in an assortment of imaginative styles. The trees' splendour

is a festive accompaniment to the cheerful activities in the Jägerhof, which include numerous artists' booths, concerts, events, and a craft area for children. The Christmas tree has become an integral part of the joyful holiday season, despite the fact that as a custom it is only 100 years old. What was Christmas like before? Why did the tree become so important? And what does it mean to us today? It is high time to dedicate an exhibition to the tree: "Our Christmas Tree", the exhibition for the holiday season.

- **Zwischen Orient und Okzident. Schätze des Kreml von Iwan dem Schrecklichen bis Peter dem Großen (Between Orient and Occident – Kremlin Treasures from Ivan the Terrible to Peter the Great)**  
**Presented by the Staatliche Kunstsammlungen Dresden in cooperation with the State Historical and Cultural Museum Preserve "Moscow Kremlin"**  
 1 December 2012 to 4 March 2013,  
 Residenzschloss, 2nd Floor  
 >> See page 14/15

- **Minkisi. Skulpturen vom unteren Kongo (Minkisi – Sculptures from the Lower Congo)**  
**Presented by the GRASSI Museum für Völkerkunde zu Leipzig**  
 7 December 2012 to 2 June 2013  
 An extensive collection of African figurative carvings from the 19th century, the "minkisi sculptures" were the focus of this exhibition on the Kingdom of Loango (16th – 19th century), located on the Northwestern Coast of Central Africa. Loango's coastal location and its inhabitants' participation in transatlantic trade supported centuries of diverse economic and cultural relations between the African population and Europeans – primarily the Portuguese, Dutch, French, and Germans. All social classes of the Kingdom of Loango made ritual use of minkisi sculptures to various ends. Both as art objects and in their original function as "figures of strength", the sculptures offer visitors diverse impressions and information on religious convictions in the Kingdom of Loango at the time. The historical and ethnographic art presentation was enriched by additional material on scientific research on the region and its colonial history.



"untitled (dead man)", Johannes Kahrs,  
2007, Galerie Neue Meister



"Popocatepetl Volcano with Pyramids from  
Cholula, Puebla", Völkerkundemuseum Herrnhut



- **"Chiquititos y GRANDECITOS"**  
"Kleines und Großes" in der Handwerks-  
kunst Mexikos seit vorspanischer Zeit  
("Chiquititos y GRANDECITOS"  
"Small and Large" in Mexican Craftman-  
ship since Pre-Hispanic Times)  
From the collections of Katrin Müller de  
Gámez and Prof. Ursula Thiemer-Sachse  
9 December 2012 to 28 February 2013,  
Völkerkundemuseum Herrnhut  
The world of Mexican arts and crafts is a  
rush of imagination, humour, colours, and  
sounds. Within a seemingly endless diver-  
sity of folk art objects, miniatures take  
centre stage. Virtually every object can be  
recreated in a smaller form. Moreover,  
miniatures are found in almost every  
Mexican household and have won their  
place in many markets and shops. Many  
families pass on their miniatures from  
generation to generation. Certain objects  
are fashionable for only a few years;  
others can be traced back for centuries.  
Some of these small everyday objects are  
given to children to prepare them for the  
tasks they will take on as adults. Others  
are used for magical purposes, as with  
amulets or talismans, or as offerings at  
religious rituals. Still others are used as  
votive offerings or as important instru-  
ments at healing rituals and rain-making  
ceremonies.

- **Johannes Kahrs**  
**Exhibition in the Schaukabinett,  
Galerie Neue Meister**  
11 December 2012 to 3 March 2013,  
Albertinum  
In this "Schaukabinett" exhibition, the  
Galerie Neue Meister showed paintings  
by Berlin artist Johannes Kahrs. The  
gallery's own holdings were enriched by  
a few loans of works from recent years.  
Kahrs uses images from newspapers,  
magazines, advertisements, and film stills  
as source material for his paintings, which  
often depict violence, brutality, excess,  
lust, injury, and pain. Although these im-  
ages illustrated specific social, political, or  
cultural events in the mass media, Kahrs  
separates them from the realities they  
originally depicted. The subjects are  
cropped, their spatial orientation and  
composition are changed, certain details  
are removed while others are accentuat-  
ed, and clear outlines are softened into a  
painterly blur. Johannes Kahrs transforms  
the alleged clarity and readability of  
everyday imagery into a suggestive and  
ambiguous world in which painting is the  
only ruler.

View of the exhibition “Eberhard Havekost – Sightseeing Trip” at the Dr. Bhau Daji Lad Museum in Mumbai, India.

Installation of the prints of Eberhard Havekost at Durbar Hall, Kochi, India



A visitor to “The Art of the Enlightenment” in the Chinese National Museum in Beijing.



## EXHIBITIONS ABROAD

- **Eberhard Havekost “Sightseeing Trip”.**  
**A solo exhibition**  
Presented by the Staatliche Kunstsammlungen Dresden  
19 February to 1 April 2012, Mumbai, India, Dr. Bhau Daji Lad Museum, Mumbai: “Sightseeing Trip. Eberhard Havekost in India” was an exhibition project held by the Staatliche Kunstsammlungen Dresden as part of the year-long season of events “Germany and India 2011–2012: Infinite Opportunities”. The SKD joined forces with the Kochi Muziris Biennale Foundation, the Dr. Bhau Daji Lad Museum in Mumbai, and the Kerala Lalit Kala Akademi to present key works by the well-known German artist Eberhard Havekost in the cities of Mumbai and Kochi. The exhibition was based on the StadtRäume CitySpaces project and reflected our ideas and images of an urban way of life that is currently undergoing rapid transformation. The exhibitions in India not only featured a tight, thematic selection of 19 paintings, it also presented for the first time the complete 113-part series of offset prints which Eberhard Havekost made from 2001 to 2011, based on photographs he took himself.

- **Die Kunst der Aufklärung (The Art of the Enlightenment)**  
Exhibition jointly presented by the Staatliche Museen zu Berlin, Staatliche Kunstsammlungen Dresden, and Bayerische Staatsgemäldesammlungen, Munich  
2 April 2011 to 31 March 2012, Beijing, National Museum of China  
A sweeping exposition on the art of the Enlightenment, on show in Beijing and jointly presented by the Staatliche Museen zu Berlin, Staatliche Kunstsammlungen Dresden, and Bayerische Staatsgemäldesammlungen, in conjunction with the National Museum of China. With nearly 600 exhibits – including seminal works by masters from Goya to Gainsborough, costumes, porcelain, and scientific instruments – the exhibition traced the artistic and intellectual thirst for knowledge and openness to new ideas and cultures which characterized and flourished during this period of European history. It was the first visiting exhibition from abroad since the reconstruction and spectacular expansion of the National Museum of China, which reopened in spring 2011, making it the largest museum building in the world. The exhibition received significant organizational and financial support from the German Foreign Office. Organizers were able to shore up the support of BMW Group as an additional sponsor. The event series “Enlight-

enment in Dialogue” accompanied the exhibition and was a collaboration between the Mercator Foundation and the National Museum of China. In five dialogue sets featuring Chinese and European scholars, the series focused on the foundations and many facets of the European and Chinese Enlightenment.

- **Eberhard Havekost “Sightseeing Trip”.**  
**A solo exhibition**  
Second stage of the touring exhibition.  
22 April to 27 May 2012, Kochi, India, Durbar Hall, Kerala Lalit Kala Akademi
- **Adrian Zingg. Wegbereiter der Romantik (Adrian Zingg. Pioneer of the Romantic Movement)**  
Presented by the Kupferstich-Kabinett in cooperation with Kunsthaus Zurich, (2nd stage) Kunsthaus Zurich  
25 May to 12 August 2012
- **Gold, Jasper and Carnelian: Johann Christian Neuber RK the Saxon Court**  
Presented by the Grünes Gewölbe (2nd stage) New York, The Frick Collection  
30 May to 19 August 2012

"Nessus and Deianira", Giambologna, Florence, ca. 1586, Grünes Gewölbe



"Girl Sitting", Oskar Kokoschka, 1922/23, Willy Hahn Collection



View of the exhibition "The Dream of a King" at the Museum of Islamic Art in Doha



- **Dresden & Ambras. Kunstkammerschätze der Renaissance (Dresden & Ambras. Kunstkammer Treasures of the Renaissance) 2nd stage of the touring exhibition presented by the Grünes Gewölbe and the Kunsthistorisches Museumsammlungen, Schloss Ambras (Vienna)**  
14 June to 23 September 2012, Innsbruck, Austria, Schloss Ambras, "Die Kunst- und Wunderkammer von Erzherzog Ferdinand II. von Tirol (1529 – 1595)" (The Cabinet of Art and Marvels of Ferdinand II, Archduke of Tyrol, 1529 – 1595). Schloss Ambras was and is a synonym for the Habsburgs' passion for collecting and, with one of the most important collections of the Renaissance, it stood on a par with the cabinet of art of Elector August (1526–1586), which he founded in Dresden in 1560. Since large parts of Ferdinand II's "Kunstkammer" were purchased in 1606 by Emperor Rudolf II and taken to Prague, what remains of these unique collections is preserved at both the Kunsthistorisches Museum in Vienna and its external division at Schloss Ambras. The exhibition brought together outstanding works from the Dresden and Ambras Kunstkammer to illustrate commonalities as well as recognizable differences between the two royal collections.

- **Johann Christian Neuber à Dresde (3rd stage) Paris, Palais Kugel 12 September to 10 November 2012**
- **Kokoschka als Zeichner. Die Sammlung Willy Hahn (Kokoschka as Draughtsman. The Collection Willy Hahn)**  
2nd stage of the Kupferstich-Kabinett exhibition  
22 October 2011 to 29 January 2012, Salzburg, Austria, Museum der Moderne. Oskar Kokoschka (1886–1980) made drawings throughout his artistic career. He was masterful in his handling of a wide range of graphic tools – pencil, coal, chalk, crayon, brush, and reed pen, as well as watercolour – which he used to create sketches and transfers for use in the studio, as well as drawings intended for display. The musician-cum-collector Willy Hahn (1896–1988) became sensitive to the importance of this body of graphic work very early on. What appealed to him most of all was the spontaneity that the medium of drawing gives the artist, and the creative moment that it captures. Over the decades and with a discerning eye, he collected over 90 drawings and watercolours by Oskar Kokoschka, who was a friend of his. The Kupferstich-Kabinett presented the collection of Willy Hahn in its entirety. All important stages in Kokoschka's graphic work were represented by way of outstanding examples. The display spanned

from Kokoschka's early character studies from Vienna to his self-portraits and the important series of portraits he made during his time in Dresden, and ended with the landscapes and nature studies of his late period.

- **The Dream of a King – Dresden's Green Vault**  
1 November 2011 to 26 January 2012, Doha, Qatar, Museum of Islamic Art. The Grünes Gewölbe took up temporary residency with a major exhibition at the Museum of Islamic Art in Doha, Qatar. On show were some 80 examples of "Kunstkammer" art from the 16th to 18th century. Among the exhibits were masterpieces of goldsmithing and jewellery design, exquisite treasures fashioned from amber and ivory, gemstone vessels, and elaborate bronze statuettes. In addition to original pieces from the collection of August the Strong, the display included photographic images in sharp detail taken of the rooms in the Historisches Grünes Gewölbe (Historic Green Vault), which gave visitors an authentic impression of how the works in the Baroque Kunstkammer were once displayed. Artworks and photographs, taken by the Dresden photographer Jörg Schöner, formed a fascinating ensemble and set a new benchmark for collection displays in the future.

**News from  
the collections**



Previous page 46: "Meadow Path" by Paul Baum, 1894/95, condition during varnish removal, Galerie Neue Meister

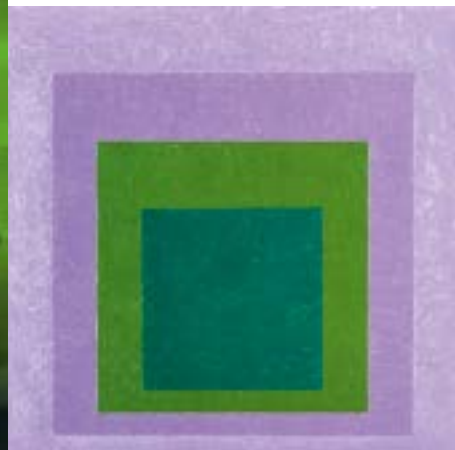
"Sunset Blue", Koen Vermeule, 2011



"Seascape", Peter Krauskopf, 2011



"Hope Again", Joseph Albers, 1956



## ACQUISITIONS AND DONATIONS

(SELECTION)

### Galerie Neue Meister

- Erich Heckel  
Men by the Sea (Bathing Men), 1916  
Tempera on canvas, 81 × 70.5 cm,  
copyright, see: EH16  
Purchased from private collector through  
Sabatier Galerie & Kunsthandel, Verden
- Hermann Carmiencke  
Holstein Mill, pre-1836, oil on canvas,  
78 × 55 cm  
Donated by MUSEIS SAXONICI USUI –  
Freunde der Staatliche Kunstsammlungen  
Dresden e.V.
- Wilhelm Gentz  
Distribution of Alms on a  
Churchyard near Cairo, 1864  
Oil on cardboard, 33 × 41.5 cm  
Donated by Bolko Stegemann, Krefeld
- York der Knöfel  
Untitled, 1994  
Oil on canvas, 100 × 120 cm  
Donated by Lucius Grisebach
- Peter Krauskopf  
Seascape 2011  
Oil on linen, 280 × 210 cm  
Private donation
- Ton Mars  
From the AB UNO/AD UNUM project
  - Kontinent I: Eurasia  
NEUNG (language: Thai), 2001  
oil paint, linen, wood;  
diptych: each 32 × 24 × 10 cm
  - Kontinent II: Africa  
OKONGO (language: Pokot), 2005  
oil paint, linen, wood;  
diptych: each 24 × 32 × 10 cm
  - Kontinent III: America  
IHTHLUG (language: Kutchin), 2002  
oil paint, linen, wood;  
diptych: each 28 × 28 × 10 cm  
The Return (to Blinky Palermo), 2008  
Acrylic on Papier; 4 parts, each 31 × 31 cm  
Donation from the artist
- Volker Mehner  
The Crossing, 1994  
Oil on canvas, 195 × 150 cm  
Purchased from Uwe Hübner, Dresden
- Ursula Sax  
Orbis Terrarum, 2008  
packing paper, eyelets, wood, paint,  
oil on canvas, 195 × 150 cm  
Purchased from Ursula Sax, Dresden
- Wilhelm Ritter
  - Poplar-lined Path  
Oil on canvas on cardboard, 51.2 × 35.8 cm
  - Early Summer Landscape  
Oil on canvas, 61 × 40.5 cm
  - Hockstein Inn (Saxon Switzerland)  
Oil on canvas on cardboard, 32 × 44.7 cm  
Bequeathed by Charlotte Ilse Schmidt
- Koen Vermeule  
Sunset Blue, 2011  
Oil, acrylic on canvas, 100 × 200 cm  
Purchased from the artist,  
Loan from Gesellschaft für  
Moderne Kunst in Dresden e.V.
- Rémy Zaugg  
Blind Bild, 1992  
Acrylic paint and silkscreen on canvas,  
44 × 39 × 2 cm, ed. 1/37  
Purchased from der Galerie Margareta  
Friesen, Dresden  
  
Bequest of Dr. Ruth Heerdt, Mannheim
- Joseph Albers  
Hope Again, 1956  
Oil on hardboard, 61 × 61 cm
- Raimund Girke  
Impulsive, 1993  
Oil on canvas, 100 × 120 cm

"Arcadian Metamorphosis",  
Ernst Wilhelm Nay, 1957



Gold-ruby glass beaker  
with lid, 1715



"At the Landsee",  
Hermann van Swanevelt



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- Rainer Jochims  
Ekstasis II, 1988  
Acrylic on chipboard, ca. 102 × 60 cm
- Ernst Wilhelm Nay  
Arcadian Metamorphosis, 1957  
Oil on canvas, 89 × 116 cm

#### Gemäldegalerie Alte Meister

##### Accessions

- Herman van Swanevelt  
Am Landsee  
Oil on canvas, 78.5 × 90.5 cm  
**Missing since war, now repatriated**
- Bernardo Daddi  
The Beheading of St. Reparata  
Oil on gold ground on wood, 26 × 36.5 cm  
**Asset allocation by the Bundesamt für zentrale Dienste und offene Vermögensfragen, Berlin**
- Acquisition of privately owned paintings in Niessbrauch with funds provided by the Saxon State Treasury
- Jean Marc Nattier  
Portrait of a Paintress  
Oil on canvas, 130 × 99 cm

- Pieter Jacobsz. Codde  
Family Portrait with Seven People  
Oil on canvas, 133 × 192 cm
- Louis de Silvestre  
Imperial Count Heinrich von Büнау  
Oil on canvas, 157 × 120.5 cm
- Anton Graff  
Lady von Carlowitz  
Oil on canvas, 216 × 110 cm
- Anton Graff  
Carl Adolph von Carlowitz  
Oil on canvas, 234 × 133 cm

#### Grünes Gewölbe

- Royal gold-ruby glass beaker with lid for Friedrich August I. of Saxony. Saxony, presumably Dresden, 1715 gold-ruby glass, partly cut, silver mount fire-gilt height with lid 17 cm radius at base 7 cm  
**Permanent loan from Freunde des Grünen Gewölbes e.V.**

#### Kunstgewerbemuseum

- Georg von Mendelssohn  
Deutsche Werkstätten Hellerau, 1921  
Smoking table with brass, chased, punched; peartree, ebonized  
**Purchase from private owner**
- Bruno Paul  
Deutsche Werkstätten Hellerau, 1930/40s  
2 bookshelves from the series "The Growing Apartment"  
Oak veneer  
**Donated by Perk Loesch, Dresden**
- Carl Theodor Golde  
Bassoon, Dresden, ca. 1850  
Maple, brass  
**Purchase from private owner**
- Hans Heinz Lüttgen  
Furniture of a newly wed couple, with ladies' room gentleman's room and dining room, Cologne, 1934  
walnut, zebrawood, larch  
**Donated by the Lindner family, Hohenstein-Ernstthal**



“Unverwehet”,  
Gerhard Altenbourg, 1972



“Dresdner Hommage”,  
Gert and Uwe Tobias, 2012



“Hand on Hand”, Max Uhlig



“House”, Tony Franz, 2011



## Kupferstich-Kabinett

### Donations

- Gerhard Altenbourg  
2 editions (artist's books),  
19 drawings / mixed method,  
4 wooden sticks  
**Donated by Heidi and Dieter Brusberg,  
Berlin**
- Hanns Schimansky  
3 pencil drawings as part of the  
Hans Theo Richter Prize from 2006  
**Donated by Hanns Schimansky**
- Gert and Uwe Tobias  
Dresdener Hommage I, 2012  
Coloured woodcut, 200 × 168 cm  
**Donated by Gert and Uwe Tobias**
- Gert and Uwe Tobias  
Dresdener Lilie, 2012  
Coloured woodcut, 200 × 168 cm  
**Donated by MUSEIS SAXONICI USUI –  
Freunde der Staatlichen  
Kunstsammlungen Dresden e. V.**
- Max Uhlig  
Collection of prints  
**Donated by Max Uhlig, Dresden**

- Thomas Hoepker  
9/11 Williamsburg, 2001  
Pigment print, 45 × 60 cm  
**Donated by Hypo-Kulturstiftung,  
Munich**
- Peter Piller  
Kraft, 2010 – 12  
40 digital prints, 20 × 45 cm  
**Donated by Verein der Freunde  
des Kupferstich-Kabinetts e. V.**
- The Forsythe Company  
Archive material in form of 8  
drawings documenting the  
choreography “Human Writes”

### Acquisitions

- Gerhard Altenbourg  
11 artist's books (each unique),  
editions and drawings / mixed method
- Gert and Uwe Tobias  
Dresdener Joker, 2012  
Coloured woodcut, 120 × 100 cm
- Raymond Pettibon  
Untitled (Valentines you you), 2005 – 2011  
Mixed method, 43.8 × 41.9 cm
- Tobias Zielony  
Three Figures, from: Car Park, 2000  
C-print, 41.6 × 62.4 cm

- Tobias Zielony  
Arrow, from: Car Park, 2000  
C-print, 41.6 × 62.4 cm
- Tony Franz  
Mountains, 2012  
Pencil, 31.2 × 41.1 cm
- Tony Franz  
Clouds, 2, 2012  
Pencil, 31.2 × 41.1 cm
- Douglas Gordan  
Larger than life, Life size, Smaller than  
life, 2012, C-print
- Adolph Menzel  
View from Brülsche Terrasse to the  
Katholische Hofkirche in Dresden, 1880  
Pencil 32.2 × 24.4 cm  
**Co-funded by Verein der  
Freunde des Kupferstich-Kabinetts e. V.**
- After Hieronymus Bosch,  
The Last Judgement  
Kupferstich, 33.6 × 49.4 cm

“Hope”,  
Natasha Ratcliffe,  
2008, bronze

“Crusaders, Fürstentum  
Achaia”, Robert von Anjou



“Pettersson and Findus”, Hand puppets  
by Rainer Schick Tanz, 2003/08



“Der Brandner Kaspar  
schaut ins Paradies”,  
Der Boankramer,  
Marionette by  
Walter Oberholzer,  
Zschopau ca. 1936/38



## Münzkabinett

As part of the settlement agreement of 2010, agreed between the Otto and Emma Horn Foundation and the Staatliche Kunstsammlungen Dresden, it was possible to acquire more than 4400 numismatic objects of great scholarly and museological importance, thanks to advance funds provided by the Free State of Saxony. The group purchases include medieval coins of regional currencies from all over Germany, as well as Saxon coins of the Albertinian and Ernestine lines.

- Crusaders, Achaia, Robert von Anjou (1346 – 1364), in imitation of a Venetian ducat of Andrea Dandolo, gold  
**Acquired on numismatic market**
- Ron Dutton  
Medal “Buildwas Abbey”, undated (2011), bronze  
**Acquired from artist**
- Natasha Ratcliffe  
Medal “Hope”, undated (2008), bronze  
**Acquired from artist**
- Elly Baltus  
Medal “How many times, How many more”, undated (2008), bronze  
**Acquired from artist**

- Grazyna Jolanta Lindau  
Badge “The City”, 2011, bronze/tin  
**Acquired from artist**

## Museum für Sächsische Volkskunst mit Puppentheatersammlung

### Donations to the Puppentheater- sammlung:

The Puppentheatersammlung received numerous donations in 2012. Most noteworthy were those from Figurentheater Chemnitz (Städtische Theater Chemnitz) and Puppentheater der Stadt Magdeburg. From Chemnitz, the Puppentheatersammlung mostly received figures from the last fifteen years as well as several historical puppets from the theatre’s early years. The donation encompassed 182 figures in all, as well as props and set designs. All puppetry art techniques are represented, from hand and rod puppets to marionettes and table figures. While in the first decades, set designers played a major role in shaping the puppet stages, there has been a great diversification of forms in puppet-theatre scenography in recent years. In addition to the long-standing Chemnitz designers Hanna Diezmann (1914–1986), Ruth Fischer (\* 1917), Peter Gemarius de Kepper (\* 1942) and Sabine Tischmeier (\* 1940), other designers represented in the collection include Manfred Elle (\* 1929), Carl Schröder (1904–1997), Rainer Schick Tanz (\* 1954),

Steffen Reck (\* 1956), Anne Frank (1962–2001), Patrik Lumma (\* 1969), Christof von Büren (\* 1965), Kathrin Sellin (\* 1962), Matthias Hansel (\* 1972), Anja Mikolajetz (\* 1973), Hinrich Horstkotte (\* 1972), Jeanette Harendt (\* 1959), and Ulrike Wicht.

The Puppentheater der Stadt Magdeburg donated 49 hand and rod puppets dating from the theatre’s early years. They had already been in our care as a permanent loan from the 1960s. The figures were designed by Jutta Balk (1902–1987), Georg Birk (\* 1916), Hans Haupt, Wilhelm Höpfner (1899–1968), and Hans-Otto Rieck (\* 1924). The Berlin journalist Hartmut Topf presented the Puppentheatersammlung with documentary material on the history of puppetry from 1978 to 2012, containing radio manuscripts, brochures, photographs, magazines, and specialist publications running to approx. 12 metres in shelf space. For many years, Topf was a reporter for Deutschlandfunk, reviewing puppet theatre festivals across Europe, as well as serving as a member of many festival juries.

The collection also received five marionettes from the collection of George and Siegfried Scherf in Zschopau, originally made for performances of “Der Brandner Kaspar schaut ins Paradies”, from around 1936/38. Around 1930, the industrialist Georg Scherf purchased a traditional marionette theatre to entertain his

Terrine with lid featuring battle scenes, Meissen, ca. 1740



"Ego Torso", Olaf Holzapfel, 2008



Kente cloth of Ewe, Ghana, ca. 1970



workforce and business acquaintances. It became a permanent feature in a meeting room. Scherf even employed a puppeteer in his factory, who assisted in the performances. From 1936 Georg Scherf had new marionettes designed, after inspired by the Salzburg marionette theatre Aicher and the Munich marionette theatre of Hilmar Binter. Puppet sculptors were the Swiss Walter Oberholzer (1893–1980) and Max Bochmann of Chemnitz (1877–1955).

**Acquisition**

**Porzellansammlung**

Acquisition of 18th century Meissen porcelain from private collectors in Niessbrauch using special funds from the State Treasury of Saxony

- Terrine with lid featuring battle scenes Meissen, ca. 1740  
Purchased with acquisition funds

**Kulpturensammlung**

- Waldemar Grzimek (1918–1984)
  - Swimmer, 1959  
bronze, height 170 cm
  - Crouching figure, 1959  
bronze, height 90 cm
 Donation from artist's widow, Dr. Lydia Grzimek, Berlin

- August Hudler  
Kruzifix, 1903  
Bronze, height 175 cm  
Donated by Bruno Dellinger, Moorenweis, grandson of Sebastian Dellinger, brother-in-law of August Hudler

- Walther Witting  
Female nude  
Cast, 32.5 × 20.1 × 0.5 cm  
From the Kupferstich-Kabinett's holdings, the work originates from the artist's estate

- Olaf Holzapfel  
Ego Torso (GB), 2008  
Acrylic glass on painted wooden pedestal, 33 × 74 × 61 cm (object), 45 × 81 × 67 cm (pedestal)  
Acquired from Galerie Gebr. Lehmann, Dresden

- Peter Makolies  
Two continents from the series "Die fünf Erdteile", 1979  
Artificial marble, each ca. 50 × 40 × 40 cm  
Purchased from artist

**Staatliche Ethnographische Sammlungen Sachsen**

**Museum für Völkerkunde Dresden**

- Acquisitions for Southeast Asia dept.:
  - 4 batiks, Java, Indonesia
  - 3 dance props used in trance dance Kuda Kepang, Java, Indonesia
  - 1 burial chamber door, Sa'dan Toraja, Sulawesi Selatan, Indonesia
  - 1 tomb stelae, Central Highlands Hochland, Vietnam
 Including:
  - Sarong (separated), early 20th c. Java, north coast (Lasem or Pekalongan), Indonesia cotton, natural dyes, dyed in waxresistant technique, Batik, 203 × 104 cm  
Purchased from Christine Seurig, Dresden, with funds from Förderkreis des Museums für Völkerkunde Dresden
- Burial chamber door with buffalo head, 20th c.  
Sa'dan Toraja, Sulawesi Selatan, Indonesia wood, partly carved in relief, 41 × 41 cm  
Acquired from Volker Schneider, Zeutern, with funds from Free State of Saxony
- Funerary sculpture, 20th c.  
Jarai or Sedang, Central Highlands Vietnam, wood, carved, h: 184 cm  
Acquired from Volker Schneider, Zeutern, with funds from Free State of Saxony Sachsen

Burial chamber door with buffalo head, 20th c., Indonesia



Large Bhalil storage vessel, early 20th c., Morocco



Mole in Révfülöp/Balaton, Leonore Kehrer, 1967



Region Africa

- Carpet in the mixed style of the Rehamna, plains of Marrakech, Morocco, 1940–1950  
Supplementary weft cut-loop pile, 166 × 435 cm  
**Purchased from Annette Korolnik-Andersch, Berlin and Carona/Switzerland**
- Large Bhalil storage vessel, Middle Atlas, Morocco, early 20th century  
Crafted without potter's wheel, red shards: paint containing manganese oxide, H: 60 cm, D: 35 cm  
**Donated by Annette Korolnik Andersch, Berlin and Carona/Switzerland**
- 16 textiles from North and West Africa, early to late 20th century  
**Donated by Prof. Siegfried Stahl, Nienburg/Weser**

**GRASSI Museum für Völkerkunde zu Leipzig**

- Africa objects
  - Milking vessel from Kenya, 1991
  - Maasai pearl necklace, 1991
  - Necklace from Botswana, 1995/96
  - Basket with lid, South Africa, 1995/96
  - Salad servers, Kenya, 1991
  - Little female doll with child

- 4 porcupine quills, Africa
- Small container on jewellery chain, Kenya, 1991  
**Donated by Roswitha and Klaus Bittner**
- Objects from Oceania: New Guinea
  - Sculpture, a figure with bird and mask, Sepik
  - Wooden figure with "support", Sepik
  - 3 chains from New Guinea
  - A smoking pipe with burnt ornamentation, New Guinea
  - Harp, Alexis Harbour 1994/95
  - Slit drum in form of crocodile, Sepik
  - Small slit drum/hand drum, Sepik
  - 2 small masks, Sepik
  - 1 small braided bag, New Guinea  
**Donated by Roswitha and Klaus Bittner**

**Kunstabibliothek**

**New acquisitions and exchanges**

- New acquisitions: 4 616 volumes, of which about 2 500 donations
- exchanged manuscripts: with 430 institutions in 29 countries – 225 in Germany, 205 abroad  
**Accessions of 530 publications acquired through exchange, 976 manuscripts dispatched for exchange**

**Kunstfonds**

Through new-acquisition funding from the Free State of Saxony, a total of 33 works in various media by 26 artists were acquired for the Kunstfonds in 2012. They included:

- Jens Besser  
spread ideas, 2010 from the series "thoughts between stations and superstores"  
Paint marker on black paper, 33.8 × 24 cm
- Annedore Dietze  
Variation III b, Variation III d from the series "hunting", 2011  
Oil on canvas, each 180 × 150.5 cm
- Maïke Freess  
Humming Place, 2010/2011  
Drawings, chalk / colored pencil / ink, paper-cut on tinted paper, MP3 player, wall and sound installation, approx. 210 × 400 cm
- Jay Gard  
Form 1–3, 2011  
Plywood, screws, paint, piano hinges, each 105 × 85 × 17 cm
- Thomas Moecker  
Overture, 2009  
Acrylic on canvas, 291 × 718 cm

Variation III b from the series "Hunt", Annedore Dietze, 2011



Heating, Juliana Ortiz, 2011



Gerhard Richter, Benjamin Katz



- Juliana Ortiz  
Heating, 2011  
Acrylic on canvas, 169.5 × 140 cm
- Anija Seedler  
Chewing gum fresh air, 2011 from the series: "Hunters and Gatherers",  
Ink, acrylic paint, collage, 26 × 19.5 cm
- Jim Whiting  
Lilli, 2012  
Metal, wood, electric motor,  
196 × 109 × 109 cm

#### Selection of donations in 2012

- Leonore Kehrer  
Break, 1948  
Watercolour/pencil drawing, 37.9 × 50.6 cm  
Donated by Hiltrud Kehrer from the artist's estate
- Leonore Kehrer  
Child in a Blue Dress, 1946  
Oil/hard cardboard 43 × 47.6 cm  
Donated by Hiltrud Kehrer from the artist's estate
- Leonore Kehrer  
Mole in Révfülöp/Balaton, 1967  
Pencil drawing/ink wash, 31.5 × 43.3 cm  
Donated by Hiltrud Kehrer from the artist's estate

#### Gerhard Richter Archiv

- Gerhard Richter, Vorhang (Curtain), 2011/12,  
No. 2/2, 205 × 195 cm  
  
Special edition of the book  
Gerhard Richter.  
Dessines et aquarelles/drawings and  
watercolors, 1957–2008  
  
36 photographs by Benjamin Katz,  
Inv. no. 232/12 – 267/12  
Donated by Benjamin Katz
- Sigmar Polke and Gerhard Richter,  
Original catalogue manuscript (paste-up)  
for galerie h, 1966

## PUBLICATIONS

### (SELECTION)

A complete list of publications appears in the respective Year Book of the Staatliche Kunstsammlungen Dresden

- Jahrbuch der Staatlichen Kunstsammlungen Dresden  
Year book 2010 / volume 36  
Commentaries, reviews, reports 2010  
ISSN: 0419–733 X
- Dresdener Kunstblätter  
The "Kunstblätter" appears quarterly, also published by Deutscher Kunstverlag (Munich/Berlin). It is an integral part of the Staatliche Kunstsammlungen Dresden and provides visitors and friends of the various museums an insight into the life of the collections, research, conservation-restoration, exhibitions, and art education. In the 56th year of the series, four booklets were published, including themed issues on provenance research and Will Grohmann.



**Galerie Neue Meister**

- Paula Modersohn-Becker und die Worpsweder in der Dresdener Galerie, ed. Ulrich Bischoff, Birgit Dalbajewa, Andreas Dehmer, Sandstein Verlag Dresden 2012
- Max Slevogt in der Dresdener Galerie, ed. Heike Biedermann, Sandstein Verlag Dresden 2012
- Meisterwerke der Romantik in der Dresdener Galerie, ed. Gerd Spitzer, Schirmer/Mosel Verlag Munich 2012
- Ernst Rietschel und die Professur für Bildhauerei an der Dresdener Kunstakademie im 19. Jahrhundert, in: Ernst Rietschel und die Überwindung des Klassizismus, ed. Rainer Beck, Wilhelm Fink Verlag, Munich 2012, p. 107 – 129

**Gemäldegalerie Alte Meister**

- Kunst-, Welt- und Werkgeschichten. Die Korrespondenz zwischen Hans Posse und Wilhelm von Bode von 1904 bis 1928, ed. Bernhard Maaz, Böhlau Verlag Köln/Weimar/Vienna 2012
- Die spanische Malerei in Deutschland und der Dresdener Bestand Gemäldegalerie Alte Meister – Staatliche Kunstsammlungen Dresden. Collection catalogue of Spanish

painting, ed. Matthias Weniger Prestel Verlag Munich 2012

- Die Sixtinische Madonna. Raffaels Kultbild wird 500, ed. Andreas Henning, Prestel Verlag Munich 2012
- Die Sixtinische Madonna. Raffaels Kultbild wird 500, booklet, ed. Andreas Henning and Sandra Schmidt (German, Italian, and Russian edition), Prestel Verlag Munich 2012
- Bernhard Maaz, News of nineteenth-century sculpture research in Germany. In: Histoire de l'art du XIXe siècle (1848 – 1914). Bilans et perspectives. Actes du colloque École du Louvre-Musée d'Orsay 13. – 15. septembre 2007, ed. Claire Barbillon, Catherine Chevillot, François-René Martin Paris 2012, p. 365 – 376
- Bernhard Maaz (with Daniel Hess), Kunstmuseen. In: Bernhard Graf/Volker Rodekamp, Museen zwischen Qualität und Relevanz, Denkschrift zur Lage der Museen. Institut für Museumsforschung. Berlin 2012, p. 285 – 297

**Grünes Gewölbe**

- Die kurfürstlich-sächsische Kunstkammer in Dresden: Geschichte einer Sammlung, ed. Dirk Syndram und Martina Minning, Sandstein Verlag Dresden 2012
- Herzog Anton Ulrich zu Gast in Dresden Schatzkammerstücke des Herzog Anton Ulrich-Museums Braunschweig, ed. Dirk Syndram and Juliane Wolschina, Staatliche Kunstsammlungen Dresden 2012
- »Johann Christian Neuber á Dresde« Schatzkunst des Klassizismus für den Adel Europas, ed. Jutta Kappel, Sandstein Verlag Dresden 2012
- Zwischen Orient und Okzident. Schätze des Kreml von Iwan dem Schrecklichen bis Peter dem Großen, ed. Ulrike Weinhold and Martina Minning, Berlin/München 2012
- »Le luxe, le goût, la science...«. Neuber, orfèvre minéralogiste à la cour de Saxe, ed. Alexis Kugel, Editions Monelle Hayot, Saint-Rémy-en-l'Eau 2012, p. 31 – 43 (French edition)
- Gold, Jasper and Carnelian. Johann Christi-an Neuber at the Saxon Court, ed. Alexis Kugel, London 2012 p. 30 – 43 (English edition)



#### Kupferstich-Kabinett

- Max Uhlig. Druck, ed. Bernhard Maaz, Sandstein Verlag Dresden 2012
- Gert & Uwe Tobias. Dresdener Paraphrasen Exhibition catalogue, ed. Michael Hering, Hatje Cantz Verlag Ostfildern 2012
- Adrian Zingg. Wegbereiter der Romantik, ed. Petra Kuhlmann-Hodick, Claudia Schnitzer and Bernhard von Waldkirch, Sandstein Verlag Dresden 2012
- Sixtina MMXXII. Katharina Gaenssler artist's book, exhibition catalogue, ed. Katharina Gaenssler, Michael Hering and Bernhard Maaz, Edition Minerva 2012

#### Mathematisch-Physikalischer Salon

- Weiter sehen. Beiträge zur Geschichte des Fernrohrs und zur Wissenschaftsgeschichte Augsburgs. In memoriam Inge Keil. Acta Historica Astronomia, vol. 45, ed. Michael Korey und Jürgen Hamel, Frankfurt am Main 2012
- Festungsbau: Geometrie – Technologie – Sublimierung, ed. Bettina Marten, Michael Korey and Ulrich Reinisch, Berlin 2012

- Michael Korey, Transatlantic Inspiration: The Mathematisch-Physikalischer Salon in Dresden and the Founding of the Adler Planetarium in Chicago. In: Engaging the Heavens: Inspiration of Astronomical Phenomena V. , ed. Marvin Bolt and Stephen Case (ASP Conference Series, vol. 999), 2012, p. 157 – 162

#### Münzkabinett

- Peter-Götz Güttler, Gegossene Sichten und Welten. Medaillen 1971 – 2011, ed. Wolfgang Steguweit and Rainer Grund, Sandstein Verlag Dresden 2012 (Die Kunstmedaille in Deutschland; 27)
- Karl Heinz Heise, Die Medaillen von Friedrich Heinrich Krüger und Christian Joseph Krüger, ed. Numismatischer Verein zu Dresden e. V. and Münzkabinett. Dresden 2012 (Dresdner Numismatische Hefte; 7)
- Rainer Grund, Saxonia Numismatica – Sächsische Herrschergeschichte im Spiegel der Medaillen, in: Vorträge zur Geldgeschichte 2011 (vol. 8), ed. Deutsche Bundesbank, Frankfurt am Main 2012, p. 29 – 59
- Wilhelm Hollstein, Quirinus oder flamen Quirinalis – Der Denar des N. Fabius Pictor (RRC 268), in: Jahrbuch für Numismatik und Geldgeschichte, ed. Bayerische Numismatische Gesellschaft, Munich 2011 (61 year.), p. 37 – 54

#### Porzellansammlung

- Die Porzellansammlung zu Dresden German / English/ Russian, illustrated guide, ed. Ulrich Pietsch, Anette Loesch, Cora Würmell, Deutscher Kunstverlag Berlin / Munich 2012

#### Rüstkammer

- Churfürstliche Guardie – Die sächsischen Kurfürsten und ihre Leibgarden im Zeitalter der Reformation, ed. Rüstkammer, Landkreis Nordsachsen, Grosse Kreisstadt Torgau, Sandstein Verlag Dresden 2012

#### Skulpturensammlung

- Stephan von Huene – Die gespaltene Zunge. Texte und Interviews, ed. Petra Kipphoff von Huene and Marvin Altner in collaboration with Skulpturensammlung, Staatliche Kunstsammlungen Dresden, Munich 2012
- Jürgen Schön. Zeichnungen, mit einem Text von Astrid Nielsen, catalogue to exhibition at the Skulpturensammlung, Dresden/Altenburg 2012



- Franka Hörnschemeyer im Albertinum Dresden, with text contributions from Susanne Altmann, Nina Gülicher, and Moritz Woelk, ed. Skulpturensammlung, Dresden 2012 (in print)

#### Staatliche Ethnographische Sammlungen Sachsen

- Jahrbuch 2012, Abhandlungen und Berichte der Staatlichen Ethnographischen Sammlungen Sachsen, vol 54, ed. Claus Deimel, VVB-Verlag für Wissenschaft und Bildung 2012

#### Generaldirektion

- Im Sog der Kunst. Museen neu denken, ed. Volkmar Billig, Julia Fabritius and Martin Roth, Böhlau Verlag Cologne/Weimar/Vienna 2012

#### Generaldirektion / Museumspädagogik

- Zwei Engel entdecken die Galerie Neue Meister. Children's museum guide, ed. Claudia Bleihoch and Bianka Stübing, illustrations by Michael Kaden, Sandstein Verlag Dresden 2012

#### Kunstfonds

- Mal schauen! Dokumentation zur Ausstellung des Kunstfonds mit Texten von Susanne Altmann und Amalia Barboza, ed. Janet Grau and Silke Wagler, Dresden 2012

- Umgang mit der Kunst am Bau der DDR – Kriterien und Möglichkeiten: ein Bericht aus der Praxis, in: Dokumentation zum 10. Werkstattgespräch: In die Jahre gekommen?! Zum Umgang mit Kunst am Bau, ed. Bundesministerium für Verkehr, Bau und Stadtentwicklung, Berlin 2012, p. 40 – 43

#### Gerhard Richter Archiv

- Dietmar Elger, Gerhard Richter. Atlas, Brochure for the exhibition »Gerhard Richter. Atlas«, Dresden 2012
- Julia Franck, Rede für Gerhard Richter, Schriften des Gerhard Richter Archivs Dresden, vol. 9, ed. Dietmar Elger, Dresden 2012
- Louise Lawler and/or Gerhard Richter. Photographs and Works, ed. Dietmar Elger incl. text by Tim Griffin, Schirmer/Mosel, Munich 2012
- Benjamin Katz, Gerhard Richter at Work, ed. Dietmar Elger, Munich 2012



Anton van Dyck, "Portrait of an Old Man", 1618.  
 Left: in the process of removing varnish and overpainting.  
 Right: after restoration.



Cups from the 16th century being cleaned, most recently restored (in part) in 1975



## RESTORATIONS

### (SELECTION)

#### Galerie Neue Meister

- **Paul Baum: "Meadow Path",**  
 Oil on canvas 65,5 × 41,5 cm  
 In 2012, four paintings by German impressionist Paul Baum were loaned from Belgium to the Galerie Neue Meister's conservation studio with the goal of preparing them for exhibition. This included the painting on canvas "Meadow Path" (Inv. Nr. 81/21), created in 1894–95 in the Belgian municipality of Knokke-Heist. The painting was part of a bequest to the Galerie Neue Meister in 1983 that included another painting by Paul Baum. Preliminary studies showed that "Wiesenberg" was covered in a coating of varnish that was not original to the painting and had since yellowed. The varnish had heavily obscured the painting's vibrant luminosity, achieved through a pointillist juxtaposition of colour. As the varnish proved to be soluble in a way that it could be taken off without damaging the paint, a decision was made to remove this layer, restoring the colours to their original brilliance. The natural gloss of the painting's surface is essentially due to the content of the binding agent used in the liberally applied

paint, and should preserve it, making it possible to forego applying a new layer of varnish to the originally unvarnished painting. (Fig. see page 46).

#### Gemäldegalerie Alte Meister

- **Van Dyck for the Prado**  
 The exhibition "The Young van Dyck" was on display at the Prado in Madrid from 20 November 2012 to 3 March 2013. The Gemäldegalerie Alte Meister Dresden served as one of the primary lenders for the exhibition, contributing five of the Flemish master's paintings. Due to their condition, two of the paintings, "Portrait of an Old Man" and "Portrait of an Old Woman" had not been available to the public for some time. The loan to the Prado provided an occasion for the restoration of this pair of paintings from 1618. While the restoration of the woman's portrait met with no unforeseen problems, restoring the man's portrait was unexpectedly complicated and time-consuming. The garment of the man in the painting had been completely covered with a semi-transparent, black-brown colour that was not in harmony with the man's head and collar. The original painting underneath proved to be particularly delicate, requiring that the later layer be removed one small area at a time under a microscope to ensure precision. Removing this layer

brought out the master's fresh, almost sketch-like style once more and re-established the intended relationship between the figure's head and his garment, thereby restoring the painting's unity.

#### Grünes Gewölbe

- **Two double-walled beakers (ca. 1559–1584), probably Virgil or Nicolaus Solis (reverse-glass painting), Hans Selber (gold mount), each 14.9 cm in height.**  
 The two reverse-glass paintings on each beaker, bearing the coats-of-arms of Augustus of Saxony (1526–1586) and his wife Anna of Denmark (1532–1585), were acutely threatened through signs of disintegration and the partial detachment of pigment. The paint layers were applied to the inward-facing surfaces of the doubled glass walls, in three separate layers using separate techniques: 1) etched gold leaf behind glass. 2) polychrome reverse painting with transparent tinted varnishes and 3) applied reflective silver leaf. Conservators were able for the first time to document clearly the cup's ingenious construction in its dismantled state prior to restoration. The restoration treatment was made possible thanks to funds from the Kulturstiftung der Länder. The funds enabled conservators to stabilize the endangered painting in reverse on glass, infill some often large abrasions in the painting, and



glue a crack in the glass, detectable since 1879. In addition, spots of tarnish were removed from the silver-gilt mounts (the last partial treatment occurred in 1975), which were subsequently preserved with a protective coating. The two objects have now resumed their places in the Glass and Crystal Cabinet in the Neues Grünes Gewölbe.

#### Kupferstich-Kabinett

- **Restoration of Eduard Bendemann's 'Grape Harvest Festival'.**

Thanks to the generous support of a private patron in 2010, a drawing (inv. no. C 2010–83) by Eduard Bendemann was acquired from a Munich private collector on behalf of the Kupferstich-Kabinett Dresden. The design in pen and ink with watercolour, dated 1848, is a near-identical match to one of the friezes that Bendemann designed for the Grand Ballroom in the Residenzschloss in the mid-19th century. Along with a few other ornament designs preserved in the Kupferstich-Kabinett, the drawing is the only surviving testament of Bendemann's murals, as the friezes themselves were completely destroyed in the bombing of Dresden in February 1945. The work displayed significant paper discoloration, the likely result of improper storage and years of hanging. There was a loss in the upper right-hand

corner and adhesive tapes were still attached to the verso resulting from earlier mounts. These had resulted in cockling or undulations. The objective of the restoration was to rid the drawing of acidic adhesives, to infill and intone the loss and to reduce discoloration. While the infilling using a paper similar in texture to the original and the mechanical removal of tape adhesives did not present too great a challenge for conservators, the reversal of discoloration and the approximate recreation of the original paper hue were more complicated tasks.

The method of aqueous light bleaching has been successfully applied for years. The procedure involves placing the paper object in a tray of alkaline water and allowing artificial light to reduce staining. The tray is covered with ultraviolet-filtering Plexiglas to protect the object from low-level ultraviolet radiation. The advantage of this method is that the use of chemical bleach is avoided and the bleaching process occurs gradually. The restoration studio at the Kupferstich-Kabinett is equipped with a light-bleaching bank, which is why the treatment of the Bendemann drawing using this method was considered in the first place. In principle, bleaching is only ever considered if no other alternative exists. Before any bleaching treatment, the positive and negative repercussions have to be assessed in detail. After a lengthy discus-

sion, the decision was taken in favour of light bleaching, as conservators agreed the discoloration was too strong. Various tests (on the water solubility of the ink and watercolour pigments) revealed that controlled light-bleaching was a feasible option. As a result, the sheet underwent this form of treatment. The condition of the drawing has significantly improved as a consequence. Now decidedly richer in contrast and with a matt of acid-free museum-quality cardboard, the drawing now gives viewers a much greater sense of the gaiety of the decor which once provided a fittingly jovial backdrop to the festivities in the royal ballrooms.

#### Münzkabinett

- **Medals of the Neoclassical era**

One of the foremost representatives of medallic art and sculpture in the Neoclassical period is Leonhard Posch (1750–1831). His masterful skills in portraiture revived fine-art casting of iron, specifically in portrait medallions. Working in Berlin, Posch mainly portrayed members of royal households, successful military commanders, and famous personalities in the world of science and art. His models were primarily intended for the Royal Foundry in Berlin, the Gleiwitzer Hütte steelworks (now in Gliwice, Poland), and the fine-art foundry of Sayner Hütte at Neuwied on

Restoration of the tallest vase in the Porzellansammlung (measuring 1.70 m in height)



The 56 cm-tall Botho von Lenin was given a new joint



Restoration to original condition: gloves from the Rüstkammer



the Rhine. A selection of these brilliant examples of medallic art are about to form part of the Münzkabinett's new permanent exhibition. However, due to their poor state of preservation, the objects urgently required restoration. The medallions often showed signs of severe corrosion which had to be removed or minimized. In addition, the work included the removal of surface dirt and old protective coats. The losses in the blackened surface caused by corrosion products were retouched. The restoration treatments were then followed with a new conservation treatment using a coating of micro-crystalline wax.

#### Museum für Sächsische Volkskunst Puppentheatersammlung

- **Restoration of a marionette**  
Numerous objects that are requested as loans have to be restored first. One such example is the marionette by Baden-Baden artist Ivo Puhonny (1876–1940) of the character “Botho von Lenin, squire and retired major” from the play *Das Duell* (“The Duel”) by Ludwig Thoma, Baden-Badener Künstler-Marionettentheater, ca. 1912 (Inv. No. A 7115). The joints of the marionette were faulty and moths had damaged its clothes.

#### Porzellansammlung

- **Vases for the Böttgersaal**  
A particular highlight in 2012 was the restoration of the largest vase in the porcelain collection (Inv. No. PE 7349). Together with two smaller faience vases, it has since been integrated into the new presentation of the Böttgersaal. After many years in storage, the vase is once again on display in the permanent exhibition. Despite its height of 1.70 meters, not much is known of the vase's history. It was presumably made in the Dresden faience factory of Peter Eggebrecht around 1720. There are no records of where it was first put on display. It is made of six individual pieces, although the foot and part of the lid are from a later date. One of the handles was also repaired, but with plaster instead of faience paste, which was then painted with a varnish. At some point in the late 19th century, the replacement handle broke and its varnish had yellowed considerably, necessitating further repairs. The porcelain restoration workshop Girth successfully reproduced a copy of the original handle that was still intact. All other work, such as cleaning and replacing the chipped glaze, was undertaken by the Porzellansammlung's restoration studio with the active support of an intern from the Academy of Wrocław.

#### Rüstkammer

- **Harness for the Riesensaal (Giants' Hall)**  
The museum will be further expanded by the opening of the Giants' Hall at the Dresden Residenzschloss in 2013 with an impressive exhibition of objects from the armoury related to tournaments and jousting. The front part of the room has been dedicated to a presentation of three different types of tournament. For the display depicting a form of jousting known in Germany as the *Welsches Gestech*, a suit of Saxon armour (*Sächsische Rennzeuge*) as well as a harness (M35) from the second half of the 16th century were restored. The restoration work not only involved the metal parts of the object but also the leather pieces, many of which were extremely worn and in poor condition. The right-hand leather glove was damaged in numerous places and showed signs of previous restoration work. After cleaning and analysing the material, loose pieces were glued down or sewn together and, if necessary, old restoration work was removed. To stabilise the glove, a special support was constructed that also allows the fingers to be repositioned.

Saint Nicholas enthroned, made of lime wood, end of the 15th century, before (left) and after restoration (right)



The condition of the Indonesian dagger (kris) posed a considerable challenge to the restorers.



## Skulpturensammlung

- **Saint Nicholas from the Freiberg Cathedral, Master of the Freiberg Cathedral Apostle (attributed), ca. 1490**

Restoration work began in 2011, and continued in 2012. It was completed in time for St. Nicholas Day on 6 December 2012 when it was put on display at the Schlossbergmuseum Chemnitz.

Loose canvas lining and shrinkage cracks posed a particular risk to the polychrome surface of this significant late Gothic wooden sculpture and were in urgent need of extensive restoration. The first step involved removing the layer of wax that had been applied in the 19th century to protect the piece. This uncovered a serious amount of damage that had been hidden by the pigmented layer of wax. Most of the lining that supported the surface painting had separated from the wooden body, and was injected with a special mixture of putty/cement and adhesive while loose chips of paint were secured. Together with the restoration workshop of the Gemäldegalerie Alte Meister, imperfections in the wood of the plinth as well as a wide crack in the face were filled in or remodelled. Through careful retouching it was possible to successfully integrate the remnants of the original layers of paint that had been uncovered as well as the fine Baroque painting of the garment.

## Staatliche Ethnographische Sammlungen Sachsen

### Museum für Völkerkunde Dresden

- **Restoration of an Indonesian kris (Indonesian: keris)**

In their countries of origin, kris daggers were mostly status symbols rather than weapons and were considered to possess spiritual powers. This dagger (Inv. No. 2889) comes from Banten, West Java and was first mentioned in the inventory of the Indianische Kammer in Dresden in 1684. However, the appearance of the object today does not correspond exactly with the description given in the old records. Either the description is inaccurate or the weapon underwent several changes over the centuries.

The kris consists of a wavy blade with an ivory hilt and a sheath of cast brass, which was silver-plated, and chased and gilded in parts. During the manufacture of the dagger, iron rich in nickel and iron with a low nickel content were welded together in a particular pattern to create a damascened blade. The blade was then treated with special chemicals to alter the colour of the different materials, creating a strong contrast of light and dark, which made the damascene pattern (parmor) stand out more clearly.

Whilst most of the dagger was in good condition, parts of the blade were severely corroded. To restore it, the hilt and ferrule were dismantled from the blade and the corrosion was mechanically removed and with the aid of ultrasound. During restoration it was decided to recreate the original colouring of the blade which had most likely not been visible for some time. The blade was treated with a solution still used in Indonesia today which reproduced its original appearance with its strong contrast and damascene pattern. An anti-corrosive coating of either microcrystalline wax or Paraloid was then applied to all of the metal parts.

### GRASSI Museum für Völkerkunde zu Leipzig

- **Restoration of the collection of power figures**

The temporary exhibition that opened in 2012 "Minkisi – Sculptures from the Lower Congo" showcases objects that mostly came to the Völkerkundemuseum in Leipzig around 1900 through the collector Robert Visser. A special section of the collection comprises numerous status symbols and ritual objects, including an outstanding group of power figures (minkisi), also referred to as nail figures.

Restoration of a power figure with magic receptacles



A water jug before and after cleaning and reassembly of the fragments



Many of these objects were seriously damaged or lost during the bombing of Leipzig in the Second World War. Poor storage conditions in the post-war years caused further damage. In preparation for the temporary exhibition, extensive restoration work on the whole collection was essential.

As none of the figures were in an adequate state of preservation for display purposes, the entire power figure collection had to be restored. Fragments of magic receptacles and mirrors had been stored in the museum's storerooms. The majority could be allocated to specific figures and were subsequently used to reconstruct damaged elements.

The surface material of the figures had come loose and was severely soiled. After they were carefully cleaned with a dry brush, the surfaces were secured using methylcellulose. The magic receptacle on the head of figure MAF 8839 and in the cavity of its stomach had been broken. Some of the parts were discovered in the collection of fragments. Adhesive was applied to the pieces which were then reattached to the figure. Missing pieces were reconstructed and finished with earth pigments.

- **Restoration of a water pitcher (MAf 16782)**

According to the catalogue entry, this object was in good condition when it arrived at the museum in 1909. However, considerable damage was caused after that point by repeated transportation, the impact of war and poor storage.

The original colouring, the paint and the incised ornament were barely discernible through a thick layer of dirt. Previous restoration work was unstable and chipping off. The materials used for these earlier repairs included animal glue and a chalk-plaster mixture. The outer layer of paint was first tested to determine how waterproof it was; afterwards the inside and outside of the vessel was cleaned, using both dry and then wet techniques. Finally the object was placed in lukewarm water which caused the glue to swell, allowing the vessel to be separated into its existing fragments. With a scalpel, soft brushes and paintbrushes and water, the soft adhesive was removed and the individual pieces cleaned. Once dry, the fragments were reassembled using Mowital B 60 H. Imperfections were in-filled with plaster of Paris, and painted with tempura and pigments to recreate the original matt surface.

Science and  
research



... the organisers and students of the Dresden Summer School in October 2012

Previous page 62: reconstruction of a room from the Kunstkammer at the Residenzschloss to its state in ca. 1640, drawing of the reconstruction 2011

Prof. Dr. Gilbert Lupfer welcomes ...



## RESEARCH PROJECTS AND PARTNERSHIPS

### Academic partnerships: “excellent” cooperation with our university partner Technische Universität Dresden

The Staatliche Kunstsammlungen Dresden (SKD) joined its research partner, the Technische Universität Dresden (TU Dresden), in June 2012 to celebrate the university's great success in the third round of the “Excellence Initiative of the German Federal and State Governments”. TU Dresden was rewarded for its future vision with the title “University of Synergies”. Their concept for the future is based on close collaboration between the research institutes of Dresden – which of course includes the Staatliche Kunstsammlungen Dresden. The SKD was naturally involved in TU Dresden's successful application and similarly participates in the DRESDEN concept, a network of leading research institutes in Dresden that was initiated by the TU.

Collaboration between the SKD and the TU Dresden takes many forms, including regular lectures given by honorary professors and lecturers from SKD staff, the supervision of Bachelor and Master theses as well as doctoral dissertations and the provision of internships and cooperative research and exhibition projects.

### Joint courses: the Dresden Summer School 2012 “Von der Vitrine zum Web 2.0” (“From the Display Cabinet to Web 2.0”)

A new type of event initiated by the TU Dresden, represented by the Collaborative Research Centre 804 “Transcendence and Common Sense”, the SKD, the Saxon State and University Library Dresden (SLUB), the Deutsche Hygiene Museum Dresden and the Militärhistorische Museum der Bundeswehr in Dresden (Dresden Museum of Military History) was put to the test in the late summer of 2012: a summer school for PhD students and postdoctoral graduates in a range of disciplines from all over Germany. The summer school's programme was launched on 1 October 2012 with an event at the Fürstengalerie of the Residenzschloss to which guest speakers and a discussion panel were invited, including Prof. Dr. Hartmut Böhme from Humboldt-Universität Berlin, and Prof. Dr. Hubertus Kohle and Prof. Dr. Peter Strohschneider from Ludwig-Maximilian Universität Munich (Ludwig Maximilian University of Munich). Over the next two weeks, 25 participants engaged with the topic “Von der Vitrine zum Web 2.0” (“From the display cabinet to Web 2.0”), discussing the future of cultural institutions in light of the universal digitisation process with representatives from the various hosting institutions and other guest speakers. The age-old issue of art in the era of technological reproduction was taken up again and questions regarding social-media strategies for museums and libraries were explored. The SKD gave lectures and workshops on museum databases, digital inventories and the methods of provenance research. The ‘museum

Prof. Dr. Anne Marie Bonnet talking with colleagues in Dresden after her lecture “How does modern sculpture want to be seen?”



Prof. Dr. Peter-Klaus Schuster, former Director-General of the Staatliche Museen zu Berlin, signing the book “Im Sog der Kunst. Museen neu denken”



Exhibition in January 2012 of historical photographs taken by Egon von Eickstedt in the 1920s in India



experts’ were no doubt able to learn just as much as the ‘summer school students’ did. This successful pilot project was made possible by the extraordinary commitment of the Honorary Senators of the TU Dresden and the long standing patron of the SKD Henry H. Arnhold, who has been most generous in his support of cultural projects in his hometown for many years.

**Joint lecture series: The Winckelmann lectures**

The Winckelmann lectures hosted by the faculty of art history at the TU Dresden, the Kulturstiftung des Freistaates Sachsen and the SKD have become a long-standing tradition. They are dedicated to the great art theorist and archaeologist Johann Joachim Winckelmann who was appointed librarian at Schloss Nöthnitz near Dresden in 1747. The guest speaker at this year’s winter event in the festive setting of the Fürstengalerie at the Residenzschloss was Prof. Dr. Anne-Marie Bonnet from the Rheinische Friedrich-Wilhelms-Universität Bonn (University of Bonn); she spoke on the presentation of modern sculpture, taking Auguste Rodin and Constantin Brancusi as examples.

**University courses: “Cultures of Curating”**

The SKD works in close cooperation with several other universities in addition to the TU Dresden. For example, the museum has partnered with the Hochschule für Graphik und Buchkunst in Leipzig to develop the Master’s course “Cultures of Curating”. This post-graduate course sees curating as an independent, specialised profession,

as changes over the last years confirm. Graduates of the course take part in a group project with tasks set by the SKD. In 2012, the outcome was the exhibition “The Subjective Object – Von der (Wieder)Aneignung anthropologischer Bilder” (“The Subjective Object – (Re)Appropriating Anthropological Images”) at the GRASSI Museum Leipzig, based on an archive of anthropological photographs recorded in India in the early 20th century by Egon von Eickstedt. The students proposed different options for dealing with these testaments of a science that was then entrenched in the colonial thinking of the era, and sought ways to “return” these images to the descendants of the people in the photographs through an unconventional exhibition.

**Course II: Summer Academy of the SKD**

The “Dresden Summer – International Academy for the Arts” hosted its third course in August 2012, titled “Studies of the Fine & Decorative Arts – Kings and Collectors: The Royal Collections of Dresden”. Participants came from museums and universities in Great Britain, the Netherlands and Lithuania to partake in the one-week programme. The course gives participants the opportunity to get a closer look behind the scenes of the collections, and to engage in discussions with staff at the Dresden museums. From the perspective of Dresden, new insights can be won from the highly interesting presentations given by the participants, which provide valuable information on their own praxis. Once again we were able to award scholarships, thanks in part to the support of the Friends of the Grünes Gewölbe.



Lu Zhangshen, Director of the National Museum of China, talking with Dietmar Grundmann, curator of the Southeast Asia department at the Staatliche Ethnographische Sammlungen Sachsen



Director of the National Museum of China Lu Zhangshen (centre) and Huang Zhenchun, party secretary and assistant director (fourth from left) welcome the participants in the exchange programme from Berlin, Dresden and Munich



**Curatorial exchange programme:  
Beijing and London**

The cooperation of the three major museum associations in Dresden, Berlin and Munich not only culminated in the great exhibition “The Art of the Enlightenment” at the National Museum of China in Beijing in 2010, but also resulted in the setting up of an exchange programme with the major Beijing Museum, which is now in its third year. A group of our Chinese colleagues from different departments came to Germany for several weeks in the spring to study in Berlin, Dresden and Munich. In late summer 2012, the return visit to China took place, with the support of the German Academic Exchange Service (DAAD). It was an intense period of research for staff from the Staatliche Museen zu Berlin, the Bayerische Staatsgemäldesammlungen München and the SKD.

The SKD has also developed a new curatorial exchange programme with the Victoria & Albert Museum (V&A) in London. The start was made by a member of staff from the Rüstkammer who spent several weeks studying in London in the autumn; shortly afterwards a curator from the porcelain department of the V&A came to Dresden.

**Lectures and keynote speeches:  
Washington**

The SKD’s curators and research staff are leading experts in many fields and are regularly invited to give lectures and keynote speeches. Andreas Henning, curator of Italian painting at the Gemäldegalerie Alte Meister, for example, was honoured with an invitation to present the Sydney J.

Freedberg lecture on Italian art on 11 November 2012 at the Washington National Gallery of Art. His subject was the history of the reception of Raphael’s “Sistine Madonna” – further confirmation of the great interest in Dresden’s exhibition marking the 500th anniversary of the painting.

**International conferences:  
urban changes and culture**

The SKD frequently hosts international seminars, but what took place in Kolkata in February 2012 was quite unusual. As a contribution to the year of “Germany and India 2011–2012” the SKD, supported by the Robert Bosch Foundation, the Goethe Institute and the German Foreign Office, organised a conference titled “Urban Changes and Culture”. Museum staff, culture professionals, sociologists, urban planners and architects from India, Germany and the UK discussed similarities and differences in the development of cities and the role to be played by cultural institutions. The same subject was discussed simultaneously at an international youth congress with participants from Dresden, Kolkata, London and Accra. On the last day, an exchange between the experts and young people was held on the premises of the Goethe Institute in Kolkata, which ended with a public panel discussion at the German Consulate General.

**Inventory research: “Art in the GDR”  
a project at the Galerie Neue Meister**

The core of all research undertaken at a museum is its own collections. A programme initiated by the Federal Ministry

Participants of the Youth Congress from India, Ghana, Great Britain and Germany in front of the German Consulate in Kolkata



Preparations for the special exhibition at the Kunsthalle im Lipsiusbau

The inventory from 1741 contains valuable information on the early history of the museum



of Education and Research (BMBF) made it possible for the Galerie Neue Meister to document and research its significant collection of paintings from the GDR within the framework of the joint research project “Bildatlas – Kunst in der DDR” (in cooperation with the TU Dresden and the Zentrum für zeithistorische Forschung Potsdam). The project ran for several years and was successfully completed in 2012. The findings resulted in various exhibitions, seminars, publications and a special database of paintings in East Germany.

**Research on the history of the institution:**

**The Kunstammer**

Yet another large research and publication project was successfully completed in 2012: the study of the history of the Kunstammer, the origins of the Dresden museums. In celebration of the 450th anniversary of the Kunstammer in 2010, staff from the Grünes Gewölbe introduced the outcome of many years of work – a commented edition of the four inventories of the Kunstammer from 1587, 1619, 1640 and 1741 – a highly impressive editorial accomplishment on the early history of the Dresden collections. In 2012 the accompanying volume of essays titled “Die kurfürstlich-sächsische Kunstammer in Dresden. Geschichte einer Sammlung” was published to complement the edition with contributions from scholars from a number of museums within the SKD.

**The link between research and exhibitions:  
In the Network of Modernism**

Exhibitions are mostly the result of years of research, which is seldom made known to the public. A prime example was the exhibition on Neue Sachlichkeit (New Objectivity) held in Dresden in 2011, and in 2012 the exhibition devoted to art historian and critic Will Grohmann. Background research into the life and impact of Grohmann was mostly conducted in the Archiv Will Grohmann at the Staatsgalerie Stuttgart, followed by intensive research to locate artworks that could be used in the exhibition to illustrate Grohmann’s network. Exhibitions that Grohmann worked on as a curator and his own art collection were both reconstructed. Means to visualise the results were developed in collaboration with the faculties of media computer science at the TU Dresden and of geoinformatics at the Hochschule für Technik und Wirtschaft Dresden (Dresden University of Applied Sciences). This included a virtual reconstruction of the “Allgemeine Deutsche Kunstausstellung” held in Dresden in 1946. An extensive programme accompanied the exhibition, including a three-day colloquium “Der Kritiker ist für die Kunst” (or “The critic is for art”) in December 2012, which was hosted in both Dresden and Berlin in cooperation with the Berlin Akademie der Künste. A project of this standard and scale would not be possible without support: in this case from the Ferdinand-Möller-Stiftung, the Ernst von Siemens Kunststiftung (Ernst von Siemens Art Foundation) and the German Federal and state cultural foundations.

Art of the GDR: "Second Shift" by Kurt Dornis, 1986



Daphne, drinking vessel, Abraham Jamnitzer, late 16th century



### So... what else?

This brief overview cannot and does not claim to be complete. The research and scholarship undertaken by the SKD is incredibly wide ranging, reflecting the broad spectrum of the collections at the various museums. Each collection has its own international research network and partners, from the numismatists at the Münzkabinett, the specialists in graphic art at the Kupferstich-Kabinett to the porcelain experts of the Porzellansammlung and the ethnologists in Leipzig, Dresden and Herrnhut.

### PROVENANCE, RESEARCH AND RESTITUTION

2012 marked the fifth year of the provenance research, documentation and cataloguing project "Daphne" which is funded by the Saxon government. Work continued on entering the collection into the "Daphne" database, documenting the entire inventory including photographic records and checking all acquisitions made since 1933. Data collection and inventory entries have already been completed for some of the smaller collections such as the Galerie Neue Meister, the Gemäldegalerie Alte Meister, Grünes Gewölbe, the Mathematisch-Physikalischer Salon and the Porzellansammlung. Museums with more extensive holdings encompassing hundreds and thousands of objects, such as the Kupferstich-Kabinett, Münzkabinett, Kunstgewerbemuseum and the Puppentheatersammlung, are going to take several more years to complete. The customised museum database that was specially developed in 2007 by Robotron Datenbank-Software GmbH in cooperation with the SKD was upgraded at the close of 2012 to bring it up to date with the latest technology and to make it more user-friendly. This unusual project is the only one of its kind in Germany and work will continue on the development of Daphne 3 in 2013.

One area of focus for the provenance researchers in 2012 was the estate of the Saxon royal family who ruled until 1918. Artworks were confiscated by the Red Army at the

Dr. Katja Lindenau researching the provenance of an artwork



“Venus Basin in Berlin Tiergarten”,  
Jakob Philipp Hackert, ca. 1761



Restored to its rightful owners –  
the figure of St Peter, ca 1500



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end of the Second World War from the Wettin palaces. Many of the works were taken to the Soviet Union at that time and are assumed to still be in Russia today, although a number of pieces ended up in state museums and stately homes. In 2012 research on the Wettin estate primarily focussed on the Grünes Gewölbe, Kunstgewerbemuseum, Rüstkammer and the Skulpturensammlung. As in previous years (for instance in the findings from research on porcelain and paintings), hundreds of extensive, scholarly dossiers were passed on to the legal team representing the House of Wettin and form the basis of negotiations between the Free State of Saxony and the House of Wettin.

Even though considerable time and effort must be invested into the search for property expropriated from the House of Wettin and other nobility after 1945, the main focus of our attention is artworks that were taken by the Nazis from Jewish collectors by means of persecution, extortion or theft and which eventually ended up in museums, sometimes many years later. The Daphne project has made it possible for the SKD to examine entries from 1933 onwards. If there are any indications that a work was attained through persecution or the provenance is not clearly stated on entries between 1933 and 1945, and cannot be clarified through our own research, the details are published in the SKD online collection (<http://skdonline-collection.skdmuseum.de>) and in the “Lost Art” database ([www.lostart.de](http://www.lostart.de)) of the Magdeburg Koordinierungsstelle (Germany’s central office for the documentation of lost cultural property).

Dresden played a special part in the Nazi’s system of confiscating and looting art. Two directors of the museum Hans Posse and Hermann Voss were appointed by Hitler to the “Sonderauftrag Linz” (Special Commission: Linz) with the task of collecting art for his planned Führermuseum in Linz, Austria. A number of works listed in the afore-mentioned databases had been acquired for Hitler’s „Sonderauftrag Linz“ and by chance remained in Dresden at war’s end. It has not yet been possible to determine their provenance.

In 2012, a research project at the Kupferstich-Kabinett (funded by the Berliner Arbeitsstelle für Provenienzforschung/-forschung) came to an end after evaluating hundreds of prints and drawings acquired for Hitler’s museum. Little is known about the origins of these works and how they came to Dresden. Research at the Bundesarchiv in Koblenz, as well as archives in Berlin and Vienna revealed that about half a dozen were most likely acquired as a result of Nazi persecution, and there is evidence to suggest that several others were too. The Kupferstich-Kabinett will contact the descendents of the collectors to find “fair and just solutions” in line with the Washington Principles. A further case related to “Sonderauftrag Linz” has already been resolved. Among the holdings of the Skulpturensammlung was a late Gothic figure of an apostle that had been acquired for Linz and which for unknown reasons ended up in Dresden. A provenance researcher from Dresden came across the case at the Bundesarchiv Koblenz and managed to track down the descendents of the collector from whom it had been confiscated. In August

Franziska Grassl in the metal storage room of the Kunstgewerbemuseum examining Japanese enamel plates



Iona Sachse measuring a French silk fabric from the 18th c.



2012 the small wooden figure of the apostle Peter was finally returned to representatives of the family.

Searching our own collections for works that do not actually belong there is not the only concern of provenance research. A further aspect is conducting research on works from the museum's collections that have gone missing. In the case of the Staatliche Kunstsammlungen Dresden this mostly involves artworks that disappeared at the end of the Second World War. The majority are probably still in the former republics of the Soviet Union where they were taken by the Red Army or individual soldiers as war trophies in 1945. Others vanished from the place where they were stored in the vicinity of Dresden and never made the journey to the east.

Even more than 65 years after the end of the Second World War, information still comes to light on the whereabouts of works from the Staatliche Kunstsammlungen Dresden. Some have been found in other museums or private collections, while others appear up for sale at auctions. The provenance researchers and curators of the museum pass these details on to the pertinent authorities. In 2012 it was possible to verify with the help of [www.lostart.de](http://www.lostart.de) that the art museum of Donetsk in Ukraine housed a painting from the pre-war holdings of the Galerie Neue Meister: Carl Seiler's "Friedrich der Große im Walde von Parchwitz" (Frederick the Great in the forest of Parchwitz). Quick and definitive results cannot always be expected in cases like this, or any others for that matter. It is therefore essential to maintain regular contact with colleagues at the museums in Russia and Ukraine. To this end, a group of Ukrainian representatives were invited

by the German Foreign Office to Dresden in December 2011 to learn more about the current status and methods of our provenance research. The expertise acquired by the provenance researchers in Dresden over the past years is highly sought after – for lectures and seminars, such as the introduction to provenance research offered in the summer semester 2012 at the Institut für Kunst und Musikwissenschaft of TU Dresden), for events and speeches (e.g. at a conference in 2012 in Güstrow organised by the Konferenz nationaler Kultureinrichtungen (Conference of National Cultural Institutions) on legal issues related to the post-war years, at the international congress of art historians in Nuremberg on the relationship between art history and provenance research, and at an international conference of the Vatican museums entitled "Musei e monumenti in guerra 1939–1945"), and to answer numerous enquiries from museums, auctioneers and private persons. The SKD has evolved into a centre of excellence for provenance research.

With generous support



Previous page 70: Tying in with the exhibition “Dresdener Paraphrases”, the Friends of the Staatliche Kunstsammlungen Dresden acquired the coloured woodcut “Dresdener Lilie” (“Dresden Lily”) by Gert and Uwe Tobias on behalf of the Kupferstich-Kabinett

Maria Krusche in conversation with guests during the sponsors’ reception in the Porzellansammlung as part of the Junges Musikpodium on 29 November 2012



More than 600 guests attended the JUNGE FREUNDE party LIPSIVUS VIBES on 20 November 2012, held to coincide with the exhibition “In the Network of Modernism”



## FRIENDS’ ASSOCIATIONS

- MUSEIS SAXONICIS USUI –  
Freunde der Staatlichen  
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### Bucking the trend

MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden (MSU) has every reason to be pleased! Since its inception in 1991 as the friends’ association for all museums at the Staatliche Kunstsammlungen Dresden (SKD), the charity has continued to grow at a steady pace. Some 1400 members now actively support the work of the SKD, and more than 400 of those are “Young Friends”, under the age of 35. MSU thus clearly bucks the trend of many German non-profit associations which are currently suffering a dearth in member numbers and an ageing membership demographic. In 2012 the friends’ association remained true to its core objectives of supporting acquisitions and youth work on behalf of the SKD. Once the exhibition “Gert & Uwe Tobias – Dresden Paraphrases” was over, MSU facilitated the acquisition of the large woodcut

“Dresden Lily” (2012). MSU recognized the importance of keeping in Dresden a work from this moving exhibition of contemporary art. On top of this were many further acquisitions for the Kupferstich-Kabinett, the Galerie Neue Meister, the Münzkabinett, as well as several pigment prints by Katharina Gaenssler, also on behalf of the Kupferstich-Kabinett. Katharina Gaenssler’s modern evaluation of the “Sistine Madonna” was inspiration for the friends’ association to combine acquisition, art’s critical (re)interpretation, and membership consolidation in one. Her critical reinterpretation of Raphael’s work provided the initial spark for the Friends’ annual gift for 2012. Every year, MSU offers its members an exclusive gift. To this end, the Board joins with curators in selecting an artist, who then produces a limited edition of a work on paper for the Friends. Katharina Gaenssler was selected for 2012, the last in a string of artists that has included Cosima Tribukeit, Martin Mannig, and Eberhard Havekost. As in previous years, the first impression in the edition was presented as a gift from the friends’ association to the Kupferstich-Kabinett, while the subsequent impressions were offered to members at a preferential price. The proceeds go towards the association and help it in its mission. Special guided tours, art talks, and art trips are a vital part of the varied events programme in which the members again took part in 2012. One such event was Lipsius Vibes Party that tied into the exhibition “In the Network of Modernism...”. Will Grohmann would have been delighted to see so much networking in

the interest of art! Tickets had already sold out one day before the event. Over 600 guests poured into the Lipsiusbau, of that number 120 were “Young Friends”. Impassioned discussions with live speakers in the exhibition, combined with music from a live band and a DJ set in the foyer made for a fantastic, ebullient atmosphere. The take-up among members clearly shows that this format works in attracting young people to the SKD. They are “art allies” – also via social media such as Facebook.

The fact that MSU was invited to take part in the 9th Saxon Fundraising Day 2012 by delivering a talk at the conference was a sign that our activities attract far-reaching interest. Successful fundraising often means attracting major donors. Faced with the challenge of financing the restoration of a painting while simultaneously winning over new members, MSU embarked on a new course. Details of our “For Canaletto” fundraising campaign became a topic of conversation among the gathered fundraisers and resulted in a request for a MSU submission to the fundraiser magazine. The board, executive sponsors, and members all put heads together in applying fresh ideas and perseverance to finding ways to enhance the possibilities available to the SKD. MSU thus remains dedicated to seeking strong, interested partners to counteract the trend of ever-dwindling museum funding and to join together in achieving something big – on behalf of the SKD and all of its fourteen museums.

Event series "Encountering the Arts" in the Albertinum in October 2012



### Galerie Neue Meister

- **Gesellschaft für Moderne Kunst in Dresden e.V.**

Contact: Barbara Bauer  
Managing Director  
Telephone: (03 51) 267 98 11  
[www.gmkd.de](http://www.gmkd.de)

As a supporting association of the Galerie Neue Meister, the Gesellschaft für Moderne Kunst in Dresden e.V. was also able to make significant acquisitions with funds from individual members' private donations and membership fees. The acquisition of the work "Sunset Blue" by Koen Vermeule rounded out the group of works by the artist that had already been purchased through the association. The association's annual travel plan led them to documenta in Kassel and to two very different private museums in Prague: Dox Centre for Contemporary Art and the Museum Kampa, Jan and Meda Mladek Foundation provided interesting insights into the active and innovative art world of a neighbouring country.

- **Freunde der Dresdner Galerie Neue Meister e.V.**

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Chairperson  
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Organised by Friends of the Galerie Neue Meister, the series "Encountering the Arts" premiered in 2012. Paintings from the gallery were presented to the public in conjunction with music and literature. The painting "Tokyo Dreamer" by Koen Vermeule, acquired from the Gesellschaft für Moderne Kunst, was presented for the first time in the atrium of the Albertinum. Other events, at times held in the Baroque Hall of the Coselpalais, featured works by Ernst Rietschel, Lovis Corinth, Robert Sterl, Carl Christian von Vogelstein, and Egon Pukall. There were also excursions to Chemnitz and Berlin.

Guided tours were given of the exhibitions at the Kunstgewerbemuseum in the Bergpalais of Schloss Pillnitz and in the Städtische Galerie Dresden.

### Grünes Gewölbe

- **Freunde des Grünen Gewölbes e.V.**

Contact: Dr. Claudia Brink  
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The Grünes Gewölbe is supported by its friends' association in a variety of ways. In 2012, the Friends enabled the production of an audio guide for children that accompanies them through the Historisches Grünes Gewölbe. In addition, the Friends sponsored the publication of the collec-

tion of essays on the royal cabinet of art, entitled: "Die kurfürstlich-sächsische Kunstskammer in Dresden – Geschichte einer Sammlung". Following on from the 2010 publication of the Kunstammer collection catalogue, which was also financed by the Friends, this volume contains the latest research on the history of the Dresden Kunstammer or "cabinet of art". The year was also marked by the acquisition of a precious ruby glass beaker, dating from the time of Augustus of the Strong, purchased with the support of the Friends of the Grünes Gewölbe. This year's art trip was a visit to Madrid.

### Kunstgewerbemuseum

- **Freundeskreis Kunstgewerbemuseum Dresden e.V.**

Telephone: (03 51) 261 32 01  
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Email: [kgm@skd.museum](mailto:kgm@skd.museum)  
[www.fk-kunstgewerbemuseum.de](http://www.fk-kunstgewerbemuseum.de)  
In 2012 the friends' association sponsored the revival of the event "Musik im Wasserpalais" and supported the temporary exhibition "déjà vu – Paths of Form" featuring works by Düsseldorf-based artist Deborah Reeh. In addition, the Friends facilitated the transfer of a valuable Limoges porcelain cup to the collection. Members had the opportunity to go on



Members of the Verein der Freunde des Kupferstich-Kabinetts during an excursion to Regensburg in August 2012

“Sewn Blanket”, 2009, was one of the main objects in the exhibition of works by Alke Reeh



Rare tetradrachm, 1st half, 3rd c. BC, in the exhibition of coins of regional rulers from the Iranian heartlands



tours of the museum, palace, and conservation studio, as well as tours of the GRASSI Museum für Angewandte Kunst in Leipzig, the Lohgerbermuseum Dippoldiswalde, and Schloss Weesenstein. An exclusive talk on the lacquer cabinet created by the Deutsche Werkstätten of Hellerau and a live demonstration of its working parts rounded off the year’s programme. The annual general assembly took place in the Dresden Künstlerhaus in the studio of sculptor Thomas Reichstein. It was also in 2012 that the association’s internet presence and logo were revised.

#### Kupferstich-Kabinett

- **Verein der Freunde des Kupferstich-Kabinetts e.V.**  
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The year 2012 was a special one for the Friends of the Kupferstich-Kabinett. The annual general meeting in October provided a suitable backdrop in which to celebrate the twentieth anniversary of the association’s founding. The special event was attended by both members and interested non-members alike. Anniversary

lectures, by both young staff at the Kupferstich-Kabinett and well-known art historians such as Prof. Dr. Werner Hofmann, Prof. Dr. Werner Busch, and Dr. Michael Semff provided a rich scholarly dimension to the day.

The 2012 programme of events was itself packed with interesting lectures, guided tours, and day excursions. This year’s excursion took members to Nuremberg and Regensburg and ended with a visit to the Weltenburg monastery.

#### Mathematisch-Physikalischer Salon

- **Ehrenfried Walther von Tschirnhaus-Gesellschaft e.V.**  
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[www.tschirnhaus-gesellschaft.de](http://www.tschirnhaus-gesellschaft.de)  
The Ehrenfried Walther von Tschirnhaus-Gesellschaft aims to preserve the cultural legacy of the Saxon scholar Ehrenfried Walther von Tschirnhaus (1651–1708) and bring people from all walks of life closer to the history of the early Enlightenment. It also serves a dual capacity as the friends’ association of the Mathematisch-Physikalischer Salon, for it is here that the most important creations still in existence from Tschirnhaus’s life as a technical

inventor are found (including his burning glass and a double-lens burning apparatus). The annual general meeting took place at the Deutsches Uhrenmuseum in Glashütte.

#### Münzkabinett

- **Numismatischer Verein zu Dresden e.V.**  
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Email: [info@numismatik-dresden.de](mailto:info@numismatik-dresden.de)  
[www.numismatik-dresden.de](http://www.numismatik-dresden.de)  
The series of expert public lectures, held in collaboration with the Münzkabinett on numismatic-related topics and medallic art, was continued in 2012 with speakers from Germany, Switzerland, and Austria. The association lent its support to the opening of the visiting exhibition of the Staatliche Münzsammlung of Munich, which went on show during the summer months in the Hausmannsturm (Hausmann Tower). The year 2012 saw the publication of the seventh issue of the “Dresdener Numismatische Hefte” dedicated to the medals of Friedrich Heinrich Krüger and Christian Joseph Krüger, and co-published by the Münzkabinett. The friends’ association also joined forces with the museum and the German Numismatic Society in organizing the “21st Central-German Coin Collectors’ Meeting”, planned for Dresden spring 2013.

In 2012 members of "Paragone", the friends' association of the Skulpturensammlung, went on a trip to Naples



Meeting of the friends' association of the Porzellansammlung, May 2012



### Museum für Sächsische Volkskunst mit Puppentheatersammlung

- **Freunde der Puppentheatersammlung Dresden e.V.**

Contact: Britta Pollenske, chairperson

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www.puppentheaterfreunde.de

In 2012 the association was able to expand its activities and released a new promotional flyer. As in previous years, evening events continued to be held every month, including performances, lectures, and tours. The group took part in this year's "Tag der offenen Albertstadt" open day for the third time in its history: with guided tours of the storerooms and archive, as well as puppetry performances. The calendar, on sale for the first time, found many buyers this year, with proceeds going towards acquisitions. There were two new acquisitions in 2012: four Vietnamese water puppets from the post-Vietnam War era, as well as a Czech rod puppet.

The Friends also presented for the first time a course for children, held in collaboration with the Puppentheatersammlung and available to children during the summer holidays as part of the city's "Holiday Pass Scheme".

As organizers considered a possible relocation of the collection to Kraftwerk Mitte (which the Friends fully supports), the Friends sought possible venues for further displays outside the confines of the museum that would hopefully raise the public profile of the Puppentheatersammlung. The first such venue was a display case in the Dresden Staatsoperette.

### Porzellansammlung

- **Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V.**

Contact: S. D. Dr. Georg Prinz zur Lippe, chairperson (since May 2011)

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(Porzellansammlung, General Office)

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www.freundeskreisporzellan.de

Following the resignation of the previous chairperson of the Friends, Dr. e.h. Achim Middelschulte, Dr. Georg Prince of Lippe was elected as new chairman. The Friends continues to primarily support scholarly research conducted by the Porzellansammlung and will provide funding until spring 2015 for the research project "Graphic models used in Meissen porcelain painting of the 18th century". It will also fund a comprehensive publication of its research findings.

### Skulpturensammlung

- **PARAGONE e.V.**

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(Skulpturensammlung, General Office)

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www.paragone-dresden.de

The Friends of the Skulpturensammlung "PARAGONE e.V." had another busy year in 2012. On the day of the general assembly in April, a visit was made to the new open storeroom of antiquities in the Albertinum and the fine-art foundry Gebr. Ihle, where Helmut Heinze's bronze sculpture "Choir of Survivors" was cast. The bronze was presented as a gift from the Stiftung Frauenkirche to Coventry Cathedral in May 2012. The Friends supported the opening of the exhibition "Figure and Portrait" on the 80th birthday of the Helmut Heinze and financed a visit by Professor L. Lazzarini (Venice) as part of the ongoing research for the collection catalogue of ancient sculptures in Dresden. In October 2012 members also visited the sculptor Sylvia Hagen in the Oderbruch region, who, as a widow of the sculptor Werner Stötzer, also oversees his estate. The highlight of the year, however, was a trip to the Gulf of Naples that included a tour of Herculaneum and the Galleria Capodimonte.

View of the Wintergalerie  
(Winter Gallery) 2012



Official handover of the restored  
Indian musical instrument



The year 2012 saw the expansion of the permanent exhibition at the Völkerkundemuseum Herrnhut

Next page: display case in the Türkische Cammer, Rüstkammer  
Following page: view of permanent exhibition at the Kunstgewerbemuseum



### Friends' associations of the Staatliche Ethnographische Sammlungen Sachsen

#### Museum für Völkerkunde Dresden

- Förderkreis des Museums für Völkerkunde Dresden der Staatlichen Ethnographischen Sammlungen Sachsen e.V.

Contact: Roland Steffan,  
chairman  
Telephone: (03 51) 814 48 04  
(Simone Jansen, museum)  
[www.voelkerkunde-dresden.de](http://www.voelkerkunde-dresden.de)

In 2012, board and members of the Friends again committed themselves to the goals of contributing to the expansion of the museum collections, raising public awareness of the Völkerkundemuseum's objectives, and recruiting new members. Since the museum's activities were primarily focused on the opening of the first part of the new permanent exhibition, the Friends acquired a shisha from Syria for the Damascene reception room. To fill the gap in the museum's collection of Indonesian textiles caused as a result of the Second World War, the Friends released funds from the proceeds of the 2011 "Wintergalerie" (Winter Gallery) to enable the purchase of batik textiles from Java. This year's "Wintergalerie", organized by the Friends and the museum, focussed on the subject of the "Orient". In addition to affordable decorative-art objects from all

over the world, several valuable collector's items from the Middle East and Central Asia were also on sale.

#### Völkerkundemuseum Herrnhut

- Freundeskreis Völkerkundemuseum Herrnhut e.V.

Contact: Michael Cleve,  
chairperson  
Telephone: (03 58 73) 403 16  
Email: [vhm@skd.museum](mailto:vhm@skd.museum)  
[www.voelkerkunde-herrnhut.de](http://www.voelkerkunde-herrnhut.de)

The 2012 annual general meeting formed the backdrop for dual celebrations, for it was 20 years ago that the association was founded and its founder, Gertrud Klätte (chairperson until 2007) turned 80. For the last five years, she has served as a committee member on the board. Now with over 40 members, the Friends has become an integral part of the cultural life of the region. In March, representatives from the Friends attended the official opening of the new extension of the museum. The Saxon Minister of State for Science and the Arts, Prof. Dr. Dr. Baroness Sabine von Schorlemer, was guest of honour. The friends' association was also able to assist in financing new acquisitions for the museum library and its collections.

#### GRASSI Museum für Völkerkunde zu Leipzig

- Freundeskreis des GRASSI Museums für Völkerkunde zu Leipzig e.V.

Contact: Dr. Ludwig Scharmann,  
chairperson  
Telephone: (01 63) 232 65 49  
[www.mvl-grassimuseum.de](http://www.mvl-grassimuseum.de)

The friends' association supports and promotes the museum in achieving its conservation and educational mission. As part of the sponsorship programme "Ein Stück Welt für Leipzig" a valuable Baluchar saree from the 19th century and an Indian "sarangi" musical instrument were successfully restored. The GRASSI breakfast events, held once a month in conjunction with the friends' associations of the other museum collections at GRASSI, continues to enjoy great popularity. Professor Dr. Walter Leitner from Innsbruck delivered a lecture in spring 2012 that was co-organized with the German-Italian Society of Leipzig. In August, members took part in an excursion to the Völkerkundemuseum Herrnhut.



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Previous page 80: Children looking down into the atrium of the Albertinum

Members of the Vienna Philharmonic Orchestra with Dr. Ulrike Weinhold and Dr. Stephan Adam, on a visit to the Historisches Grünes Gewölbe



Marking the start of his term in office, the new German Federal President, Joachim Gauck (centre), meets Saxon Minister-President Stanislaw Tillich, Dresden's Mayor Helma Orosz, Minister of State Prof. Dr. Dr. Baroness Sabine von Schorlemer, Director-General Dr. Hartwig Fischer, Dr. Kordelia Knoll, and Prof. Dr. Ulrich Bischoff in the Albertinum, along with 200 ambassadors and diplomats from all over the world



## AMBASSADORS OF ART

It has become a tradition that every newly elected German president honours his taking of office by making a tour of the individual states to meet with regional heads from the world of politics, business, science, and culture to exchange ideas with them. The first state in the Federal Republic of Germany that Federal President Joachim Gauck visited was the Free State of Saxony, on 3 September 2012 at the invitation of Saxon Minister-President Stanislaw Tillich. He was accompanied by 110 ambassadors from the German capital, as well as a further 90 diplomats.

The various museums of the Staatliche Kunstsammlungen Dresden (SKD) have repeatedly been the scene of high-level political meetings in recent years, such as those between Chancellor Merkel and the Russian President Vladimir Putin and President Barak Obama, in the Grünes Gewölbe. During his term in office, Horst Köhler, Federal President at the time, conferred a meeting in the Gemäldegalerie Alte Meister with six of his European counterparts. This time though, representatives of the city and state gathered in the Albertinum to greet the new Federal President and the diplomatic envoys. They were welcomed by the Director-General of the SKD, Dr. Hartwig Fischer. Speeches by the German Federal President and the Minister-President of Saxony were delivered after a few welcoming speeches in the Sculpture Hall and were followed by a meal in the atrium.

The SKD is currently present at many venues around the world through loans from its collections and major exhibition projects. The SKD is, as the former Foreign Minister of Germany, Dr. Frank-Walter Steinmeier, is recorded as saying in its 2008 annual report, “a real global player in the mu-

seum world, and, as such therefore, acts as a cultural beacon for Germany abroad.” This time however, the SKD played host, as it were, to the world. Over a hundred countries were represented by their diplomats and they will take their impressions of Dresden with them to their home countries around the globe.

The representative from the Russian Federation, however, will no longer have to keep advertising the SKD, because the organization as a whole, and in particular its Gemäldegalerie Alte Meister, have long been a favourite among Russians who decide to travel to Dresden. In 2012, 221,000 Russian-speaking people visited the collections of the SKD, representing by far the largest group of foreign visitors. In second place were visitors from neighbouring Czech Republic, with visitor numbers from that country increasing steadily. The SKD has taken this development into account with special guided tours, audio guides, and microsites of the SKD website now available in Russian or Czech.

With 2.5 million visitors, the SKD in Dresden attracted nearly as many visitors as in the previous year. This shows that the SKD maintained an already high target, despite the fact that the Rüstammer's permanent exhibition was forced to close for one quarter due to its relocation from the Semper Building to the Residenzschloss.

In 2012 the SKD also provided the backdrop for visiting musicians of the highest calibre. One of the best orchestras of the world, the Vienna Philharmonic, performed at the Dresden Music Festival in the Semper Opera House. Many musicians, among them Prof. Dr. Clemens Hellsberg chairperson of the Vienna Philharmonic, accepted the SKD's invitation and visited the Grünes Gewölbe and Gemäldegalerie Alte Meister.

Sample screenshots of the multilingual microsites



Huge turn-out for the press conference for “The Sistine Madonna – Raphael’s Iconic Painting Turns 500”



82 **IN THE NETWORK OF THE MEDIA**

With its 14 museums and various other institutions and its involvement across Saxony, Germany and abroad, the Staatliche Kunstsammlungen Dresden (SKD) has a vast array of topics to communicate. First and foremost on this communication front are our temporary exhibitions, whose number rose in 2012 to 71 from 53 the previous year. The content of the individual museums grouped together under the umbrella organization of the SKD is extremely diverse, and as a result so too is the thematic spectrum of the organization’s many temporary exhibitions. This annual report documents them all, from the small, one-room “cabinet showing” to the major high-profile exhibition. Scholarship and scientific inquiry and the large and diversified range of museum-education activities similarly require suitable and targeted media and public-relations campaigns. Construction projects have been an ongoing topic at the SKD for decades. In addition, the SKD faces a set of fundamental questions relating to current cultural policy and the development of the museum as a public institution in general. The SKD naturally engages in debates surrounding these issues. The aforementioned points briefly outline the core areas of communication for the SKD. This annual report provides a more comprehensive picture of the areas in which the SKD engages in a dialogue with the public. With regard to the permanent and temporary exhibitions – in essence the display of works of art: the museum’s core task – the SKD aims to appeal to people of all ages, occupations, social backgrounds, and nations. Our goal is to present the art of the world for the people of the world, not merely in Dresden, or even nationwide,

but also in our overseas exhibitions and projects. That said however, if the target group for the organization’s communication is “all people”, everywhere, then this poses a considerable challenge to the Communications Department. In consequence, the forms of communication must be as diverse as possible, not just in terms of media and formats, but also in the choice of communication tools used, and it must be able to speak to an international audience. Accordingly, the communication spectrum of the SKD ranges from the Arts & Culture sections of broadsheet newspapers, to tourism and lifestyle media, and celebrity magazines and tabloid media. Academic journals feature topics related to the SKD and its collections, but so too do popular science magazines and art magazines, in print or in digital format. Such diverse communication results in documentaries, features, interviews, reports, and talk show appearances. Last but certainly not least, the SKD strives to appear in reports from news outlets that reach a particularly wide audience. All of this takes place in traditional print media, via radio and TV, as well as established digital channels. As a world-class museum body, the SKD goes to great lengths to be an ongoing presence in regional, nationwide, and international media.

In 2012 the SKD again carved out a strong media presence, in keeping with the standing of its museums, the objects, and the year’s exhibitions. Details of the major exhibitions were featured in media in all parts of the country. The exhibition “The Sistine Madonna – Raphael’s Iconic Painting Turns 500” generated by far the greatest response. This should come as no great surprise, as one of the most famous paintings in the world was, after all, the centrepiece of the exhibition. That said, however, with all the celebrity that

... and unveiling of Google's Art Project ...

Van Gogh online: press conference at the Staatliche Museen zu Berlin ...



... at the Albertinum in Dresden



the “Sistine Madonna” enjoys and the appeal of a major, research-driven exhibition on its 500th “anniversary” which included several high-profile loans, the degree of international coverage exceeded our wildest expectations. Especially when one takes into account that just a few months before, the “Sistine Madonna” had gone on display for the first time alongside its “twin” painting, Raphael’s “Madonna di Foligno” (1511/12), forming the core of another highly publicized exhibition in Dresden. Media monitoring of the SKD on a global scale was not possible, but within the print and online media sector alone, we were able to conduct comprehensive analyses in German-speaking countries, Italy, and Russia. In addition, many reports were also compiled for most other European countries and the United States. The SKD has documented some 750 articles or reports within Germany and some 220 from abroad. Due to historical ties and on the back of a pointed communication strategy, interest from the Russian media was noticeably great. In addition to this were numerous television and radio features with broad media penetration.

Digital communication has for years been a key pillar in the public-relations strategy of the SKD. In keeping with the extremely dynamic developments in this area, the Communications Department views the continuous refinement of the SKD website as a central task. Following the relaunch of [www.skd.museum](http://www.skd.museum) in 2010, work on and with digital communication continues to be a “work in progress”. Key here is the SKD Online Collection. In what also constitutes a public-relations tool, thanks to the provenance research project “Daphne”, we now have approximately 26,000 digital objects available for online users to view on demand, accompanied by descriptions, art-historical commentary,

and cross-collection inter-referencing. The Online Collection’s functions have been improved, for instance with regard to the search and filter options. The Art Explorer was also revamped in 2012. In addition to its own digital presentation of artworks, in 2012 the SKD also joined Google’s Art Project. Twelve of the SKD’s museums and some 300 works of art now feature as part of the global, non-commercial project, thus affording the opportunity to further increase public awareness for the association of Dresden museums and its collections on an international level.

A further innovation in the area of our online presence was the development of microsites in different languages. In addition to the German-language web portal and its comprehensive companion pages in English, a microsite has been set up that will, over time, contain key information in various other languages on the museums and institutions, on opening hours, admission prices, and on selected special exhibitions. With an eye on the “Sistine Madonna” exhibition and the painting’s specific relevance to Italy and Russia, microsites were first offered in Italian and Russian. More languages will follow in 2013, first and foremost those of the neighbouring countries of Poland and the Czech Republic.

In the area of social media, the focus of activities in 2012 was on Facebook, which now has more than 1 billion users. Due to alterations in the design and look of the Facebook fan page, the SKD was able to extensively revise its own page. Two custom tabs were incorporated into the corporate design of the SKD website with the aim of strengthening the visibility of both the SKD itself as a collective museum body and temporary exhibition projects. Users can click on icons to call up information and images on the diversity of the collections and on major exhibitions, such as “The

... in autumn the Kremlin visits the palace ...

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Sistine Madonna – Raphael’s Iconic Painting Turns 500”. The SKD thus aims to reach out to an already vibrant community on a platform used primarily for dialogue and interaction: Facebook.

### A CASE STUDY: “THE MOST BEAUTIFUL WOMAN IN THE WORLD” – MARKETING AND VISITOR SERVICES

In his essay for the catalogue on the 500-year anniversary of the “Sistine Madonna”, Mirko Derpmann, creative director at Scholz & Friends, poignantly summarised the phenomenon of the world famous cherubs as follows: “Kids always go down well in advertising.” Certainly, almost all Europeans are familiar with them: the cherubs adorn and decorate nearly everything, from glossy prints and postcards to biscuit tins, soaps, cups and even toilet paper and cheese. The two chubby-cheeked putti at the feet of the Madonna have had a life of their own for more than a hundred years, and they are a popular decorative and marketing motif.

Most people connect them with Italy, but hardly anyone knows that the cherubs are just a minor detail from one of the most famous paintings in existence.

The “Sistine Madonna”, created in 1512 by master painter Raphael, has resided in Dresden for two and a half centuries, long ago achieving mythical status. Yet in a random survey, surprisingly few people knew what star

attraction was on exhibit at the Staatliche Kunstsammlungen Dresden (SKD) in the Semperbau (Semper Building).

In 2010 an experiment was carried out in the city centre of Dresden. One hundred people selected at random were shown a picture of the cherubs, as well as a picture of the “Sistine Madonna” in which the cherubs were concealed. The astonishing results were: 97 out of the 100 said they recognised the cherubs, but only 61 recognised the “Sistine Madonna”. Almost half, specifically 46 people, at least knew or guessed that both images came from the same artist, while 35 said that the angels and the Madonna were depicted in the same painting. Only 22, about a fifth of those questioned, knew that the painting was housed in Dresden. (A random survey of this kind can only hope to provide a non-scientific insight into how varied the perception of a Renaissance masterwork can be.)

A central task for the marketing of the anniversary exhibition was to put a stop to the cherubs’ solo flight. The goal was to rebuild the association with the whole artwork in people’s imaginations. At the same time, their fame could also be utilised to raise awareness for the painting and the museums in Dresden.

The pitch for the marketing campaign was won by the agency Scholz & Friends in Berlin, who proclaimed the “Sistine Madonna” to be “the most beautiful woman in the world”, a claim that Regensburg psychologist Prof. Dr. Martin Gründle attempted to prove in a study – and one which obviously found approval in the eyes of the beholders.

For one of the two campaign motifs, the creative team focussed on the angels, isolating them again from the greater composition – and thus using their fame to attract

... hangs over everything



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attention. The second motif, however, always depicted the entire painting. The two elements were connected and explained by the slogan and title of the artwork: “The most beautiful woman in the world turns 500.” The two cherubs were conversely restored to their original pictorial context with: “Adoring the most beautiful woman in the world – in Dresden”.

The initial plans for the exhibition already attracted the attention of many interested partners – it was clear that the exhibition would not only put the spotlight on the SKD, but also on Dresden and Saxony as a destination, and as a centre for art and culture. In addition to all the other exhibitions at the SKD, the Madonna anniversary became an important subject in the publications and fairs of the local tourism industry. At the largest tourism fairs, the International Tourismusbörse Berlin (ITB) and the Moscow International Exhibition Travel & Tourism (MITT), the most beautiful woman in the world even served as the ambassador for the museums in Dresden.

The Deutsche Bahn introduced a “special culture ticket” just for the exhibition, which included a train ticket and admission to the museum at a very reasonable price. This special offer was backed up by substantial print and online advertising by Deutsche Bahn. A mutual agreement was signed with the “Frankfurter Allgemeine Zeitung”, guaranteeing a big supplement about the opening, as well as many special offers accompanying the exhibition.

During the exhibition, almost 1600 guided tours were recorded by the SKD Visitor Service, which amounts to about 17 tours per day. In order to meet the demand, special opening hours were introduced: school classes

could visit the exhibition as early as 9 a. m. The gallery was opened on Mondays, when it is normally closed to the public, and the opening hours were extended until 9 p. m. on Thursdays and Saturdays.

The expected stream of visitors was another reason to expand online ticket offers. To this end, more scanners had to be installed in the museum to gather statistical data as well as to check the validity of tickets, enabling quick, uncomplicated access. The marketing campaign for the Sistine Madonna exhibition exemplifies many of the different concepts that have been developed and realised for the diverse exhibitions held at the SKD over the last year. The goal was always to get the public excited about art and convince them to visit the museums. The SKD’s Visitor Service organised a total of 9192 guided tours in 2012, 780 of which were regularly scheduled public tours available to individual visitors. This service is growing in popularity and ought to be expanded further in the future. The tours were led by about 150 licensed guides. Multiple training courses ensure high quality and help to establish a unique SKD standard, which is directly communicated to the visitor.

A large number of visitors to the museum are tourists, guests from all over the world. This demands a tight network between the tourist organisations and service providers. In order to foster more effective cooperation, a special B2B-website with a download area and condensed information for trip organisers and tourism partners was developed on SKD’s homepage. This online service with information and special offers is complemented and updated through a tourism newsletter that has been sent out to partners since 2012.

“Big” works by “little” masters,  
children’s workshop in the Albertinum

Workshop in the  
Skulpturensammlung



“Piled high” with the Montessori school



## COLOURS ARE THE JOY OF LIFE – MUSEUM EDUCATION IN 2012

The 2012 calendar year was an exciting one for exhibitions at the museum: Educational events were planned for more than 60 exhibitions and projects – and were enthusiastically received by visitors. It began with the exhibition “Adrian Zingg – Pioneer of the Romantic Movement” in the Kupferstich-Kabinett. Special guided tours and senior tours were fully booked in a short time; an accompanying musical performance in collaboration with the Heinrich Schütz Konservatorium (Heinrich Schütz Conservatory) was equally well received and intensified the experience of the landscape drawings. Visitors enjoyed a completely different experience in the exhibition “Gert and Uwe Tobias – Dresden Paraphrases”, as the dialogue between the Kupferstich-Kabinett’s modern and historic artworks offered a new perspective on the museum’s diverse collection. Events encouraged conversation about Gert and Uwe Tobias’ artistically grotesque interpretations. In December 2012 the exhibition “Between Orient and Occident – Treasures of the Kremlin from Ivan the Terrible to Peter the Great” provided a number of prompts for a comprehensive accompanying programme that included storytelling, workshops, holiday courses for children and teens, as well as special tours and “art breaks” for adults and visitors with disabilities.

In the time between these two exhibitions, the event calendar was filled by numerous other programmes. The special exhibition “The Sistine Madonna – Raphael’s Iconic Painting Turns 500” created a major challenge for museum educators. Generous donations from two anonymous foundations made it possible to develop an extensive accompanying programme targeting a wide range of audiences. The interactive educational approach with children and school classes was particularly engaging. A free “museum bus” was provided for children from the surrounding region. From holiday events for nursery schools and tours for people with disabilities to events for families with children, the museum provided a comprehensive visitor’s experience, even for the very young, with the children’s book “Discovering and Unravelling the Art of the Renaissance” and the children’s audio play “Space for the Great Raphael”. For the first time, a booklet using simple language was created for people with developmental and learning disabilities, while a tactile picture of the “Sistine Madonna” made works accessible to blind or partially sighted visitors. Another focal point of 2012 was the outreach programme for the special exhibition “In the Network of Modernism”. This included programmes for daycares, primary schools, secondary schools, the disabled, and seniors, as well as teacher training and a family day. For adults, special emphasis was placed on dialogue-oriented tours. The programme for children and teens took the form of workshops that encouraged an independent exploration of art. For example, in the programme for daycares and primary schools “Colours are the Joy of Life”, children did not just copy original paintings; the pictures

Learning in the Albertinum –  
in the Klingersaal (Klinger Hall)...



... recreating an artwork by Tony Cragg



Staff of the “NaKuP”  
project in the Albertinum



themselves were turned into instruments. During the workshops school children developed their own thoughts about art. A student exhibit, the result of a collaboration with the Freie Waldorfschule Dresden, will go on display in the SKD in 2013.

The Albertinum has served as a learning centre for the Staatliche Kunstsammlungen Dresden (SKD) since 2009, offering interdisciplinary courses for a wide variety of schools. One of the Albertinum’s central goals is to promote aesthetic experiences with original works of art. In 2012 the Albertinum performed a self-evaluation that led to a targeted improvement in the efficiency and quality of its course offerings and honed museum educators’ planning and critical skills. The Albertinum’s internet presence and informational pamphlets were also revised in order to reflect its new rigorous approach. For the opening of the “study depot” of antiquity and in cooperation with the makeup artistry department from the Hochschule für Bildende Künste Dresden, a family day was organised and three courses on antiquity were developed.

How scientific is art? And how artistic is science? These questions were actively discussed throughout 2012 as part of the project “NaKuP - Naturwissenschaft trifft Kunst, Praxis begeistert”. The interdisciplinary research collaboration between the Technische Universität (TU) Dresden and the SKD had been founded the previous year with funding from the Europäischer Sozialfonds and the Free State of Saxony, and has since been successfully incorporated into the Albertinum’s partner network. The courses were intensively promoted and may be booked on the SKD’s website. In addition, the project staff offered two courses for students

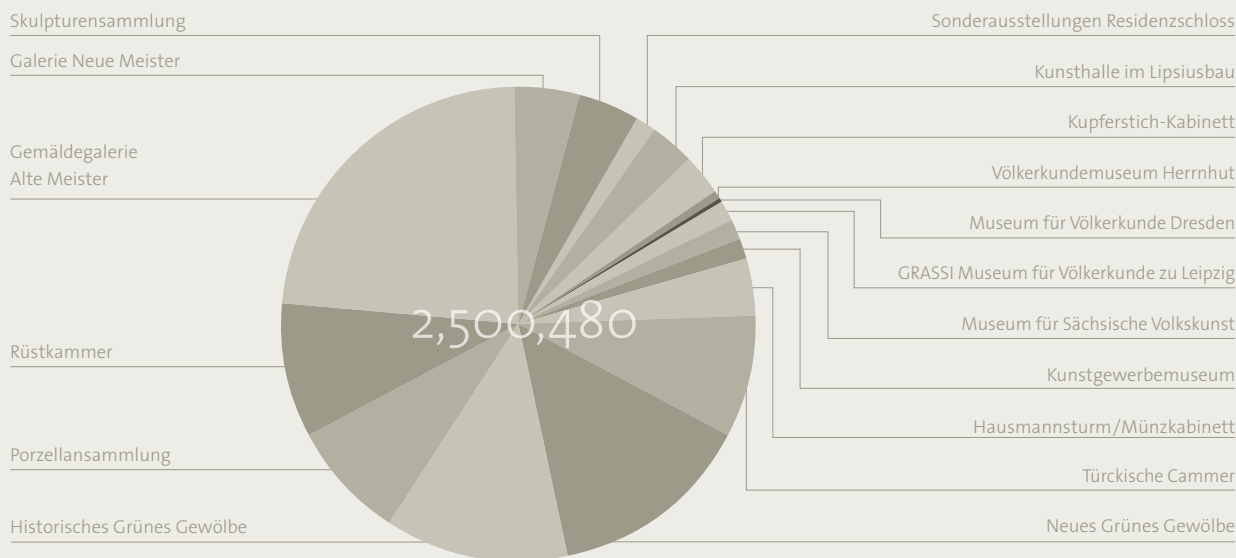
of chemistry and physics education, which culminated in Bachelor and Master’s theses.

Sponsored by the “Dresden Bildungsbahnen”, an initiative by the Mayor’s office of education, a pilot project was offered in the Albertinum for children from the “Huckepack” Montessori School’s after-school programme. The children recreated Tony Cragg’s “Stack” in the atrium. An accompanying handbook was published for teachers, educators, and interested parents.

Also on display in the Albertinum were “Kleine Seelenfänger und Rettungsringe”, pieces modelled after the work “Seelenfänger” by artist Birgit Dieker. The sculptor worked with children within the context of the project “Let’s Talk About Art”. The project was initiated as part of the state programme “Kultur(t)räume – Frühkindliche Bildung kreativ”, in collaboration with the Saxon State Ministry for Cultural Affairs, KunstRaum Dresden, Mimenbühne Dresden, KiTa Musica, and the Förderzentrum Sprache Dresden, and with funding from the Robert Bosch Foundation.

In the Japanisches Palais, the Museum für Völkerkunde presents a new permanent exhibition that features the Dresden Damascus Room as well as textile furnishings from the Middle East. Under the guidance of museum educators, children and teens have the opportunity to engage with the everyday life of Kurdish nomads from Anatolia, the inhabitants of oases in Central Asia, and life in Damascus. Older students are introduced to the pillars of Islam and the religion’s influence on the life and culture of the people of Western Asia, as well as the region’s art and architecture.

Visitor numbers for the various museums that make up the Staatliche Kunstsammlungen Dresden



## 88 THE YEAR OF THE MADONNA

With nearly 580,000 separate visits in a year and € 3.6 million in ticket sales, in 2012 the Gemäldegalerie Alte Meister once again exceeded the record set in the previous year. In 2011, that record was set by “Heavenly Splendour” with the loan from the Vatican Museums of the “Madonna di Foligno”, and in 2012 it was broken by the “Sistine Madonna” and the celebration of its 500th anniversary, which brought crowds flocking. The Gemäldegalerie has exceeded all expectations and continues to enjoy ever-increasing visitor numbers. With almost 600,000 visits a year, a volume has now been reached that demonstrates two things at once: on the one hand the opportunities and potential the gallery has to generate ever-more essential revenue for the Staatliche Kunstsammlungen Dresden overall, and on the other the limitations of the Semper Building as far as its facilities are concerned (ticket offices, toilets, restaurants and cafes, visitor flow and management). This new figure of 600,000 annual visits means that the prognosis and actual visitor numbers of the 1990s totalling approx. 100,000 visits per year have been massively exceeded. For this very reason, the comprehensive renovation of the building, set to begin in 2013, is absolutely essential, especially with regard to enhancing visitor facilities and in view of the forecast targets of more than 600,000 visits per year, once the entire Gemäldegalerie has reopened. In fact the renovations are a prerequisite for substantially increasing visitor numbers even further. Following on from the Gemäldegalerie Alte Meister’s lead,

in 2012 the Porzellansammlung fell just a few hundred guests short of reaching the 200,000 visitor mark.

Such figures from the Gemäldegalerie Alte Meister and the Porzellansammlung again reinforce the effectiveness of the “house ticket” model (such as “Hausticket Schloss”, valid for all exhibitions at museums in the Residenzschloss except the Historisches Grünes Gewölbe) and the temporary exhibition model offered on top of the permanent collection displays. This successful model is always enhanced by good public relations and targeted marketing for the Staatliche Kunstsammlungen Dresden, as was best seen in the major temporary exhibition marking 500 years of the “Sistine Madonna”. To make even more pointed use of the marketing budget in the future, we will have to focus on developing visitor surveys and gathering visitor statistics. Combined with targeted marketing campaigns and ticket deals, this will allow us to capitalize on the SKD’s reputation, which has increased vastly both on the national and international level in the last ten years, so that we can tap into new visitor groups and visitor markets. By doing so, we should then also be able to specifically tailor each collection’s foreign projects with these broader marketing considerations.

Dirk Burghardt  
 Managing Director  
 Staatliche Kunstsammlungen Dresden



## Overall visitor numbers for the year 2012



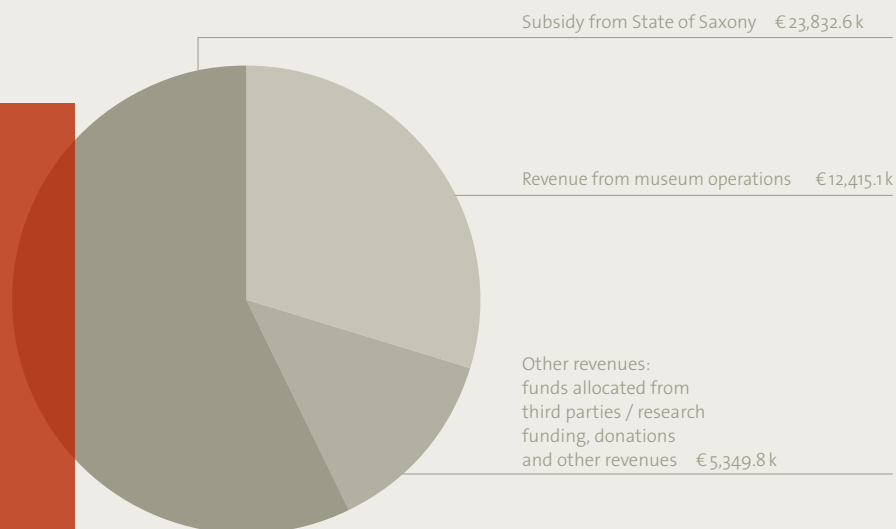
## Break-down of visitor numbers at the Staatliche Kunstsammlungen Dresden's own museums

	2008	2009	2010	2011	2012
Skulpturensammlung <sup>1</sup>	39,693	35,085	143,609	126,876	110,608
Galerie Neue Meister <sup>1</sup>			138,521	126,876	110,608
Gemäldegalerie Alte Meister	536,764	478,766	490,359	569,583	578,499
Rüstkammer	323,331	247,838	247,140	278,959	230,169
Porzellansammlung <sup>2</sup>	139,646	95,482	166,427	190,621	199,828
Historisches Grünes Gewölbe	318,198	310,069	307,240	312,237	312,413
Neues Grünes Gewölbe	401,111	357,768	420,526	387,236	353,686
Türkische Cammer <sup>3</sup>			296,526	220,591	207,483
Hausmannsturm/Münzkabinett	30,794	46,867	70,914	86,572	94,155
Kunstgewerbemuseum <sup>4</sup>	30,567	29,815	27,889	22,941	34,972
Museum für Sächsische Volkskunst mit Puppentheatersammlung <sup>5</sup>	30,706	26,345	16,129	32,100	35,321
GRASSI Museum für Völkerkunde zu Leipzig <sup>6</sup>			42,137	36,502	32,149
Museum für Völkerkunde Dresden <sup>6</sup>			17,563	14,377	6,290
Völkerkundemuseum Herrnhut <sup>6,7</sup>			4,600	1,668	18,994
Mathematisch-Physikalischer Salon <sup>8</sup>					
Kupferstich-Kabinett	41,329	49,201	24,908	74,501	67,644
Kunsthalle im Lipsiusbau	31,440	21,762	27,051	57,688	76,003
Japanisches Palais		34,142	33,941		
Residenzschloss temporary exhibition rooms <sup>9</sup>			166,619		31,658
Other	43,330	21,707			
<b>Total</b>	<b>1,966,909</b>	<b>1,754,847</b>	<b>2,642,099</b>	<b>2,539,328</b>	<b>2,500,480</b>

<sup>1</sup> Galerie Neue Meister, Skulpturensammlung since 20. 6. 2010 | <sup>2</sup> Partial closure from 14. 9. 2009 to 30. 3. 2010 due to maintenance work | <sup>3</sup> The Türkische Cammer was opened on 7.3.2010 | <sup>4</sup> Open from 1. 5. to 31.10. | <sup>5</sup> Closed from 1. 2. to 26. 11. 2010 due to construction work | <sup>6</sup> The Staatliche Ethnographische Sammlungen Sachsen became part of the SKD on 1. 1. 2010 | <sup>7</sup> Closed from May to 24. 12. 2011 due to construction work | <sup>8</sup> Closed since 1. 1. 2007 | <sup>9</sup> 2010 "State of the Art since 1560 – The Exhibition"; 2012 "Treasures of the Kremlin" | <sup>10</sup> Doha 4122, Innsbruck 53,371, New York 56,000, Paris 10,000, Beijing 150,000, Salzburg 2186, Zurich 28,953 (Mumbai and Kochi, India, no figures available)

## Economic data

Revenue sources 2012



### Financial statement for 2008 (figures in thousand euros)

	2008
<b>Revenues</b>	
Revenues from ticket and publication sales	9,290.0
Revenues from third parties (research, sponsoring, donations)	4,035.6
<b>Total revenue</b>	<b>13,325.6</b>
<b>Expenses</b>	
Personnel costs	12,000.0
Costs for buildings, materials, equipment	9,645.1
Temporary exhibitions <sup>1</sup>	2,976.0
Art acquisitions <sup>1</sup>	738.2
<b>Total expenditure</b>	<b>21,645.1</b>
<b>Subsidy from the Free State of Saxony</b>	
Subsidy for museum operations	9,759.6
Subsidy for investments for reconstruction of the Residenzschloss <sup>2</sup>	1,440.1

<sup>1</sup> Budget incl. subsidies, donations, and revenues from ticket sales

<sup>2</sup> Funds for furnishings and renovation work in the reconstruction of the Residenzschloss

## Overview of jobs/personnel

	2008		2009	2010	2011	2012
Civil servants	10	Civil servants	10	11	7	5
White-collar employees	238	Employees	258	310	308	306
Blue-collar employees	36					
Trainees	5	Trainees	5	9	9	9
Interns on preliminary practical training placements	8	Interns on preliminary practical training placements	4	4	4	4
Temporary and assistant personnel	21	Personnel employed through project funding	44	41	45	45
Personnel in projects with third-party funding	16	Personnel in projects with third-party funding	12	11	20	13
Persons in secondary and part-time positions	28	Persons in secondary and part-time positions	10	10	10	8
"Daphne" project staff	65	"Daphne" project staff	69	67	60	41

## Excerpt from economic plan<sup>1</sup> 2009 – 2012 (figures in thousand euros)

	2009	2010	2011	2012 <sup>2</sup>
<b>Revenues</b>				
Revenues from museum operations, incl. temp. exhibitions and publications	10,414.4	12,853.0	14,898.6	12,415.1
Other revenue sources	826.0	1,028.5	1,458.7	1,171.6
Allocations from third parties / third-party research funds	3,132.4	2,175.9	4,660.3	3,733.2
Donations and other revenues	196.6	296.8	498.5	445.0
<b>Total</b>	<b>14,569.4</b>	<b>16,354.1</b>	<b>21,516.0</b>	<b>17,764.9</b>
<b>Expenditure</b>				
Personnel costs	14,874.7	18,315.5	18,680.6	18,482.2
Material cost <sup>3</sup>	12,993.8	18,598.5	21,154.1	17,094.4
<b>Total</b>	<b>27,868.5</b>	<b>36,913.9</b>	<b>39,834.7</b>	<b>35,576.6</b>
Asset additions (investment) <sup>4</sup>	1,431.0	4,803.1	2,028.5	4,817.3
<b>Subsidies from the Saxon government</b>				
Subsidy for museum operations	13,807.1	22,577.8	20,327.5	20,099.4
Subsidy for investments	2,031.7	2,953.3	1,984.0	3,733.2
<b>Total</b>	<b>15,838.8</b>	<b>25,531.1</b>	<b>22,311.6</b>	<b>23,832.6</b>

<sup>1</sup> Since 2009 state-run operation | <sup>2</sup> Provisional: figures as of 8.4.2013 | <sup>3</sup> Not including expenditure for property and buildings

<sup>4</sup> Investments incl. art, without property and buildings

News in brief



Previous page: "Raummesser" by Ursula Sax in the atrium of the Albertinum – see also page 23, Dresden Philharmonic in the Albertinum

Mayor of Culture, Dr. Ralf Lunau, reads to children in the Türkische Cammer



Conference on the theme of inclusion



Schoolchildren's exhibition  
"Art Knows Only One Language"



### Raummesser ux35

At the turn of the year 2011/2012, Ursula Sax, artist and former professor at the Hochschule für Bildende Künste in Dresden, installed her work "Raummesser UX35" in the atrium of the Albertinum. Sax's sculptural intervention in the form of a yellow cloud now hovers in the space above the neon sign "Kunst der Gegenwart" (meaning "contemporary art"). The atrium's floor is not uniformly rectangular in design, but actually forms a parallelogram that is barely noticeable. "Raummesser UX35" harnesses this tension, makes it visible, and amplifies its spatial experience. Flowing forms and almost geometric edges coalesce into a pictorial form that is held aloft by a steel cable stretched across the room.

### "Totally cool"

"That was totally cool", was one pupil's comment after participating in the literary event "I can see what you don't – artworks tell stories" at the Staatliche Kunstsammlungen Dresden (SKD). This event, which first took place in partnership with the municipal libraries of Dresden on 12 July 2012, attracted a staggering 32 classes of schoolchildren from elementary and special-needs schools to the museums in the Zwinger, Residenzschloss, and Albertinum. Some 700 children gathered around the artworks to listen to the readers from the Lesestark Foundation, whose texts all related to the exhibits.

### Language of Art

To coincide with the pupils' exhibition "Art Knows Only One Language!", on show from 12 May to 20 July 2012 in the vaults of the Residenzschloss, the SKD held a week-long project in cooperation with Ludwig Reichenbach primary school 117. The pupils, whose ethnic backgrounds are rooted in ten different nations, were assigned the task of exploring the topics of art, culture, the concept of home, and the language of art. To help them, they were introduced to the Kunstbibliothek (Art Library) and shown how to work with art and art-related publications. In the second part of the project week, the children themselves slipped into the role of artist and created their own works, which they presented in the exhibition that they themselves had designed.

### Complete access to the centre of our society

The SKD has joined forces with Stadt AG Hilfe für Behinderte Dresden as part of the latter's project "Wir sind in der Mitte der Gesellschaft" ("We Are in the Centre of Society") to develop companion and museum-education programmes for and with people with various disabilities and impairments. The programmes include workshops, guided tours, and creative studio courses. The aim is to help all people participate in the city's cultural offerings, as they choose. To live up to this goal, it is essential that the museums are fully accessible to people of limited mobility. Starting in July 2012, accessibility at the Residenzschloss is being reviewed by a panel of people with disabilities. Based on their findings they expect to draw up an action plan to improve accessibility and inclusion.

»Männer am Meer« (Badende Männer),  
"Men by the sea" Erich Heckel, 1916,  
Galerie Neue Meister



»Portrait of Heinrike Dannecker«,  
Christian Gottlieb Schick, 1802,  
Bayerische Staatsgemäldesammlungen,  
a key work in the exhibition ...



... "The Art of the Enlightenment" in Beijing



### Painting, seized in 1937 as "degenerate art", now returned

For the first time since the 1940s, one of the around fifty paintings seized from the Gemäldegalerie by the Nazis in 1937 and condemned as "degenerate art" has been successfully repurchased for the Galerie Neue Meister.

Painted by the co-founder of the famous Dresden-based artist group "Die Brücke", the work combines formal elements of Cubism and Expressionism and depicts soldiers from a field-hospital train bathing outdoors in Ostend/West Flanders in 1916. It was acquired in 1920 with the support of the "Verein der Dresdner Galeriefreunde" on behalf of the Gemäldegalerie and was intended to expand and modernize the latter's collection of contemporary art, then on show in the Semper Building. After its seizure and subsequent removal from Dresden – referred to by the Nazis as "liquidation" – it was sold to a private collector in 1940.

The SKD attempted to repurchase the painting from a West-German private collection once before, in 1987–1989, but was unsuccessful.

The acquisition was now made possible thanks to support from the Saxon State Ministry of Science and the Arts. It goes some way to closing a still noticeable and painful gap, which the forced removal of "degenerate art" inflicted on the gallery's collection. Until recently, the collection contained not a single key work by Erich Heckel. In a statement, Prof. Dr. Ulrich Bischoff, Director of the Galerie Neue Meister, said: "This accession is very special: now, some 75 years after the event, we are able for the first time to receive a picture that once had to leave the museum under such ignominious circumstances."

### "Enlightenment in Dialogue"

The curtain closed on "The Art of the Enlightenment" exhibition on 31 March 2012. Jointly presented by the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden, the Bayerische Staatsgemäldesammlungen, and the National Museum of China, the exhibition was on show in Beijing for a year.

The official closing event on 25 March 2012 was preceded by the forum "Enlightenment and Cultures of Knowledge". It was the last of five forums in the "Enlightenment in Dialogue" series, held by the Mercator Foundation together with the National Museum of China. The series was initiated by the German Ambassador to China and supported by the Chinese Ministry of Culture as a scholarly programme to accompany the exhibition. In addition, German and Chinese scholars were given the opportunity to interact with each other in "salons" held on various aspects of the Enlightenment.

The exhibition was also accompanied by an international youth congress, where young people from China, India, Russia, and Germany discussed the principles of enlightenment and education, cultural values, and intercultural museum projects. Additional events organized by the Goethe-Institut in Beijing included staged readings and themed tours through the exhibition and were a further enrichment to the overall programme. One lasting result of the exhibition is the cultural exchange programme set up between the four museum institutions, in partnership with Berlin's Freie Universität and Hochschule für Technik und Wirtschaft (University of Applied Sciences). In addition to scientific training, it allows participants to expand existing contacts and develop new ideas for coop-



View from outside: A. B. Meyer Bau, Dresden  
Klotzsche, library of the Staatliche  
Ethnographische Sammlungen Sachsen



eration, thus further promoting the long-term dialogue between cultures.

#### **Newly restored, the painting “Der Zwingerhof” is on view once again**

After restoration work lasting one year, the well-known painting “Der Zwingerhof in Dresden” (1751/52) by Bernardo Bellotto, called Canaletto, is again on display in the Gemäldegalerie Alte Meister.

Thanks to the removal of the thick and greatly yellowed varnish layer and application of retouching paint in the original colours, in treatments performed in the SKD conservation and restoration studio, staff were able to restore the canvas’ outstanding quality and painterly brilliance. The work is on display at the Gemäldegalerie Alte Meister in the “Canaletto Hallway”, alongside the famous vedute “Dresden vom rechten Elbufer unterhalb der Augustusbrücke” (1748) which depicts the city from the right riverbank downstream from the Augustusbrücke. The restoration treatment on the work, affectionately called the “Canaletto View”, was made possible thanks to the “For Canaletto” fundraising campaign of MUSEIS SAXONICIS USUI. It went on public display in its own special exhibition in 2011.

The famous Venetian vedute painter Bernardo Bellotto, who called himself Canaletto after his uncle, worked in Dresden for almost twenty years as painter to the Saxon court and captured views of the city and its landmarks on his large canvases. The Dresden Zwinger is an ensemble of pavilions and galleries, created over two decades from 1709 to 1728 by the sculptor Balthasar Permoser and the architect Matthäus Daniel Pöppelmann. It stands as one of the most important royal complexes of the European Baroque.

#### **Library of Dresden’s Museum für Völkerkunde open to the public again**

In August 2012, the library at the Museum für Völkerkunde Dresden resumed opening hours one day a week for all interested members of the public. The reopening means a total of 65 000 media units are accessible once again. The library’s collection looks back on a long tradition and includes literature on European and non-European ethnology, anthropology, and related disciplines. The collection’s oldest holdings are historical books and maps, some dating back as far as the 16th century, while its more recent holdings encompass current research literature of relevance not merely for scientists and specialists.

A reading room with several workspaces offers users space to read reference books, expedition reports, and scholarly journals on peoples and cultures around the globe, as well as to research topics as diverse as ancestor worship and sign language.

#### **Kunstabibliothek (Art Library) broadens library service**

With its online public-access catalogue (or OPAC), users can now search the Kunstabibliothek’s holdings online. In addition, the user account feature allows users to manage their loans, subscribe to their own personally defined new-acquisition lists, as well as select non-standardized keywords. The specialist database features have been expanded to include JSTOR’s “Art and Art History” module, which provides users online-access to entire texts otherwise only available for a fee. The Kunstabibliothek is thus the only library in Dresden that offers full access to this vital art-historical research source.

## Museum buildings



### Mathematisch-Physikalischer Salon

Historische Uhren, Globen und frühe wissenschaftliche Instrumente

Wiedereröffnung im Frühjahr 2013

*Historical clocks, globes and early scientific instruments*

*Reopening Spring 2013*

Zwinger

[www.skd.museum](http://www.skd.museum)



### Porzellansammlung

Die Tradition der Meissener und ostasiatischen Porzellan Kunst

Geöffnet 10 bis 18 Uhr, Montag geschlossen

*The history of Meissen porcelain and early Japanese and Chinese wares*

Open 10 a.m. to 6 p.m., closed on Mondays

Zwinger

[www.skd.museum](http://www.skd.museum)

STAATLICHE  
KUNSTANWALDUNG  
DRESDEN







View of the large courtyard, facade of the west wing



## IMMENSE AND ACCESSIBLE – BUILDING WORK FROM HERRNHUT TO WERMSDORF

In recent years, numerous building works have been completed or are still underway in Dresden and elsewhere. These projects have been realised through the long-standing cooperation between the Staatliche Kunstsammlungen Dresden (SKD) and the Staatsbetrieb Sächsisches Immobilien- und Baumanagement (SIB).

### Residenzschloss

The reconstruction of the Riesensaal (Giants' Hall) in the east wing of the Residenzschloss has been a truly immense undertaking, lasting several years, for the SKD, the SIB and the architectural firm of Peter Kulka. The work on the great hall, an impressive 700 square meters with a height of nine meters, has now been completed. The final details of the presentation of the treasures from the Rüstkammer, which will move here in 2013, were decided in August 2012 and with just a few exceptions the room was fully furnished by the end of the year. A combination of display cabinets and free-standing exhibits has been used for the presentation of the treasures. A major attraction is the portrayal of three scenes from a tournament, each staged on its own platform. During the late Renaissance, tournament tracks had a protective wooden barrier running down the centre, which has been reconstructed out of non-reflective glass for the new exhibition in the Riesensaal (Giants' Hall).

The postwar stairwell of the Georgenbau has been rebuilt, and was condensed and optimised in preparation for the later use of the exhibition space. The toilets were moved from the exhibition area and integrated into the stairwell. On completion of this building project, access to the Münzkabinett was also improved.

In the Schlosskapelle (Palace Chapel), the reconstruction of the interlaced ribbed vaulting began after different attempts to reproduce the building techniques of the Renaissance were tested in a trial phase mid-2012. The infill of the vault cells with specially made bricks was adapted to the traditional style of building, but in accordance with today's standards and regulations. While the vault is scheduled to be finished by September 2013, the chapel will be kept as it is for the time being. In its current condition, it can be used by third parties and also by the SKD for chamber music and similar events.

The sgraffito decoration on the walls of the large courtyard of the palace has been worked on for many years. The typically Protestant pictorial scheme reflects the artistic and intellectual positions of the time when it was created under Electoral Prince Moritz (1521–1553). In 2012, the last facade was completed with the eastern section of the north wall. Before the courtyard can be made accessible to the public, the ornament on three of the four towers still has to be completed, the floor must be laid, the painting on the balcony finished, and the courtyard equipped with the right technology for events, such as a lighting system. Since the beginning of 2012, the rooms of the future State Apartments in the west wing of the Residenzschloss have been fitted with a modern air-conditioning

Old window coverings have come loose at the Semper Building

In urgent need of renovation



Deutscher Pavillon at the Zwinger



system. New windows guarantee the security standards necessary for museums, such as temperature and insulation, as well as burglary and light protection. These building projects have been undertaken for the special exhibition “Between the Orient and Occident” so that the high-calibre treasures of the Kremlin, ranging in date from the 16th to 18th c., can be properly presented. The cost in excess of one million euros is also an investment in the future, however, as the space will be needed for many years to host special exhibitions while the state apartments are being renovated, and the air-conditioning and new windows will benefit any later use of the space too.

### Semper Building

Plans for the necessary renovation of the Sempergalerie, which began in 2009 and gained considerable momentum in 2010, have finally culminated in a draft plan that was submitted for approval in 2012. The planning phase is now completed. The project was led by architects Sunder-Plassmann, the lighting concept was developed by von Kardorff, and coordination on all additional levels was performed by SIB. The experiences of many other museums were researched as part of the highly complex planning phase – which included fire safety stipulations, such as compliance with current standards for escape routes, modern and accessible routes, route guidance systems and lifts, as well as air-conditioning in exhibition spaces where it was not yet installed. Cooperation was particularly close with the museums of Dublin and Stockholm, whose buildings originate from about the same time

period and are also undergoing renovations. In anticipation of this large and comprehensive project, the security centre responsible for the Semperbau and the entire museum section of the Zwinger was moved to its future location in 2012 so that all requirements for the safety of the museum and risk management can be met during the two phases of construction. Also completed in 2012 was the clearance of the storerooms of the Gemäldegalerie Alte Meister, the contents of which are now located in the “Arche” at the Albertinum and in an additional external storage facility, as well as the relocation of the restoration workshops. The Deutscher Pavillon (German Pavilion), part of the Zwinger complex, was cleared in preparation for the renovation of the Gemäldegalerie. Because the adjacent areas will be involved in the building project, it will not be used for museum purposes from 2013. The east hall on the ground floor of the Sempergalerie closed its doors on 30 September 2012. Up until now it was used as an exhibition space for the Rüstkammer, but will later house original antique works. In general, this area is now prepared for renovation.

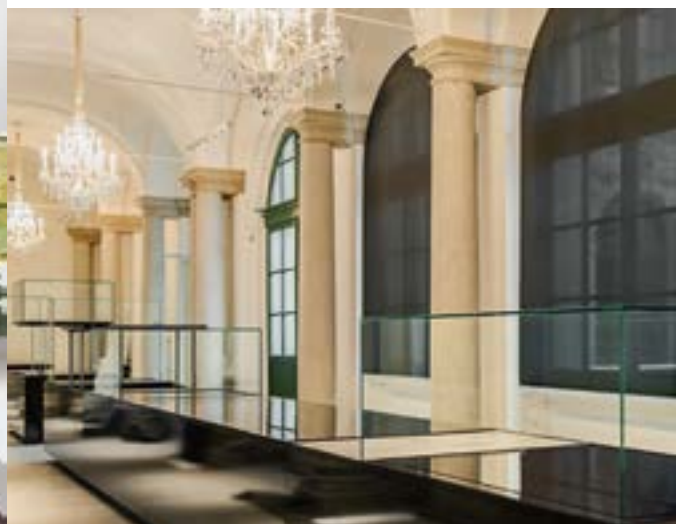
### Zwinger – Mathematisch-Physikalischer Salon

After being closed for more than six years, the Mathematisch-Physikalischer Salon reopens to visitors again in April 2013. Over the past years, this section of the Zwinger, which has housed the Salon and the oldest historical scientific collections since 1746, has been renovated and expanded. The exhibition space now stretches from the Kronentor to the Wallpavillon, and has thus almost doubled in size. The

Visualisation of the Globensaal (Globe Hall)  
in the Mathematisch-Physikalischer Salon



Langgalerie of the Wallpavillon in the Zwinger, one of the  
new rooms for the Mathematisch-Physikalischer Salon



whole building project was finished and ready for inspection by the end of 2012. At the beginning of 2013, the legal entity was changed and the building officially handed over to the museum. Ventilation, air-conditioning as well as heating and lighting systems were installed, floors were laid, rooms painted, toilets constructed and accessibility throughout the building was ensured. The architectural practice Siegmund Lungwitz was responsible for all construction work, while Holzer Kobler Architekten GmbH was contracted to design the exhibition architecture. The renovation and expansion was realised by the SIB. During the renovations, two major changes to the original plans became necessary, which ultimately affected the layout of the exhibition. The Langgalerie, which runs from the Kronentor to the Pavillon, is dedicated to the theme of “royal mechanics and mathematics” and explores the royal family’s interest in the measurement techniques of the 16th century and astronomy, as well as their enthusiasm for automation. The presentation had to be replanned when it became obvious that it would not be possible to achieve the right climate conditions to protect certain objects. To ensure adequate protection these objects are now exhibited in display cabinets.

The second much more serious change was the result of a spectacular find. During construction, several parts of the original baroque interior were uncovered in the former Grottenaal (Grotto Hall). To enable a future reconstruction, the Grotto Hall will not be developed into an exhibition space as originally planned. Instead it will become a representative foyer with a ticket office and guest entrance,

and an underground extension built in the Zwingerwall will be used for exhibitions. In this newly constructed space, the globes of the Earth and sky from the Salon’s famous globe collection can now be put on display, protected from daylight, for the first time.

The upper storey of the Pavilion, the Festsaal, (Ballroom) addresses the history of the Mathematisch-Physikalischer Salon (Mathematical-Physical Salon) in the Zwinger. The fundamental idea of establishing a cabinet for scientific objects here in the mid-18th century is brought to life, as is the room’s prior functions as an observatory and as the authority that determined the local time in Dresden for many years. The Bogengalerie, adjoining the Wallpavillon, illustrates the history of the watch from the 16th to the 19th century. The last section of the Bogengalerie has been turned into a “salon inside a salon”. This part of the exhibition is reserved as a place of learning where experiments from the 18th century can be presented using replicas of the originals. Furthermore, visitors can “borrow” models of instruments such as a sextant and try them out. The content of the eleven media stations with 3D animations and interactive monitors was developed in cooperation with the cartography department of TU Dresden, and media computer science department of the Hochschule für Technik und Wirtschaft (University of Applied Sciences).

The newly refurbished "Böttger-Saal" Porzellansammlung at the Zwinger



The Dresden Damascus Room, Japanisches Palais



### The Zwinger – Porzellansammlung

The "Böttger-Saal" houses the earliest examples of Meissen porcelain from the Porzellansammlung. In 2012 the reorganisation of the collection display which began several years ago continued with the renovation of this room. At the same time, the technical infrastructure was upgraded to meet conservation requirements. The walls are no longer painted but have been covered with wooden panels hung with blue silk, which simultaneously insulate the niches.

### Albertinum

With the construction of the "Ark", an interior space was created at the Albertinum, whose size, connection to the museums located in the building and central city location make it an attractive venue for events of all kinds. On account of numerous requests, primarily from external event organisers, the decision was made to draw up a concept for its use. In December 2010, the SKD had already applied to change the designated use of the inner courtyard on behalf of the society of friends, MUSEIS SAXONICIS USUI Freunde der Staatliche Kunstsammlungen Dresden e. V., which is responsible for renting out rooms for events. In 2012 the Landesdirektion of Saxony granted approval for its use as a temporary meeting place. The change was intended to ensure that events could be carried out without difficulties, and compliance with all safety stipulations. Numerous inspections took place, concepts were developed and tested, and a fire safety survey for the interim use of the inner courtyard was put together and evaluated

by a qualified inspector. Two further arrangements were agreed with Dresden's fire and rescue authorities regarding fire wardens and fire safety plans. For concerts hosted by the Dresdner Philharmonie, which is using the room as one of its substitute venues while the Kulturpalast is being renovated, a survey of the acoustics was carried out and measures undertaken to improve the sound for concerts.

### Japanisches Palais – Museum für Völkerkunde Dresden

For the first time in decades, the Staatliche Ethnographische Sammlungen Sachsen is represented in Dresden with a permanent exhibition – until recently, it had only been possible to hold temporary shows at the Japanisches Palais. In October 2012 the Museum für Völkerkunde Dresden opened the first part of the new permanent exhibition with a presentation of the Dresden Damascus Room and textiles from West Asia; the next section is due to open in autumn 2013.

For the new presentation, the rooms on the first floor were partly renovated and refurbished; a technical infrastructure, new lighting and display cabinets for the textiles as well as other exhibition furnishings for the Damascus room were installed. After decades hidden in storage, this almost intact reception room from the 19th century is a rare example of Ottoman interior architecture. After being stored for so long, the exquisite wall and ceiling panelling has to be extensively repaired and restored, a process that even after the opening of the first part of the permanent exhibition is not yet finished.

New storage building at the  
Völkerkundemuseum Herrnhut



View of the main building of the stately  
hunting residence Schloss Hubertusburg



### **Japanisches Palais – Kunstfonds**

The holdings of the Kunstfonds have been housed in Marienallee for a number of years. Due to the extensive renovations undertaken by the new owners of the building and the difficult conditions caused by the building work it became inevitable that the Kunstfonds had to relocate. Between September and November 2012, the entire stores and offices were moved. The temporary office can now be found in the Japanisches Palais.

### **Herrnhut**

From August 2010 to January 2012, a new storage facility was erected on the grounds of the Völkerkundemuseum Herrnhut and connected to the old building on the site. The storerooms equipped with modern rolling stacks provide the optimum conditions for the long-term storage of valuable ethnographical objects on site.

Since the completion of the building work, a newly renovated museum awaits visitors with a modern, open foyer, and an entrance ramp and a lift to ensure accessibility.

The permanent exhibition that was on display before the museum closed for renovation has been reorganised with new areas of focus. The section showcasing objects that came to Europe after the third voyage of the English captain and discoverer James Cook has been rearranged and expanded. The first floor of the new building offers space for special exhibitions. It was opened in March 2012 with the exhibition “Zinzendorf, Herrnhut and the Missions”.

### **Wermsdorf – Schloss Hubertusburg**

One of the largest Baroque palace complexes in Germany, Schloss Hubertusburg in Wermsdorf came to the attention of the SKD in 2012. An investment of one million euros was spent on refurbishing six rooms at the old hunting palace of King August III situated between Dresden and Leipzig for a special exhibition in 2013 to mark the 250th anniversary of the end of the Seven Years’ War. The floors and ceilings of the rooms on the first floor, which were once the queen’s chambers, had to be renovated and the necessary technical infrastructure, such as lighting and electricity, were put in place for the exhibition.

Accessibility was ensured by the construction of a lift and disabled parking spaces. In addition, the toilets in the palace were also renovated. Thanks to this investment, part of the palace is now ready for long-term use, although at present there is still no heating.

Prospects



Previous page: field harness of Elector Johann Georg II of Saxony, Christian Müller, ca. 1650

“The Quiet Shore”,  
David Claerbout, 2011, still



## TEMPORARY EXHIBITIONS 2013

(SELECTION)

### Shop Window: Zwickau Meets Dresden

Presented by the SKD Kunstfonds (Art Fund) and the art society “Freunde Aktueller Kunst in Zwickau”  
Zwickau, 5 February to 26 April 2013

### Opening of the new Riesensaal (Giants’ Hall)

Display of tournament and ceremonial weapons and accoutrements from the Rüstkammer  
Residenzschloss, from 19 February 2013  
Some 280 years after it was partitioned in 1733, the Riesensaal, the “giant” main hall in the Residenzschloss, will open with a newly designed interior on 19 February 2013. The hall will be a spectacular venue in which to display some 350 objects, including tournament and ceremonial weapons that brilliantly illustrate the evolution of historical tournament forms at the Saxon court and which form part of one of the most breath-taking royal armoury collections in the world: the SKD’s Rüstkammer.

### now here. contemporary art from the Kunstfonds (Art Fund)

Presented by the SKD’s Kunstfonds (Art Fund)  
Kunsthalle im Lipsiusbau,  
1 March to 20 May 2013

The Kunstfonds presides over one of the most important collections of Saxon art from after 1945, including more than 800 works of all genres of contemporary fine art that have been acquired since 1992 with funding from the Free State of Saxony. Featuring some 85 works, the exhibition presents a survey of current artistic trends both in Saxony and Germany as a whole.

### Behind 13 Doors – The hidden World of the Puppet Theatre Collection

Presented by the Puppentheatersammlung at the Jägerhof  
Museum für Sächsische Volkskunst,  
2 March 2013 to 9 March 2014

### Johannes Wald – In the Shade of Absence

Featuring the tenth winner of the Ernst-Rietschel-Kunstpreis für Bildhauerei  
Albertinum, Skulpturensammlung,  
9 March to 20 May 2013

### Constable, Delacroix, Friedrich, Goya – A Shock to the Senses

Presented by the Galerie Neue Meister  
Albertinum, 16 March to 14 July 2013  
The exhibition sees Caspar David Friedrich’s works at the Dresden Albertinum joined for the first time by works by other artists of the European Romantic movement: John Constable, Eugène Delacroix, and Francisco de Goya. The exhibition explores the great influence that these exceptional artists had on following generations of painters, from the 19th century to the present day. It is jointly

curated by Ulrich Bischoff, Director of the Galerie Neue Meister, and Belgian painter Luc Tuymans. The paintings of the Romantics enter into a running dialogue with works by twelve other artists, including Paul Cézanne, Édouard Manet, Max Ernst, Mark Rothko, Jeff Wall, and Gerhard Richter.

### Easter 2013 at the Jägerhof

Presented by the Museum für Sächsische Volkskunst  
Jägerhof, 16 March to 7 April 2013

### Crow Fair – Powwow at Montana’s Crow Nation

Photographs by Gunter Jentzsch  
Völkerkundemuseum Herrnhut,  
23 March to 9 June 2013

### de sculptura – Selected Works from the Dresden Skulpturensammlung

Co-presented by the Museum of Salzburg and the Skulpturensammlung  
Salzburg, Kunsthalle des Salzburg Museum,  
25 March to 30 June 2013

### Opening: Mathematisch-Physikalischer Salon Zwinger, from 14 April 2013

On 14 April 2013, after six years of extensive construction work, the Mathematisch-Physikalischer Salon is set to reopen its doors, not merely to the public, but also to the world of science, timekeeping, and space. Due to go on show is an array of terrestrial and celestial globes, fascinating optical, astronomical, and geodetic instruments which date back to

Telescope with porcelain case, Johann Gottlob Rudolph, ca. 1750



“Weidbesteck” (visceration set), before 1730, on display at Schloss Hubertusburg



Johanna and Josef Hegenbarth



“Small Male Torso”, August Rodin, design ca. 1880



the 16th century, as well as historical instruments and machines. They not only provide an overview of the development and use of early mechanical instruments, globes, and clocks, but, as works of art of the highest calibre, also illustrate the degree of royal patronage that lay behind their making.

#### Royal Hunting Palace Hubertusburg and the Peace Treaty of 1763

Presented by the Staatliche Kunstsammlungen Dresden at Schloss Hubertusburg, Wermisdorf, Schloss Hubertusburg, 28 April to 5 October 2013

Not far from Dresden, in Wermisdorf near Leipzig, lies the “Versailles of Saxony”: Schloss Hubertusburg. In the last century, this important palace complex from the 18th century fell into decline and obscurity, despite its political importance – as the electoral royal residence and site of the signing of the peace treaty that ended the Seven Years’ War. The exhibition “The Royal Hunting Palace Hubertusburg and the Peace Treaty of 1763” hopes to generate fresh interest in the site to coincide with the 250th anniversary of the Hubertusburg Peace Treaty. The exhibition will portray the history of courtly hunting culture in Saxony and the royal splendour of Augustus III’s reign by way of exquisite furniture, paintings, porcelain objects, and musical instruments.

#### Saxon State Award for Design

Presented by the Kunstgewerbemuseum Schloss Pillnitz, Bergpalais  
1 May to 18 August 2013

#### Johanna and Josef Hegenbarth – Love on the Elbe Slopes

Presented by the Kupferstich-Kabinett, Josef-Hegenbarth-Archiv,  
4 May to 27 October 2013

#### Wols’ Photography: Images Regained

Presented by the Kupferstich-Kabinett, Residenzschloss, 17 May to 26 August 2013  
Marking the centenary of Wols’ birth, the exhibition presents the first comprehensive survey of his photographic work. Wols, whose early career started in Dresden, now ranks as one of the pioneers of international postwar modern art. His slender oeuvre of photographic works, cut short by his early death, continues to surprise even today. The Kupferstich-Kabinett owns several rare prints made in Wols’ own lifetime, as well as the largest collection in the world of modern prints dating from the 1970s of the then-extant original negatives.

#### The Nude in 1900 – Small Bronzes in the Skulpturensammlung

Presented by the Skulpturensammlung Albertinum, 30 May to 21 July 2013

#### 100 Years of Folk Art at the Jägerhof

Presented by the Museum für Sächsische Volkskunst

Jägerhof, 15 June to 3 November 2013

Spread over three thematic chapters, the exhibition outlines: the history of the Jägerhof as a site used by the electors of Saxony, the life and career of the much-liked museum founder, Oskar Seyffert, and finally the concept of “folk art” and its successful establishment as a discipline. Photographic material from the time of the museum’s founding, which was officially opened in 1913 by the Saxon king in person, allow visitors to vividly retrace the museum’s history.

#### Bird Trails: From the Albatross to the Siskin.

Treasures from the Naturkundemuseum Leipzig, presented by the GRASSI Museum für Völkerkunde zu Leipzig  
28 June to 25 August 2013

#### Contemporary Textile Art from Indonesia

Presented by the GRASSI Museum für Völkerkunde zu Leipzig  
5 July to 31 August 2013

#### Marrone in Suriname – 150th anniversary of the emancipation of slaves in Suriname

A photographic exhibition presented by the Völkerkundemuseum Herrnhut,  
7 July to 3 November 2013



Untitled (Paris Eiffel Tower),  
Wols, 1937



Early Venetian engravings by Mantegna



“Bacchus and Ariadne”,  
Caesar Boëtius van Everdingen, ca. 1660



**Frank Meurer – Glass**

Presented by the Kunstgewerbemuseum  
Schloss Pillnitz, Bergpalais,  
14 July to 31 October 2013

**PRO COMMUNITY 2013.**

**Aboriginal Art from Ntaria (Hermannsburg)**  
Presented by the GRASSI Museum für  
Völkerkunde zu Leipzig  
30 August 2013 to 23 March 2014

**Waldemar Grzimek**

Presented by the Skulpturensammlung  
Albertinum,  
18 September 2013 to 13 January 2014

**Gerhard Richter**

Presented by the SKD Directorate-General,  
Albertinum,  
28 September 2013 to 5 January 2014

**Tecumseh, Keokuk, Black Hawk –  
Portrayals of Native Americans in Times  
of Treaties and Removal**

Presented by the SKD's Skulpturensammlung  
and the Vatican Museums  
Albertinum, 2 October 2013 until 2 March  
2014

In the 19th century, Ferdinand Pettrich produced portraits of leaders of North American tribes, which he presented to Pope Pius IX as a gift. Pettrich was one of the first European sculptors to devote himself to this subject.

The exhibition, created in partnership with the Vatican Museums, sees the Dresden artist's works go on display for the first time outside the Vatican State.

**Dionysus – Intoxication and Ecstasy**

Presented by the Skulpturensammlung and the Bucerius Kunst Forum, Hamburg.  
Hamburg: 3 October 2013 to 12 January 2014;  
Dresden: Residenzschloss, 8 February to 10 June 2014

**Changing Times - Early Prints from Italy  
and the Netherlands**

Presented by Kupferstich-Kabinett,  
Residenzschloss,  
11 October 2013 to 19 January 2014  
The Dresden Kupferstich-Kabinett boasts an unusually rich collection of works dating from the early period of printmaking up to 1520/1530. The collection of early German copperplate engravings is particularly famous, which Max Lehrs, the eminent art historian, studied and published as part of his canonical multi-volume catalogue on German, Netherlandish, and French engraving in the 15th century. Now for the first time, two collection catalogues provide a systematic analysis of the early Italian engravings, as well as the early Netherlandish engravings and woodcuts. The exhibition features selected examples of works from both regions.

**Divided Earth – Shared Country  
(Australian Painting and German Ceramics)**

Presented by GRASSI Museum für  
Völkerkunde zu Leipzig  
11 October 2013 to 23 March 2014

**Herbert Kunze – Painter in Dresden**

Presented by the Kunstfonds Volksbank  
Dresden,  
22 October 2013 to 10 January 2014

**Ceremonial Textiles of Augustus the Strong.  
The originals and their exact reconstruction  
for the Residenzschloss**

Presented by the Rüstkammer, in collaboration with the Staatsbetrieb Sächsisches Immobilien und Baumanagement, Dresden, Royal Palace,  
20 November 2013 to 19 May 2014

**Christmas at the Jägerhof**

Presented by the Museum für  
Sächsische Volkskunst  
Jägerhof,  
30 November 2013 to 26 January 2014

**Ethnographic Calendar Pages**

Völkerkundemuseum Herrnhut,  
30 November 2013 to 2 March 2014

## INSTITUTIONS

Max Slevogt  
"Portrait of the  
Dancer Anna  
Pavlova", 1909,  
Galerie  
Neue Meister



Johannes Vermeer  
"Girl Reading a Letter by an  
Open Window", ca. 1659,  
Gemäldegalerie Alte Meister



Balthasar Permoser (sculpture),  
Dinglinger Werkstatt (mount)  
"Moor with Emerald Mount",  
presumably 1724,  
Grünes Gewölbe



Joseph Deibel  
"Chair for Royal  
Audience", ca. 1750,  
Kunstgewerbemuseum



Kitagawa Utamaro  
"The Courtesan Wakazuru",  
ca. 1795, Kupferstich-Kabinett



Automaton clock  
with alarm  
"Drumming Bear",  
ca. 1625,  
Mathematisch-  
Physikalischer Salon



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**Staatliche Kunstsammlungen Dresden**  
Residenzschloss  
Taschenberg 2  
01067 Dresden  
[www.skd.museum](http://www.skd.museum)

Dr. Hartwig Fischer  
Director-General since 1.5. 2012,  
Prof. Dr. Dirk Syndram Acting  
Director-General up to 30.4. 2012

Dirk Burghardt  
Managing Director

Press Office  
Telephone: (03 51) 49 14 26 43  
[presse@skd.museum](mailto:presse@skd.museum)

Visitor Services  
Visitor service hotline: (03 51) 49 14 20 00  
[besucherservice@skd.museum](mailto:besucherservice@skd.museum)

**Galerie Neue Meister**  
Prof. Dr. Ulrich Bischoff  
Direktor  
Albertinum  
10 a. m. to 6 p. m., closed Mon

**Gemäldegalerie Alte Meister**  
Museum Director and Professor  
Dr. Bernhard Maaz  
Director and Deputy Director-General,  
Semperbuilding at the Zwinger  
10 a. m. to 6 p. m., closed Mon

**Grünes Gewölbe**  
Prof. Dr. Dirk Syndram  
Director and  
Deputy Director-General,  
Acting Director-General up to 30.4. 2012  
Residenzschloss  
Neues Grünes Gewölbe  
10 a. m. to 6 p. m., closed Tue  
Historisches Grünes Gewölbe  
10 a. m. to 7 p. m., closed Tue  
(For information on ticket bookings,  
see: [www.skd.museum](http://www.skd.museum))

**Kunstgewerbemuseum**  
Dr. Peter Plaßmeyer  
Acting Director  
Schloss Pillnitz  
Open 1 May to 31 October 2012  
10 a. m. to 6 p. m., closed Mon

**Kupferstich-Kabinett**  
Museum Director and Professor  
Dr. Bernhard Maaz  
Director and Deputy Director-General,  
Residenzschloss  
Temporary exhibitions: 10 a. m. to 6 p. m.,  
Tue closed  
Study room: Mon, Wed 10 a. m. to 1 p. m. /  
2 to 4 p. m.;  
Thur 10 a. m. to 1 p. m. / 2 to 6 p. m.;  
Fri 10 a. m. to 1 p. m.; open every 1st  
Sat of the month 10 a. m. to 1 p. m., Tue closed

Josef-Hegenbarth-Archiv  
Calberlastrasse 2  
01326 Dresden  
May – October: Sat and Sun 3 p. m. – 6 p. m.,  
all year round: Thur, by appointment only  
(03 51) 49 14 32 11, every 1st Sunday of the  
month at 3 p. m. guided tour through the  
artist's living room and studio

**Mathematisch-Physikalischer Salon**  
Dr. Peter Plaßmeyer  
Direktor  
Zwinger: closed for construction work

**Münzkabinett**  
Dr. Rainer Grund  
Direktor  
Residenzschloss, Georgenbau  
Exhibition during spring/summer months  
at Hausmannsturm  
10 a. m. to 6 p. m., closed Tue  
Library and study room:  
Wed 10 a. m. to 5:30 p. m.

Coins and medals from antiquity to the present day, Münzkabinett



Wittichau, "Bridesmaid dress from Wittichau", ca. 1880, Museum für Sächsische Volkskunst



Johann Joachim Kaendler "Maria Immaculata", 1738, Porzellansammlung



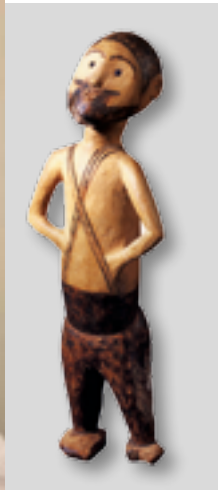
Eliseus Libaerts Ceremonial harness for man and steed of King Eric XIV of Sweden, 1560–1564, Rüstkammer



Edgar Degas, "Fourteen-Year-Old Dancer", 1878–1881, Skulpturensammlung



Wooden sculpture "Missionary" Nyassa Region, 1st half 20th c



**Museum für Sächsische Volkskunst mit Puppentheatersammlung**

Dr. Igor A. Jenzen  
Director  
Jägerhof  
10 a. m. to 6 p. m., closed Mon

**Porzellansammlung**

Prof. Dr. Ulrich Pietsch  
Director  
Zwinger, Entrance Glockenspielpavillon  
10 a. m. to 6 p. m., closed Mon

**Rüstkammer**

Prof. Dr. Dirk Syndram  
Director and  
Deputy Director-General,  
Acting Director-General up to 30.4.2012  
Semper Building at the Zwinger  
10 a. m. to 6 p. m., closed Mon,  
Türkische Cammer Residenzschloss  
10 a. m. to 6 p. m., closed Tue

**Skulpturensammlung**

Dr. Kordelia Knoll  
Acting Director  
Albertinum  
10 a. m. to 6 p. m., closed Mon

**Staatliche Ethnographische Sammlungen Sachsen**

**Museum für Völkerkunde Dresden**

Dr. Claus Deimel  
Director and  
Deputy Director-General  
Palaisplatz 11, Japanisches Palais  
10 a. m. to 6 p. m., closed Mon

**GRASSI Museum für Völkerkunde zu Leipzig**

Dr. Claus Deimel  
Director and  
Deputy Director-General,  
Leipzig, Johannisplatz 5 – 11  
10 a. m. to 6 p. m., closed Mon

**Völkerkundemuseum Herrnhut**

Dr. Claus Deimel  
Director and  
Deputy Director-General,  
Herrnhut, Goethestrasse 1  
Tue to Fri 9 a. m. to 5 p. m.  
Sat and Sun 9 a. m. to 12 p. m./ 1 to 5 p. m.

**Kunstabibliothek**

Dr. Elisabeth Häger-Weigel  
Head  
Residenzschloss  
10 a. m. to 6 p. m., Sat/Sun closed

**Kunstfonds**

Silke Wagler  
Head  
Marienallee 12, Dresden  
Visits by appointment only:  
(0351) 314 0310

**Gerhard Richter Archiv**

Dr. Dietmar Elger  
Head  
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