

STAATLICHE
KUNSTSAMMLUNGEN
DRESDEN

2013



Powered by



Hauptförderer



Sparkassen-Kulturfonds des
Deutschen Sparkassen- und Giroverbandes
Ostdeutscher Sparkassenverband mit allen
sächsischen Sparkassen, LBS Ostdeutsche
Landesbausparkasse AG und Sachsen Bank
Ostsächsische Sparkasse Dresden
Sparkassen-Versicherung Sachsen
DekaBank Deutsche Girozentrale

Sponsored by





FOREWORD

Research, exhibitions and expanded horizons

For the Staatliche Kunstsammlungen Dresden (SKD), significant events gave shape to the year 2013. Under the heading “Staatliche Kunstsammlungen Dresden auf Weltniveau” (SKD attaining global excellence), the Wissenschaftsrat (German Council of Science and Humanities), presented its position on the scientific achievements of the SKD in January 2014. This completed the assessment process, with positive results, and most importantly, with valuable recommendations. A high level of research is achieved at the SKD thanks to our motivated staff. I would like to express my heartfelt thanks for their exceptional commitment.

Alongside the extension of trans-institutional research, the opening of a number of marvellous collections made 2013 an exceptional year. After six years of restoration and expansion work, the Mathematisch-Physikalischer Salon opened its doors once again in the Zwinger in April 2013 with a newly conceived permanent exhibition. The Residenzschloss Dresden (Royal Palace) now boasts a truly grand hall and a significant new exhibition area: with the opening of the Hall of the Giants, the largest room of the Royal Palace now impresses visitors with spectacular objects from the Rüstkammer (Armoury), one of the most lavish collections of parade weaponry, armour and costumes in the world. Another great event was the opening of the Schlosskappelle (Palace Chapel), which will in future be used in different ways but will feature in particular performances of music from the time of Heinrich Schütz. A lot of work remains on the Royal Palace. We hope that the vast majority of this work will be completed by 2019.

2013 marked the opening of numerous important exhibitions on Gerhard Richter, Georg Baselitz, the art scene in Johannesburg, South Africa, and the portraits of Native Americans by Ferdinand Pettrich. With the exhibition entitled “Constable, Delacroix, Friedrich, Goya. A Shock to the Senses”, we honoured the departure of Prof. Dr. Ulrich Bischoff after years of service as the Director of the Galerie Neue Meister (New Masters Gallery). I would like to extend a special thank-you to both him and Dr. Claus Deimel, Director of the Staatliche Ethnographische Sammlungen since 2004, for their contributions. Both are entering retirement.

The Staatliche Kunstsammlungen also made their presence felt outside Dresden. In commemoration of the 250th anniversary of the end of the Seven Years’ War, the Rüstkammer presented a dazzling exhibition in the renovated rooms of Hubertusburg Palace in Wernsdorf; it turned the greatest European hunting residence, one of the most impressive buildings of the Augustan Age, which was laid to waste by the Prussians in 1761 at the command of Frederick II, into a popular destination once again. At the same time our Kunstfonds (Art Fund) showed contemporary works from Saxony in Görlitz.

A warm thank-you goes to our international partners and to our patrons and sponsors, who have supported the diverse programmes of the Staatliche Kunstsammlungen Dresden.

The following pages provide a review of the most important events and developments of the year 2013 and a glimpse of the year to come.

Dr. Hartwig Fischer
Director-General of the Staatliche Kunstsammlungen
Dresden



IN FOCUS

Page 7

A new showpiece at the Zwinger: the reopening of the Mathematisch-Physikalischer Salon

Page 10

Setting the stage at the museum: the new Riesensaal at the Residenzschloss

Page 12

A Shock to the Senses

Page 14

Summer in Hubertusburg

Page 16

Wols's Photography. Images Regained

Page 17

Gerhard Richter. Strips & Glass

Page 18

Georg Baselitz. Background Stories

Page 19

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

Page 20

My Joburg. The Johannesburg Art Scene

Page 21

The German Council of Science and Humanities praises the 'outstanding potential' of the SKD

SCIENCE AND RESEARCH

Page 23

Provenance, research and restitution

Page 25

Research perspectives

Page 28

Research projects

Page 34

Publications

Page 38

Restoration

THE CHANGING FACE OF AN INSTITUTION

Page 45

Museum buildings

Page 50

The first steps in a new direction: construction leads to a new concept for the Alte Meister

Page 52

A farewell to Prof. Dr. Ulrich Bischoff

Page 53

A farewell to Dr. Claus Deimel



TEMPORARY EXHIBITIONS

Page 55

From the Jägerhof to Johannesburg

Page 56

Temporary Exhibitions in Dresden and Saxony

Page 70

Temporary exhibitions in Germany and abroad

VISITORS

Page 73

Art education

Page 75

Media and communication

Page 76

From a time when ...

Page 79

Visitor numbers

FINANCIAL REPORT

Page 80

Financial report

Page 81

Are museums economically viable?

WITH KIND SUPPORT

Page 83

Societies of friends

Page 88

Acquisitions and donations

Page 94

Sponsors and patrons

NEWS IN BRIEF

Page 99

APPENDIX

Page 102

Institutions

Page 104

Publishing details

In Focus





A NEW SHOWPIECE AT THE ZWINGER: THE REOPENING OF THE MATHE- MATISCH-PHYSIKALISCHER SALON

It was closed for six years. Six years of planning, construction, collection maintenance and redesigning. Then, on 14 April 2013, it was reopened amidst great celebration: the Mathematisch-Physikalischer Salon, the oldest museum in Dresden's Zwinger. With its collection of approximately 3000 objects, it ranks among the leading museums of historical scientific instruments and timepieces worldwide.

Its roots go back to the first art chamber which Elector Augustus of Saxony (1526–1586) established in the Dresden Residenzschloss (Royal Palace). Just like precious valuables and artworks, meticulously crafted scientific instruments numbered among those objects that a ruler could acquire to lend expression to his power and wealth. In 1728, Augustus the Strong (1670–1733) organised the Royal Cabinet of Mathematical and Physical Instruments, taking it from the collection in the Art Chamber and moving it into its own location in the Zwinger, effectively turning the Zwinger into a *palais des sciences*. The collection has been known as the Mathematisch-Physikalischer Salon (MPS) since 1746.

In the course of its history, the MPS became an important centre of research in the natural sciences. The instruments were always at the cutting edge of scientific discovery and allowed for an ever more precise account of the world and the cosmos. In the 18th century, for example, a skywatching observatory was constructed, and its telescopes are still preserved today. Closely related to this in historical terms

– and thus a further focus of today's collection – is the measuring of time. Exceptional objects such as the orrery (planetary clock; Eberhard Baldewein, Hans Bucher and Herrmann Diepel, Kassel, 1563–1568) or the world time clock by Andreas Gärtner (Dresden, c. 1690) continue to rank as prime examples of horology. Using especially precise clocks that were manufactured for or even in the cabinet, the official time was set for all of Saxony in the Dresden Zwinger until some time in the 20th century. These clocks are among the earliest precision clocks produced in Germany. At the same time, the cabinet was already a museum in the 19th century, and in its dual function as both a public space and a scientific centre, it became a point of departure for important developments. For example, the chief inspector of the cabinet at the time, Wilhelm Gotthelf Lohrmann (1769–1840), played a key role in founding the Technische Bildungsanstalt (Technical Educational Establishment), which opened in 1828 and would become what is today the Technische Universität Dresden. It has also been shown that Dresden's horologist Ferdinand A. Lange (1815–1875) found inspiration for his work in the Mathematisch-Physikalischer Salon. In 1845, he founded his clock manufactory in the Saxon town of Glashütte, and the success of the business has continued into the present.

The special history of the salon also played an important role in the development of the new permanent exhibition. Comprehensive renovation work on the Zwinger meant that the previous exhibition area was nearly doubled to 1100 square metres. An entirely new underground space was even created in the Zwingerwall (the Zwinger's ram-

From left: Dr. Hartwig Fischer, Director-General of the SKD, Prof. Dr. Sabine von Schorlemer, Saxon State Minister for Science and the Arts, Prof. Dieter Janosch, Managing Director of the state-owned enterprise Sächsisches Immobilien- und Baumanagement (SIB) and Dr. Peter Plaßmeyer, Director of the MPS, at the opening ceremony

Ranga Yogeshwar (left), journalist, physicist and author, and Dr. Michael Korey (right), curator of the MPS, perform historical experiments using the MPS's vacuum pump on the stage of Staatschauspiel Dresden



8

part), where the collection's very light-sensitive globes can now be shown. The exhibition is divided up thematically into four chapters. The chapter "The cosmos of the prince" takes up the subject of the collection's origins. In the Zwinger's Langgalerie, between the Kronentor and the pavilion, marvels of mechanics as well as artistically crafted surveying and mathematical instruments are on show, all of them created in about 1600. Among the special highlights in this vein is the nearly 400-year-old automaton in the form of a life-size bear concealing clockwork inside it. A clock face with an alarm disc on the bear's abdomen once told the time. When the clockwork was running, the bear rolled his eyes, and when the set time came he beat a drum as an alarm. One item of particularly note is, once again, the aforementioned orrery or planetary clock, which, with the help of a highly sophisticated mechanism, showed the position of the planets that were known in the 16th century.

The next room, on the upper floor of the pavilion, follows the development of the MPS in the 18th century; it bears the title "Instruments of the Enlightenment". The central focus is on the burning lenses by Ehrenfried Walther von Tschirnhaus (1651–1708) and a vacuum pump by Jacob Leupold (1674–1727). Not only this, but a wealth of large telescopes are also on show here; they tell the story of the observatory that was in operation in Dresden's Zwinger between 1777 and 1928.

In the new hall in the Zwinger's rampart, the MPS's extensive collection of globes is on show. The Universe of Globes presents models of the Earth and skies from seven centuries: celestial globes, globes of the Earth, the moon

and even of Mars. These objects, some of which were completed by leading cartographers in Venice and Amsterdam, impressively show the geographical knowledge that existed at the time of their creation. The "Arabischer Himmelsglobus" (Arabic Celestial Globe), which was constructed in the 13th century in what is today Iran and which came to the electoral princes' collection in the mid-16th century, is the oldest object in the collection of the MPS and can be viewed in the Globensaal.

The fourth and final chapter of the exhibition is dedicated to the history of mechanical clocks from the 16th to the 19th centuries and bears the title "Der Lauf der Zeit" (The March of Time). Marvels include Renaissance turret clocks and valuable pendant watches. Here the origins of the rich tradition of Saxon precision horology are unearthed, a tradition that is continued with great success in the town of Glashütte. More recent examples of horologic masterpieces are on show as well, for example the pocket watch known as La Grandiose, which was completed by the watchmaker Martin Seidel of Rudolstadt between 1942 and 1952. With 14 indicators, it is among the most complicated chronographs in the world.

The museum circuit through the new permanent exhibition ends in a section which may be a particular highlight for some visitors: the "Salon in the Salon" invites visitors to test several mechanical marvels themselves and to discover the collection's background of their own accord. Visitors may, for instance, try out one of the world's oldest calculating machines, made by Blaise Pascal, or attend presentations of historical experiments, re-enacted using exact replicas of historical instruments. Moreover, numer-

From left: Ulf Merbold, Prof. Dieter Janosch, Dr. Hartwig Fischer, Prof. Dr. Dr. Sabine von Schorlemer, Wilhelm Schmid, Managing Director of A. Lange & Söhne, Dr. Peter Plaßmeyer and Ranga Yogeshwar in the MPS's Festsaal

Ranga Yogeshwar

Dr. Peter Plaßmeyer

Prof. Dr. Dr. Sabine von Schorlemer



ous computer animations allow for a glimpse into the fascinating secret world of selected exhibition objects, while a walk-through storage area invites visitors to discover objects that cannot be shown in the permanent exhibition. This extensive programme is complimented by a roster of workshops and guided tours on particular subjects, catering to different age groups. The aim of this special learning centre in the MPS is for visitors to come to understand, through their own observation and hands-on experience, the fascination that is intrinsic to unearthing mathematical and physical knowledge.

This fascination could also be felt during the event that opened the Mathematisch-Physikalischer Salon on 13 April 2013 in the Staatsschauspiel Dresden. Following welcoming speeches by Dr. Hartwig Fischer, Director-General of the Staatliche Kunstsammlung Dresden, Prof. Dr. Dr. Sabine von Schorlemer, Saxon State Minister for Science and the Arts, and Wilhelm Schmid, Managing Director of A. Lange & Söhne, author, journalist and physicist Ranga Yogeshwar gave a formal address that proved to be a special highlight. He performed on the stage of the Staatsschauspiel the famous experiment of the Magdeburg hemispheres, first carried out in 1657 by Otto von Guericke as an impressive means of demonstrating the power of atmospheric pressure. For his demonstration, Yogeshwar used a replica of Friedrich Leupold's vacuum pump, which can be viewed in the MPS's exhibition. After this memorable re-enactment of a milestone in the history of science, the director of the Mathematisch-Physikalischer Salon, Dr. Peter Plaßmeyer, presented the concept for the new permanent exhibition. The event was rounded off by a premiere of compositions

by Saxon count Hans von Löser (1704–1763), which had recently been rediscovered in the archives of Kassel university library. Alongside his musical interest, Löser's other main task was running a workshop for scientific instruments. His estate constitutes an integral part of the MPS's collection and is on show in its entirety for the first time as part of the new presentation.

This interplay of art, science and experience shows how the Mathematisch-Physikalischer Salon wants to make itself known: as a place of living encounters with the history of science, which awakens a playful curiosity in visitors, and at the same time as a place where the highest standards in museum-based research are achieved. The oldest museum in the Dresden Zwinger has arrived in the present.

On the first evening in the reopened Riesensaal



Dr. Sabine Haag,
Director-General of
the Kunsthistorisches
Museum Wien



Prof. Dr. Dr. h.c. Kurt Biedenkopf (left),
Premier of Saxony retd., with Prof. Dr.
Bernhard Maaz (right), Director of the
SKD's Gemäldegalerie Alte Meister
and Kupferstich-Kabinett

SETTING THE STAGE AT THE MUSEUM: THE NEW RIESENSAAL AT THE RESIDENZSCHLOSS

The new Riesensaal is the heart of the Rüstammer, located in the Residenzschloss (Royal Palace). It is meant not simply to supply visitors with information and engage their interest, but also to draw them into the world of knights and jousting matches at the Saxon court. Life-size (and very lifelike) knight figures are used to present three of the most important kinds of tourney all at once: the Joust of War, the Joust of Peace and jousting on foot. The historical weapons, knightly swords, lances and armour which are part of the display lend the dramatic scene a high degree of authenticity. Even the identity of the opponents is pinpointed historically; in the presentation of a Joust of War, the match is between Augustus, Elector of Saxony (1526–1586) and the knight Fabian von Schoenaich (1508–1591). These jousting matches originally served to prepare for war, but they soon became an important part of the ceremony and celebrations at European courts.

The theatrical and thoroughly realistic staging of tournaments in the 16th century is at the centre of the new permanent exhibition at the Rüstammer, which was housed in the Semperbau (Semper Building) of the Dresden Zwinger from 1959 to 2012, and can now be seen in the Residenzschloss, having moved there on 19 February 2013. On an area of more than 700 square metres in the restored Riesensaal, visitors can marvel at a total of around 350

objects. They represent a selection of the most significant and best-preserved armour and weapons from the extensive holdings of the Rüstammer. One of the most resplendent objects is the so-called Hercules Armour for horse and rider, made by the Antwerp goldsmith Eliseus Libaerts in 1563–1564. With its detailed figurative imagery and its utterly magnificent features, it is a sight to see. A series of paintings complements the historical objects; they were made at the behest of Christian I (1560–1591) in honour of his father Augustus, Elector of Saxony, and they show tournament scenes at the Saxon court. With the opening of the Riesensaal, the Rüstammer – having existed in Dresden as a museum since 1586, and one of the most valuable collections of parade weaponry, armour and costumes in the world – completed the second phase of its move into the Dresden Residenzschloss. The Ottoman part of the collection had already been there since 2010 in the form of the Türkische Cammer. The Riesensaal is a room particularly worthy of the Riesensaal, entrancing visitors not only with its tradition-rich and varied history but also with its present architectural appearance. Established between 1548 and 1553, 460 years have now passed since it was first completed. It was created from the *Dantzsaal* (Dance Hall), dating back to the late 15th century, and it owes its name not so much to its considerable dimensions (57 by 13 metres) as to the giant warrior figures which, in the original design, were depicted on the walls between the Renaissance windows. The design of the hall was changed several times until 1733, yet it retained its size and was a centre of courtly ceremony. However, after the death of Augustus the Strong, his son Augustus III

Prof. Dr. Dirk Syndram,
Director of the Rüst-
kammer and the
Grünes Gewölbe of
the SKD

Theatrical presentation of jousting on
foot in the Riesensaal



Dirk Burghardt,
Managing Director
of the SKD (right)

(1696–1763) removed the hall completely: a false ceiling was put in and several small rooms were created as well as a chapel for the king's Habsburg wife. With this, the history of the Riesensaal in the Dresden Residenzschloss was interrupted for the next 280 years.

It was only upon the reconstruction of the Residenzschloss, still marked by the devastation of the Second World War after 1989, that any thoughts of refurbishing the Riesensaal could resurface. The contract was given to the architect Peter Kulka, whose design included a reconstruction of the hall's original dimensions as well as a contemporary interpretation of the historical barrel vaulting. Construction ultimately began in 2010 under the direction of the state-owned enterprise Sächsisches Immobilien- und Baumanagement. With the newly reconstructed Riesensaal, the museum succeeded in bringing back the hall's eventful past and its historical significance, while at the same time creating a space that met the standards of a modern museum. It fits in perfectly with the highly ambitious presentational form of the Neues Grünes Gewölbe and the Türkische Cammer while nevertheless creating its very own incomparable spatial effect.

This was something appreciated by the numerous visitors at the opening ceremony on 18 February 2013 in the Kleiner Schlosshof (Small Palace Courtyard). In addition to

speeches by the Director-General of the Staatliche Kunstsammlungen Dresden, Dr. Hartwig Fischer, by the Saxon State Minister for Science and the Arts, Prof. Dr. Dr. Sabine von Schorlemer, and by the Director of the Grünes Gewölbe and the Rüstkammer, Prof. Dr. Dirk Syndram, two special guests of honour also spoke at the occasion: the Commissioner for Culture and Media, Minister of State Bernd Neumann and the Director-General of the Kunsthistorisches Museum Wien, Dr. Sabine Haag. In his speech, Neumann emphasised the particular significance of Dresden's Residenzschloss for the cultural landscape of the Federal Republic of Germany. Haag, coming from the perspective of a "sister museum", stressed the special relevance of the collection at Dresden's Rüstkammer.

The goal of the coming years consists in showing as much of this one-of-a-kind collection as possible in a completely renovated Residenzschloss, creating a place of culture and science in Dresden that will stand out in Germany and around the world. With the opening of the Riesensaal, the Staatliche Kunstsammlungen Dresden made a decisive step toward this goal.

Prof. Dr. Ulrich Bischoff (left), Director of the SKD's Galerie Neue Meister, curated his last exhibition as a director with the artist Luc Tymans (right)

Among those delivering formal addresses at the opening ceremony were Prof. Dr. Sabine von Schorlemer, Saxon State Minister for Science and the Arts,

From left: Dr. Matthias Rößler, President of the Saxon parliament, with Dr. Hartwig Fischer, Director-General of the SKD, and Dr. Claus Deimel, Director of the Staatliche Ethnographische Sammlungen Sachsen

and Hortensia Völckers, Artistic Director of the Federal Cultural Foundation



A SHOCK TO THE SENSES

From 16 March until 4 August 2013, the Albertinum was the scene of a unique artistic encounter: no less than John Constable, Eugène Delacroix, Caspar David Friedrich and Francisco de Goya came together through their paintings to offer insights into the developments of European art history from Romanticism onwards. “Die Erschütterung der Sinne” (A Shock to the Senses) was the title of this one-of-a-kind exhibition project planned by the departing director of the Galerie Neue Meister, Prof. Dr. Ulrich Bischoff, in cooperation with Belgian artist Luc Tuymans. The exhibition was at the same time the departing gift that Ulrich Bischoff gave the Dresden Albertinum, where he had worked since 1994.

While the central question of the exhibition was clear, it opened up a complex collection of links and readings. The four great Romantic artists, each of whom in his own way broke with longstanding traditions and thus made way for the modern age, acted as four starting points for the curators’ study of later artists’ works. Constable was linked to works by Adolph von Menzel, Max Liebermann and David Claerbout. Eugène Delacroix was used as the basis for a perspective on works by Paul Cézanne, Per Kirkeby and Luc Tuymans, while Caspar David Friedrich was connected to works by Vilhelm Hammershøi, Mark Rothko and Gerhard Richter. Finally, Francisco de Goya was re-

flected in works by Édouard Manet, Max Ernst and Jeff Wall. At the same time, connections and relationships continued to appear between the total of almost 80 exhibits, some of which were valuable loans from such institutions as the Musée du Louvre, the Museo del Prado and the Metropolitan Museum of Art in New York. These connections pushed visitors to free themselves from old visual habits and to feel the shock to their senses.

In this process it emerged that art does not usually come to be through an isolated creative act, but very often requires an intensive exploration of art-historical precedents. The museum becomes a place of inspiration that can be understood as an expanded studio. It is with good reason that Paul Cézanne is quoted as saying, “My greatest teachers were nature and the Louvre.” Looking at the exhibition concept, which was more essayistic than indebted to a strictly analytical model, there was no prescribed route and all explanatory information was consciously kept brief: visitors’ individual exploration of the works was not to be disturbed by any one single, supposedly correct interpretation. However, the catalogue, published by Sandstein Verlag, provided background information that was all the more comprehensive, including an interview with the two curators who revealed the motives for the exhibition and how it was created.

55,000 visitors came and accepted the challenge of this special exhibition in the first three months. As a result, it was decided that the show would not be closed on 14 July as originally planned, but would be extended to 4 August 2013. In the end, a total of around 80,000 visitors were counted.

From left: Dr. Axel Bauer, Chairman of the Gesellschaft für Moderne Kunst in Dresden e.V., Michael Czupalla, Chairman of the assembly and board of Ostdeutscher Sparkassenverband, with Dirk Burghardt, Managing Director of the SKD

The exhibition was attended by 78,433 visitors



Luc Tymans, Belgian artist and co-curator of the exhibition



At the opening on 15 March in the Albertinum's atrium, the exhibition got off to a brilliant start. After a welcome by the Director-General of the Staatliche Kunstsammlungen Dresden, Dr. Hartwig Fischer, and the Saxon State Minister for Science and the Arts, Prof. Dr. Dr. Sabine von Schorlemer, speeches were given by the main supporters of the exhibition. The roughly 1000 invited guests were addressed on behalf of the Sparkasse financial group by Landrat Michael Czupalla, chairman of the assembly and board of Ostdeutscher Sparkassenverband, and by Artistic Director Hortensia Völckers, representing the Federal Cultural Foundation. Finally, the two curators, Ulrich Bischoff and Luc Tuiyman, offered insights into their collaborative work. The musical highlight of the evening was a concert by renowned American percussionist and composer Robyn Schulkowsky.

This artistic interdisciplinarity also gave shape to the extensive calendar of events accompanying the exhibition. Alongside age-appropriate programmes for children and young people, top-notch lectures and the podium discussion that was organised in cooperation with MONOPOL. Magazin für Kunst und Leben, one point worth particular mention here is the Albertinum's collaboration with the

Staatsschauspiel Dresden playhouse. On three different occasions during the exhibition, the piece "Nipple Jesus" by Nick Hornby was performed at the exhibition venue. In return, two permanent murals, "Peaches" and "Technicolour" (2013) were created by Luc Tuiyman in the visitor staircases of the Staatsschauspiel.

In this way the Albertinum became not only the site of an encounter between contemporary art and its diverse roots, but also, once again, a starting point for artistic interactions that reached beyond individual genres.

From left: Prof. Dr. Dr. Sabine von Schorlemer, Saxon State Minister for Science and the Arts, Matthias Müller, Mayor of the Municipality of Wermisdorf, Stanislaw Tillich, Premier of the Free State of Saxony, Claus Holtmann, Executive President of Ost-deutscher Sparkassenverband, Prof. Dr. Dirk Syndram, Director of the Rüstkammer and the Grünes Gewölbe, and Dr. Hartwig Fischer, Director-General of the SKD

The Hubertusburg Royal Hunting Palace in Wermisdorf

Matthias Müller, Mayor of the Municipality of Wermisdorf

H. E. Rüdiger Freiherr von Fritsch, Ambassador for the Federal Republic of Germany in Poland



SUMMER IN HUBERTUSBURG

Located in Wermisdorf, near Leipzig, Hubertusburg Palace numbers among the largest hunting lodges in Europe and was the site of a turning point in European history before sinking into oblivion. From 28 April until 3 November 2013, the imposing palace ensemble, including the renovated interior rooms of the piano nobile, was open to the public for the first time in many years. The opening marked the 250th anniversary of the Peace of Hubertusburg, the treaty of 1763 that sealed the end of the Seven Years' War in Central Europe. The Staatliche Kunstsammlungen Dresden saw the opportunity to show objects outside their usual locations and even to return them to the place of their original use. Entitled "The Royal Hunting Palace Hubertusburg and the Peace Treaty of 1763", the exhibition not only did justice to the historical and political significance of the place, but also made 18th-century courtly life tangible in all its evolving magnificence.

The construction of the palace began in 1721, when Augustus the Strong (1670–1733) hired the architect Johann Christoph Naumann (1664–1742) to erect a hunting residence for his son, who, as Augustus III, would later rule Saxony and the Commonwealth of Poland. Following the death of his father, Augustus III had the palace fundamentally restructured by the region's head architect, Oberlandbaumeister Johann Christoph Knöffel (1686–1752). This was the origin of the four-winged ensemble completed in 1752 and surviving to this day, with working quarters and a palace garden. With this impressively large building

complex, Augustus III (1696–1763) was able to create a stage for himself between Dresden as the royal seat and Leipzig as a centre for trade exhibitions, a stage that allowed him to step out from the shadow of his famous father. Above all it was feasts and *par force* hunting that made Hubertusburg truly shine. Yet this period during which the palace served as an official residence for Augustus III each autumn did not last long. With the outbreak of the Seven Years' War in 1756, the elector-king saw himself forced to move to Warsaw. In 1761, the ensemble was plundered by Prussian troops, meaning that all of the original furnishings of the rooms were lost. The palace chapel was the only structure to remain unharmed, and it can be marvelled at today in its historic form. It was only in 1763 that history's spotlight fell on Hubertusburg once more, when the end of the war was sealed there on 21 February by representatives from Prussia, Austria and Saxony. Augustus III, however, as well as his son Friedrich Christian, died that same year, ending the Augustan era and making the courtly use of the magnificent palace in Wermisdorf a thing of the past.

This exhibition brought that old world back to life for one long summer. With the help of selected pieces of furniture, paintings, tableware, porcelain figures, precious silver objects and medallions, visitors were granted an authentic glimpse into the culture of the 18th-century Saxon court. It was finally possible to exhibit in their place of origin some objects which were preserved in spite of the plundering, for example a vase decorated with hunting scenes and made of Meissen porcelain.

More than 85,300 people visited the exhibition in Hubertusburg Palace.



From left: Matthias Müller, Dr. Hartwig Fischer, Stanislaw Tillich, Peter Wentzlaff, Manager of Backhaus Wentzlaff, Frank Kupfer, Saxon Minister of State for the Environment and Agriculture, and Michael Czupalla, chairman of the assembly and board of Ostdeutscher Sparkassenverband



Prof. Dr. Dirk Syndram and Dr. Claudia Brink, curators of the temporary exhibition in Hubertusburg Palace, added the belatedly acquired painting "Friedrich Augustus II as Elector" (workshop of Louis de Silvestre) to the exhibition.



Hunting held a special place in courtly life. In the 18th century, *par force* hunting was the most common practice and required large packs of hounds. In the exhibition, through artfully crafted weapons and hunting tools, the highly representative significance of hunting was brought to light as well as its purpose of expressing princely virtues. This is attested to by numerous depictions in prints and paintings in which princes and members of the royal family had themselves portrayed as heroes of the hunt.

Finally, the third part of the exhibition was dedicated to the political events of the era and, through historical documents, it offered a glimpse into both the turmoil of the Seven Years' War – which was fought not only in Europe but in the colonies as well – and the negotiations that ultimately led to settlement and to a reordering of the power relations in Europe.

To mark the anniversary of these historical events, the exhibition in the Hubertusburg Palace was opened with lavish celebration on 27 April, following in the old tradition of great festivities. It began with a ceremony in which first the Director-General of the Staatliche Kunstsammlungen Dresden, Dr. Hartwig Fischer and Stanislaw Tillich, Premier of the Free State of Saxony, greeted the invited guests in the Palace's Ovalsaal (Oval Hall). Following this, Prof. Dr. Dirk Syndram, Director of the Grünes Gewölbe and the Rüstkammer, gave an introduction to the concept and development of the exhibition. Music accompanied this part of the event in the form of a programme played by the Dresdener Kapellsolisten. Then came the actual exhibition opening in the Palace Chapel. Following the opening speeches by Dr. Hartwig Fischer and State Minister Prof.

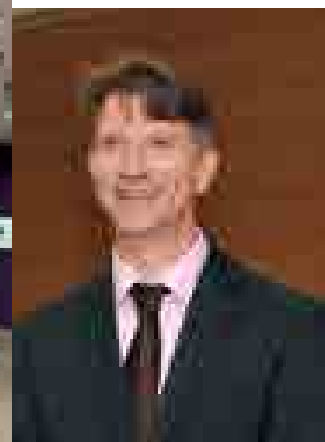
Dr. Dr. Sabine von Schorlemer, an address was given by the Ambassador of the Federal Republic of Germany in Poland, H. E. Rüdiger Freiherr von Fritsch, a descendent of the Saxon plenipotentiary for the Peace of Hubertusburg, Thomas Freiherr von Fritsch. He then turned the floor over to the mayor of the municipality of Wermsdorf, Matthias Müller. Finally, Prof. Dr. Dirk Syndram once more described the exhibition concept. The musical programme followed in the palace's hunting tradition: the group Jagd- und Parforcehorngruppe Taucha-Sachsen e.V., dressed in historical costumes and with their backs to the audience in the traditional manner, brought to life memories of the hunting feasts of Augustus III.

The opening signalled the beginning of an utterly successful exhibition: at the beginning of September, more than 50,000 visitors had been counted. Due to this popularity, the exhibition did not close on 5 October as originally planned, but was extended until 3 November. For the Staatliche Kunstsammlungen Dresden, this was a particularly welcome acknowledgement of its efforts to make Dresden's treasures available to a wider audience outside the state capital. On the final day of the exhibition, a total of more than 85,000 visitors had been counted.

Dr. Michael Hering,
curator of the exhibi-
tion and conservator
at the SKD's
Kupferstich-Kabinett

A view of the exhibition

Wols, self-portrait,
1932–1933



WOLS'S PHOTOGRAPHY. IMAGES REGAINED

He was a trailblazer of the post-war modern era, a pioneer of art informel and an artist who continues to fascinate us not only through his art, but also through his life, which consisted of a mere 38 years lived with intensity, non-conformity and a consistent attitude of service toward artistic work: Alfred Otto Wolfgang Schulze (1913–1951). As an artist, he signed his works “Wols”. To mark Wols’s 100th birthday, the SKD’s Kupferstich-Kabinett dedicated an exhibition to the exceptional artist entitled “Wols Photograph. Der gerettete Blick” (Wols’s Photography. Images Regained). From 17 May to 26 August 2013 it made possible a profound exploration of Wols’s mostly little-known photographic oeuvre created between 1932 and 1939 in Paris, where he had moved at the age of 19 from Dresden to make his fortune as an artist. On the one hand, photography was an artistic means of expression for him that he could use to capture his view of the city, its buildings and its ways of life, and on the other it served him as a foundation for life. He produced an extensive photographic oeuvre, including, alongside impressive portraits and depictions of architecture, still-lives and snapshots of Parisian street scenes. His photographic work came to an abrupt end with his internment at the beginning of the Second World War. Wols would go on to concentrate on drawing and painting, and after his death any knowledge of his activity as a photographer, along with his photographic body of work, sank almost completely into oblivion.

Wols’s sister, art historian Dr. Elfriede Schulze-Battmann,

left behind an estate comprising more than 1000 prints as well as extensive correspondence with important historians of the contemporary art of the time. This estate means that the largest holdings of Wols’s photographs worldwide are found in the Kupferstich-Kabinett. The exhibition organisers working with curator Dr. Michael Hering were able to draw from these rich holdings, consisting mainly of modern prints from the 1960s and 70s, but also including contact sheets and rare vintage prints. The aim of this was above all to conduct a scientific review and reassessment of the collection, a task that also found expression in a lavishly designed catalogue. In this way, an important complex of works from Wols’s oeuvre could be developed anew and made available to a wide audience.

The exhibition opening took place on 16 May 2013 in the Kleiner Schlosshof (Small Palace Courtyard) of the Residenzschloss (Royal Palace) with around 250 invited guests. Speeches were given by the Director-General of the Staatliche Kunstsammlungen Dresden, Dr. Hartwig Fischer and the Director of the Kupferstich-Kabinett, Prof. Dr. Bernhard Maaz. Following this, curator Michael Hering introduced the exhibition’s concept and history.

With the exhibition, the Kupferstich-Kabinett succeeded in closing a gap in the art history of the modern age. To enable a public exploration of Wols’s photography outside Dresden, his works will be on show from 15 March to 22 June 2014 in Berlin’s Martin Gropius Bau and in 2016 in Paris, where the work originated.

Gerhard Richter (left) and Dr. Hartwig Fischer, Director-General of the SKD (right), at the press conference

More than 42,000 visitors to the exhibition were counted



Dr. Hartwig Fischer with Helma Orosz, Lord Mayor of the City of Dresden, at the opening in the Albertinum



GERHARD RICHTER. STRIPS & GLASS

From 14 September 2013 until 5 January 2014, the Galerie Neue Meister in the Albertinum was dedicated to Gerhard Richter. The temporary exhibition, entitled “Gerhard Richter. Streifen & Glas” (Gerhard Richter. Strips & Glass) and showing the artist’s most recent works, was held in close proximity to the works presented in the permanent exhibition. Some of the new works were created specifically for this occasion.

The title came from a group of works called STRIPS, large-format paintings with stripes, up to ten metres in length. They all go back to the “Abstraktes Bild (724–4)” (Abstract Image (724–4)) of 1990, which was reinterpreted by the artist using a computer-aided process. The abstract composition of the original image was broken down into ever smaller segments, which, using line reflection, were extended to form fine horizontal lines and finally combined with each other in new ways. Created in this way, the works connect the accidental with Richter’s conscious ordering of image elements. Twelve of them were featured in the exhibition.

Random processes play a crucial role in the second group of works as well. In the case of these images behind glass, presented in the exhibition for the first time in large format, it is the dynamics and mixing processes of running paint that create the artwork. Richter allows enamels to intermix in a shallow tray. This results in blocks of colour, which he modifies using tools such as a paintbrush or a spatula. This process is then interrupted when the artist

lowers a sheet of glass onto the surface of the paint. Thus the interplay of a random process and conscious intervention – two poles that fundamentally shape Richter’s artistic process – is crucial for this series of works as well.

Glass appeared as a working material in Richter’s oeuvre as early as the mid-1960s. His fascination with using large-format sheets of glass stems from the material’s alternation between transparency and reflection. The focal point of the temporary exhibition was thus the “Kartenhaus” (House of Cards), from 2013. Five sheets of glass lean against each other as if by accident, in a kind of intensified fragility, creating a complex trick of the eyesight for the viewer, whose gaze moves from penetrating the glass to seeing a reflection. “Kartenhaus” is a further development of the sculpture “9 Stehende Scheiben (879–3)” (9 Upright Standing Panes (879–3)), which can be seen in the Albertinum as part of the permanent exhibition.

Gerhard Richter’s close attachment to the Staatliche Kunstsammlungen Dresden made itself felt when he participated in the opening celebration on 13 September 2013. A very notable feature of the special evening was the musical programme, which began after a short welcome from the Director-General of the Staatliche Kunstsammlungen Dresden, Dr. Hartwig Fischer. Under the direction of Michael Sanderling and featuring the French pianist Lise de la Salle as soloist, the Dresdner Philharmonie performed Piano Concerto No. 23 in A major by Wolfgang Amadeus Mozart in honour of Gerhard Richter.



From left: Elke Baselitz, Prof. Roland Berger, Georg Baselitz and Dr. Hartwig Fischer, Director-General of the SKD, following a performance by Günther 'Baby' Sommer at the opening celebration in the Kleinen Schlossohof



GEORG BASELITZ. BACKGROUND STORIES

Georg Baselitz retraced the pathways of his own history. To celebrate his 75th birthday, at the invitation of the Staatliche Kunstsammlungen Dresden (SKD), he presented a very personal exhibition in the Residenzschloss (Royal Palace): his paintings were shown in relation to artistic forefathers and companions whose works are held by the SKD. "Hintergrundgeschichten" (Background Stories) gave his visitors glimpses into his own pictorial memory, which was significantly shaped by artworks that he saw as a young person visiting the Dresden collections.

For the exhibition, which ran from 21 September to 2 December 2013 in the Paraderäume (Parade Rooms), Baselitz combined his own paintings from the past 15 years with reproductions of central works from the Galerie Neue Meister, the Kupferstich-Kabinett and the Gemäldegalerie Alte Meister. He had the reproductions made in the form of canvas prints that were adjusted to the different formats of his works. In this way, twelve pairings of images were created that allowed the viewer to embark on an unfamiliar search for clues, one that asked for motifs and associations. Thus, for example, the portrait "Königin Maria Josepha" (Queen Maria Josepha) (1750) von Anton Raphael Mengs entered a relationship with Baselitz's painting "Elke" (2007), in which he portrays his wife, and Claude Monet's "Jar of Peaches" (1886) transformed into a Baselitzian "Volkstanz" (Folk Dance, 2009). A further painting, "Wermsdorfer Wald" (Wermsdorf Forest, 1895) by Ferdinand von Rayski, was the inspiration for Baselitz's 1969 painting "Der Wald

auf dem Kopf" (The Wood On Its Head), his first work in which the subject is turned on its head. Just how much Rayski's study would continue to preoccupy Baselitz is shown in his "Von Wermsdorf nach Ekely (Remix)" (From Wermsdorf to Ekely (Remix)) from 2006, which he now placed next to Rayski's initial motif. Further, the most well-known picture of the Gemäldegalerie Alte Meister included in the exhibition was Raphael's "Sistine Madonna" (1512–1513). Provocatively, Baselitz connected it with his "Statement" of 1999. Further Dresden landmarks in Baselitz's pictorial biography came from, among others, Lucas Cranach the Elder, Jan Vermeer, Rembrandt van Rijn and Caspar David Friedrich. When pairing images, Baselitz considered the subject matter of the works as well as elements such as composition, colour, texture and style.

In this way, an exhibition came together that gave viewers a rare glimpse behind the scenes of an artistic career. It was this personal side that also gave shape to the opening celebration on 20 September 2013 in the Kleiner Schlossohof (Small Palace Courtyard). After the Director-General of the SKD, Dr. Hartwig Fischer, greeted the roughly 600 invited guests, a concert was given by the free-jazz musician and percussionist Günther 'Baby' Sommer. During the intermission, Georg Baselitz took to the microphone to give his personal view of the exhibition and to express his gratitude for the successful cooperation. The spontaneity of his speech gave expression to the close relationship between the artist and the SKD and impressively showed the role of the museum as a place of inspiration in an artist's biography.

A journey through times of war in North America: sculptures and reliefs of native Americans were on show in the Albertinum until 2 March 2014.



From left: Wolfgang Thierse, President of the Bundestag, retd., Dr. Iris Edenheiser, Acting Director of the Staatliche Ethnographische Sammlungen Sachsen and the Apostolic Nuncio Archbishop Dr. Jean-Claude Périsset, during the formal addresses

Prof. Dr. Arnold Nesselrath, Deputy Director of the Vatican Museums



TECUMSEH, KEOKUK, BLACK HAWK. PORTRAYALS OF NATIVE AMERICANS IN TIMES OF TREATIES AND REMOVAL

In 1835, Dresden sculptor Ferdinand Pettrich (1798–1872) set out on a journey to North America that would make him a witness to a highly significant period of American history. It was a time at which “white” settlements were increasingly moving westward. The conflicts that took place with the native Americans who lived there were settled with treaties that defined the distribution of territory between the settlers and the native tribes. Pettrich, who had profited from a classical education both at the Kunstakademie Dresden and through study under the sculptor Bertel Thorvaldsen (1770–1844) in Rome, was fascinated by American Indian negotiators such as Tecumseh (1768–1813), Keokuk (1767–1848) and Black Hawk (1767–1838), some of whom he met in person in Washington. He created portraits of all of them, a total of 33 artworks, which number among the first sculptural representations of American natives by Western artists. 27 of these form the core of the exhibition “Tecumseh, Keokuk, Black Hawk. Portrayals of Native Americans in Times of Treaties and Removal”, which was on show at the Albertinum from 1 October 2013 to 2 March 2014, developed in a joint project by the Staatliche Kunstsammlungen Dresden (SKD) and the Vatican Museums. Returning to Europe in 1858, Pettrich gave his works to Pope Pius ix. In the Albertinum they were on show outside Rome for the first time.

In four low reliefs, four statues, 16 busts and nine *boz-*

zetti, Pettrich created a lively image of the personalities and historical events he depicted. His way of representing his subjects, informed by a classical art education, gave rise to portraits that are illuminating from both an ethnographic and art-historical point of view. Thus it made sense to contextualise them in different ways in the exhibition. For example, sculptures were shown that were created at the same time but which depict classical subjects. Paintings by Charles Bird King (1785–1862), George Catlin (1796–1872) and Karl Bodmer (1809–1893) were shown alongside Pettrich’s works. These so-called *Indianermaler* or “painters of American Indians” crucially influenced European perceptions of the indigenous populations of North America for a long time. In the exhibition, this Western view was presented opposite ethnographica that offered a glimpse into the realities of Native American life. Further impressions were given by historical documents as well as representations in literature and film.

The opening took place on 30 September 2013 in the Albertinum’s atrium. Following a welcome by the Director-General of the SKD, Dr. Hartwig Fischer, speeches were given by the Apostolic Nuncio Archbishop Jean-Claude Périsset and the patron of the exhibition, President of the Saxon State Parliament Dr. Matthias Rößler. Next were Prof. Dr. Arnold Nesselrath, Deputy Director of the Vatican Museums and Dr. Iris Edenheiser, Acting Director of the Staatliche Ethnographische Sammlungen Sachsen and curator of the exhibition. She introduced the guests to some of the historical and art-historical aspects of the exhibition.

Mathias Wagner (left) and Gwendolin Kremer (right), research assistant at the Galerie Neue Meister, with Steven Cohen (middle), one of the exhibiting artists, at the opening event for "My Joburg"



Matshepiso (Tshepi) Finca, First Secretary Political, Embassy of the Republic of South Africa in Berlin, gave the greeting at the "My Joburg" opening event



View into the exhibition hall in the Lipsiusbau



MY JOBURG. THE JOHANNESBURG ART SCENE

South Africa's Johannesburg is an expansive, cosmopolitan and dynamic city with many faces. Since 1994 and the end of apartheid – traces of which are still perceptible today – the city has developed into a conglomeration of different districts and is as much shaped by modern, urban quarters as by the townships. In the process, areas that were once dilapidated have transformed into lively centres. At the same time, immigrants, particularly those from Zimbabwe and Mozambique, have settled in the city, changing the urban topography accordingly.

In this context of diverse societal, political and urban processes of transformation, a highly creative and dynamic art scene has emerged in Johannesburg, one that actively explores these processes. The aim of "My Joburg. Johannesburg's Art Scene", an exhibition that ran from 26 October 2013 to 5 January 2014 in the Kunsthalle im Lipsiusbau, was to create for European viewers a multifaceted image of the various artistic perspectives and to show them in a finely nuanced manner. The exhibition was originally conceived for La Maison Rouge – Fondation Antoine de Galbert in Paris under the curatorial direction of Paula Aisemberg and Antoine de Galbert, and it brought together photographic works, installations, sculptures, drawings and videos by around 50 artists. These included works by artists such as Candice Breitz, William Kentridge, Jane Alexander and Kendell Geers as well as younger artists such as Kudzani Chiurai, Zanele Muholi, Mary Sibande and Jodi Bieber. Specifically for the exhibition in Dresden, artist Winston Luthuli created the sculpture "Angel of Peace",

which was installed on Georg-Treu-Platz square for the duration of the exhibition. The diversity of artistic forms and subjects gave visitors a profound insight into three generations of artistic work originating from and dealing with Johannesburg's social realities.

The opening of the exhibition took place on 25 October 2013 in the Lipsiusbau. Dr. Hartwig Fischer, Director-General of the Staatliche Kunstsammlungen Dresden, and Paula Aisemberg, Director of La Maison Rouge – Fondation Antoine de Galbert, welcomed both the roughly 300 invited guests and seven of the exhibiting artists, who had made the trip to Dresden to set up their work. However, for the Staatliche Kunstsammlungen Dresden, "My Joburg" was more than a temporary glimpse into a fascinating new art world: it also marked the beginning of a more profound exploration of African art in the future. In this context, a platform is to be created to support artistic developments coming out of Africa, which will at the same time allow the Kunstsammlungen Dresden to examine its ethnographic holdings in a way that is in touch with the times. Also, cooperation with La Maison Rouge – Fondation Antoine de Galbert is to be continued in the future, the aim being to research into and present decentralised art scenes together.

It was conducted by the German Council of Science and Humanities in the Staatliche Kunstsammlungen Dresden.

An inspection lasting several days



There were many lively discussions, both in the museums and during the reception in the Fürstengalerie.



THE GERMAN COUNCIL OF SCIENCE AND HUMANITIES PRAISES THE “OUTSTANDING POTENTIAL” OF THE SKD

In 2013, the Staatliche Kunstsammlungen Dresden (SKD) found itself facing a new, as-yet unknown challenge: an evaluation of its collection-related research by the Wissenschaftsrat (German Council of Science and Humanities). The Saxon State Ministry for Science and the Arts had asked the Wissenschaftsrat to conduct this examination, as a state and federal advisory board responsible for questions of research and academic standards. The aim was on the one hand to take stock of research achievements up to that point, while on the other, the results were to form a basis for the strategic orientation of the SKD.

The evaluation took place in various stages, and the party responsible for coordinating the process was the newly formed Department for Research and Scientific Cooperation. First the SKD received an extensive and very detailed catalogue of questions. It took a long time to answer these questions, which was in itself the first positive result: the SKD had never known this precisely just how diverse its research is in the individual museums and in the interdisciplinary networks in which its researchers are involved. In some cases, potential research projects that had received little attention came to light for the first time.

On the basis of the answers, which comprised several hundred pages, the Wissenschaftsrat's office compiled a report on the starting situation in preparation for a visit by a working group, planned to last several days. In May 2013, close to 20 researchers from a wide range of disciplines visited the

SKD to inspect the museums in Dresden and Leipzig, to hear presentations and get into individual discussions, and thereby to gain an insight into the state of research, its untapped potential, and possible perspectives. Employees were asked about problems, asked for recommendations, and asked about their wishes. For all participants, the three days were extremely intensive and instructive.

In the weeks that followed, the working group and the office of the Wissenschaftsrat composed an extensive report that brought to light the strengths and potential of the SKD and also gave specific recommendations for improvement. The Wissenschaftsrat's accompanying press release of 27 January 2014, which made the results public, was entitled “Staatliche Kunstsammlungen Dresden auf Weltniveau – Wissenschaftsrat würdigt herausragendes Forschungspotential” (The Staatliche Kunstsammlungen Dresden on the World Stage – The Wissenschaftsrat Praises Outstanding Research Potential).

This is a result that not only the researchers, but all employees at the SKD can be proud of. At the same time, the Wissenschaftsrat stated in its report that these accomplishments were the work of a relatively small team, and concluded that an intensification of the collection-related research or even a long-term securing of the current level of research would hardly be possible without increased support in terms of staff and structuring. The chairman of the Wissenschaftsrat, Professor Wolfgang Marquardt, while praising the exemplary support of the Free State of Saxony, made it clear that this support must still be bolstered. The SKD, in close cooperation with the State Ministry for Science and the Arts, will be developing a road map for the implementation of the detailed recommendations.

Science and
research



Page 22: Detail of a lidded vase with mythical creatures, Meissen, around 1735, SKD Porzellansammlung (cf. fig. p. 32); research project: “Fantastic Worlds. Adam Friedrich von Löwenfinck”

Dr. Uwe Hartmann, Director of the Department of Provenance Research at the Institute for Museum Research



About 180 participants came to the conference “Researching Hans Posse”, including Prof. emer. Dr. Jürgen Paul (centre) and Dr. Peter Hahn (right)



Prof. Dr. Gilbert Lupfer, Head of Research and Scientific Co-operation at the SKD



PROVENANCE, RESEARCH AND RESTITUTION

The current discussion on the Gurlitt case suggests that provenance research is essentially groundwork that is done before politics and law take over. On the one hand this is certainly true, but on the other, this view fails to acknowledge the breadth and complexity of the task, which is among the most important undertakings in a museum. Provenance research attempts to follow the “biography” of artworks as meticulously as possible, from their creation in a studio to the present. It is painstaking work – sometimes almost detective work – and is carried out by art historians in archives and depots. Naturally, the works in focus here are primarily those whose possession by a museum has, for legal or moral reasons, become untenable. Following the catastrophes and radical changes of the 20th century, a number of artworks ended up in the Dresden collections that had been taken from their lawful owners. This includes, first of all, those works lost due to the systematic Nazi seizure and divestiture of collections for racist reasons between 1933 and 1945. But the post-war era is also included here, for example the dissolution of all aristocratic estates during land reform in 1945–46, or the expropriation of the House of Wettin by the Soviet occupying powers. From these murky sources, numerous pieces came to the museums, which had just been emptied out almost entirely by the Red Army’s trophy brigades.

For years it has been an important goal of the SKD to examine its holdings meticulously and to return those pieces that were acquired in a way that did not satisfy strict

legal and ethical criteria. The Dresden collections have taken a pioneering role here among German museums insofar as their Daphne Project, sponsored by the Saxon state government, has paved the way to systematic provenance research since 2008. All additions since 1933 are being examined, accompanied by basic historical research into the institution, an inventory of the museum databank known as Daphne, and stocktaking. This project has established the SKD as an internationally recognised centre of excellence.

The vast majority of pieces are given the “all clear” when their origin is examined by provenance researchers on the Daphne Project in collaboration with museum researchers: they are rightly held by the museum and can remain in its stocks. Also, the notion that had been circulating for years, namely, that a large number of artworks from Jewish collections had come to Dresden in connection with the “Sonderauftrag Linz” (Special Mission: Linz) and were being held there in depots, could be put to rest. The “Sonderauftrag Linz” was Hitler’s “art-raising” machine involving the Dresden gallery directors Hans Posse and Hermann Voss. The few isolated cases in which a piece could actually be traced to the “Sonderauftrag Linz” have been published on the www.lostart.de website.

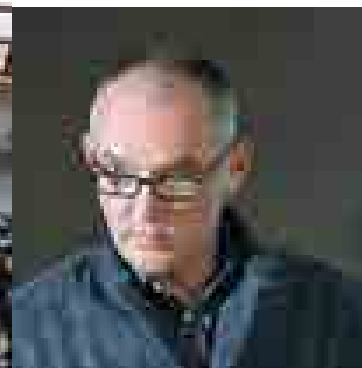
One item of central significance in this respect is a set of around 1400 sheets of graphic art that was actually destined for the “Sonderauftrag” but ended up in the depot of the Kupferstich-Kabinett. A research project supported by the Berlin-based Department for Provenance Research succeeded in determining its provenance. The research revealed that only a few sheets had been seized as a result

The conference took place in the Schlosskapelle in the Residenzschloss, reopened in 2013

Conference facilitator Prof. Dr. Bruno Klein, TU Dresden



Dr. Thomas Rudert, research assistant at the SKD



of persecution; in these cases, preparations for restitution are currently being made with the owners' descendants.

Research into the artworks formerly owned by the House of Wettin has involved particular time and effort. These artworks were seized in 1945 in palaces in Moritzburg and Dresden-Wachwitz, and some were taken to the museums. After an agreement was reached for the Porzellan sammlung in 2011 – an agreement which, in return for financial compensation, secured the museum's continued holding of the Meissen porcelain in question – further research was carried out in other SKD collections and the results were documented in scientific dossiers. This is a Herculean task when one considers that thousands of pieces must be examined. The Free State of Saxony is in negotiation with representatives of the House of Wettin about the results.

Toward the end of 2013, the "Schwabinger Bilderfund" (Munich Art Trove), otherwise thought of as the "Gurlitt case", threw provenance research into the spotlight. Art dealer Hildebrand Gurlitt, whose collection was discovered in his son's home, came from Dresden; he traded in so-called degenerate art from museums, and in artworks from Jewish collections. However, no connection has been established to date between the works seized in Munich and the Dresden museums. Nevertheless, the SKD was approached with numerous questions by the media.

Early in December 2013, the SKD held a conference entitled "Research on Hans Posse", which was given a large amount of public attention, even though the "Gurlitt case" was not the subject of any of the lectures. Around

180 visitors took part in the two-day event, which, due to the great interest, had to be moved from the Hans-Nadler-Saal at the Residenzschloss (Royal Palace) to the impressive space of the Schlosskapelle; this was the first time the chapel had been used for an event since its reconstruction.

At the conference, an attempt was made to do justice to the ambivalent figure of Posse by looking at him from different angles: not only as a successful gallery director, a talented sponsor of contemporary art and the Biennale curator, but also as the museum man who yielded to the Nazis, ultimately becoming Hitler's intermediary and special envoy. By the end of the presentations, including an impressive evening lecture by Prof. Heinrich Dilly (from Halle) about art historians murdered in the Third Reich, followed by an intensive discussion, it had become clear just how necessary the conference had been, and that there was a need for further research.

From the perspective of an association of museums that is actively engaged in provenance research, the media treatment of the "Gurlitt case" leaves behind something of a stale taste in the mouth, since mistakes in dealings with private art collections have been taken as the basis to draw factually incorrect conclusions about the museums. No evidence – not the slightest indication – has been revealed to support the claim that Germany's museums are hiding thousands of works expropriated from collectors or that they are not making sufficient efforts to conduct provenance research.



RESEARCH PERSPECTIVES

The Staatliche Kunstsammlungen Dresden are a place of intensive research. In a recent evaluation (see page 21), the Wissenschaftsrat (German Council of Science and Humanities) confirmed the high quality of the scientific work carried out here.

It is the collections that give museum research its foundation and points of reference. Because of this, collection-related research takes on a very unique quality and follows a different approach to research conducted at a university or an institute. On the basis of objects, museum research develops general, lateral questions, whereas university research tends to do the opposite, approaching objects with its theoretically developed questions. While university research is thereby free in its choice of objects, museum researchers begin by systematically examining individual groups of objects for their origin, for example, or for their materiality, for questions of dating and questions of style. Thus the researchers' work takes place only to a limited extent in the library and at the desk: rather, what is essential is working with originals in the depot or in exhibitions. What is crucial here is the collaboration of art historians, restorers and natural scientists, as well as exchange between museum conservators and researchers working in museums, institutes of higher education and other research institutions around the world.

Museum research is intrinsically public. Researchers do not share their findings solely with the scientific com-

munity through articles in scientific journals or at scientific conferences; rather, they communicate them to a wider audience. The possibilities here range from catalogues, such as the Catalogue of the Antique Sculptures at the Skulpturensammlung (see pages 34–37), to exhibition catalogues and audio guides, or permanent and temporary exhibitions as the important and crucial means through which a museum's research discourse can be communicated visually and spatially. Almost every temporary exhibition and every long-term presentation of a museum's holdings is backed by thorough study and examination. The exhibition on Will Grohman, for example, was based on a preparatory research project producing numerous new insights into the Dresden art critic and his network. The new presentation of parade weapons and armour in the Riesensaal would have been unimaginable without the many years of preliminary study on courtly tournaments, courtly celebration culture and weaponry.

Museum research, therefore, is primarily connected to objects and oriented toward application, meaning that a visual communication of the findings is always taken into consideration. And precisely herein lies the strength of museum research, as has been underlined in the report by the German Council of Science and Humanities on the Staatliche Kunstsammlungen Dresden.

To go beyond concrete questions about objects and how to communicate research findings, keeping sight of the bigger picture and issues of greater importance, and as a way to make museum research productive for broader discourse, museum researchers engage in discussions with

left: Vandana Prapanna, curator at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Museum in Mumbai, here with Prof. Dr. Bruno Haas, Sorbonne (right), and Thomas Baumhekel, artist, in the SKD's Kupferstich-Kabinett



This drawing by an unknown Indian artist from the 17th or 18th century shows an audience scene at the famous Royal Household of the Grand Mogul in Delhi



Didrachma, anonymous, c. 225–212 B.C., one of the 20,000 objects whose data was used in the research project “The Meaning of the Die Axis for the Interpretation of Roman Republican Coins”



colleagues at universities, research institutions and other museums and, not least, with students. It is also for this reason that many research assistants working at the SKD, along with art historians, ethnologists and restorers, contribute to other institutions as honorary professors and lecturers. They do so first and foremost at the Technische Universität Dresden (Dresden University of Technology), but also at the Hochschule für Bildende Künste Dresden (Academy of Fine Arts Dresden) and at institutes of higher education outside the city. This involvement is useful to the students at these institutions, leads to a stronger connection between the scientific work of museums and institutes of higher education, and helps link in with current research discourse.

Research at the SKD takes place in the form of many different projects with a variety of methodological facets and in a number of subject areas. This is a result of the priorities set within the various collections as well as of the different points of orientation that guide the 14 highly specialised museums gathered under the large umbrella of the tradition-rich Staatliche Kunstsammlungen Dresden. This di-

versity is a great treasure in the association of museums and at the same time it allows – indeed calls for – activities to be combined and focused on broader subjects and issues. This takes place in an exemplary fashion when projects involve two or more museums, for example the Gemäldegalerie Alte Meister and the Kupferstich-Kabinett, or in provenance research. The SKD has recently found itself in the welcome position of being able to initiate several inter-museum research programmes. This became possible with support from the Museum and Research Foundation GmbH, which was founded specifically for this purpose and receives its funding from a foundation. Several projects that have been developed in individual museums have been brought together under the working title “Europe/World”. A central question here is how, in around 1700, an interest – indeed, an enthusiasm – for everything exotic and foreign to Europe was sparked at the Dresden court and in the electors’ collections and, moreover, what traces have remained in today’s museums of this enthusiasm, which was characteristic of European courts and especially pronounced in Dresden. In one project that falls

Further opportunities for international exchange are discussed during a meeting with visitors from Abu Dhabi. From left: Hansjörg König, Permanent Secretary and Head of Department at the Saxon State Ministry of Finance; Racha Haidar, Clerk at the Saxon State Chamber; Zaki Nusseibeh, Cultural Advisor to the President of the United Arab Emirates, Sheik Khalifa bin Zayed Al Nahyan; Julia Fabritius, Office of the Director-General of the SKD, Wolfram Dolz, Chief Curator of the MPS



In the restoration workshop of the SKD's Skulpturensammlung



under the broad umbrella of “Europe/World” for example, researchers study the exquisite but almost entirely unknown and unexplored holdings of Indian miniatures in the Kupferstich-Kabinett. Other sub-projects focus on the restoration and contextualisation of the so-called Damascus Room or the recording and digitalisation of the rich photographic holdings of the Staatliche Ethnographische Sammlungen Sachsen, which have been given very little attention so far. “Forschungsreisen im Depot” (Expeditions in the Depot) is the name of another ambitious research and exhibition programme that comes under the umbrella of the Museum and Research Foundation GmbH. In collaboration with an external curator, new questions are being raised about the SKD’s holdings which are relevant to more than just one museum. The resulting first exhibition, for instance, traces the development of bowl-shaped vessels over the course of thousands of years and across different continents, applying a theory developed by art historian George Kubler (1912–1996).

The research programme’s horizon is shaped and defined by certain questions: How and why were objects from faraway countries collected in Dresden? What ideas about foreigners and about the exotic were behind the acquisition strategies employed by Augustus the Strong, his predecessors and successors? What effect did the exotica have at the Dresden court and beyond, and in what way did they change the local world view? The research programme is, however, not only directed toward the past. Here too, the research approach of the Staatliche Kunstsammlungen Dresden follows a practical orientation: What

role do the respective objects and collections play for our understanding of the rapidly changing world? This understanding needs to be based on exchange and dialogue. For this reason, the subject matter is to be developed through close cooperation with researchers and museum workers from each respective country of origin, for example, with restorers from India or scientists from China.

The SKD is also becoming increasingly involved in the current scientific discussion around moving from a traditional, Eurocentric art history toward a world art history or even toward a multifocal global art history. Dresden has always been a place of cultural exchange, has always been open to ideas, to artists and to works from around the world. In the coming years, one of the great tasks for the SKD as an institution whose mandate is both research and exhibition will be to connect to this tradition and to develop it further in the spirit of curious questioning.

Bolognese painting in Dresden's Gemäldegalerie Alte Meister: "Painting and Drawing", Guercino, c. 1640

From left: Prof. Marlies Giebe, Director of the Painting Restoration Workshop at the SKD, Prof. Dr. Christoph Herm, Director of the archaeometry laboratory at the Academy of Fine Arts Dresden, Dr. Birgit Dalbajewa, Chief Conservator of the GNM, restorer Maria Körber and research assistant Simone Fleischer examining the right wing of the triptych "War" by Otto Dix

Spectroscopic analysis of the drawing medium used in an Italian drawing from the holdings of the Kupferstich-Kabinett



RESEARCH PROJECTS

(A selection. Complete information on these and other research projects can be found on the website of the Staatliche Kunstsammlungen Dresden at www.skd.museum.)

- **Die Wiege der Kunst. Italienische Zeichnungen und Gemälde des 15. Jahrhunderts (The Cradle of Art. 15th-Century Italian Drawing and Painting)**

A joint project run by the Gemäldegalerie Alte Meister and the Kupferstich-Kabinett. This project involves the analysis of around 70 paintings and drawings from the early Italian Renaissance – a little-known part of the Staatliche Kunstsammlungen Dresden collection. Technical analyses, for example microscopic or infrared photographs, show just how closely drawing and painting were connected in the work process. Every painting is analysed for underdrawings using infrared reflectography. Further, all painting substrates are recorded and the structure of the paint layers described using microscopy. If necessary, secondary X-ray analyses or even chemical analyses may be carried out as an example. Beginning in October 2014, the findings will be presented in the rooms of the Kupferstich-Kabinett in the Residenzschloss (Royal Palace) using a selection of drawings and paintings.

- **Bestandskatalog der Bologneser Malerei in der Dresdener Gemäldegalerie Alte Meister (Catalogue of Bolognese Painting in the Dresden Old Masters Picture Gallery)**

A project run by the Gemäldegalerie Alte Meister in collaboration with the painting restoration workshop, supported by the Getty Foundation, the Getty Museum and the National Gallery of Art in Washington. The collection of Bolognese paintings represents an independent, highly significant focal point in the Dresden Gemäldegalerie Alte Meister. It gives shape to a portion of the permanent exhibition, at the same time reflecting central aspects of the collection's history during the Augustan era. The collection comprises more than 110 works, covering a time period from the beginning of the 16th century to the middle of the 18th century; it stands out above all for major works of Baroque art. The catalogue lists all of these works, providing individual analyses with particular attention to research on work attribution and dating, the commissioning situation and provenance, as well as the genesis of the work and iconography. Depending on the guiding questions, further input may come from chemical, physical and spectroscopic analysis of painting substrates, material and structure. These analyses may be carried out by the restoration workshop and external partners. A general introductory chapter describes the current state of research on Bolognese paint-

ings and discusses the holdings in the context of the collection history.

- **Otto Dix. *Der Krieg* (1929/1932). Forschungsprojekt zum Dresdener Triptychon (Otto Dix. *War* (1929-1932). Research Project on the Dresden Triptych)**

A project run by the Galerie Neue Meister in cooperation with the Institut für Kunstgeschichte und Archäologien Europas at Martin-Luther-Universität Halle-Wittenberg as well as with the Institut für Kunst- und Musikwissenschaft at the Technische Universität Dresden. No 20th-century artist dealt with the subject of war more intensively than Otto Dix. His shockingly realistic representations of the wounded and dead in the trenches of the First World War have entered our collective image memory, particularly his triptych "War" held by the Galerie Neue Meister. 2014 marks the 100th anniversary of the beginning of the First World War. This has given occasion to a new analysis of the wings of the triptych on the basis of various questions. Our art historical and historical analysis shows Dix's triptych as a key work of the inter-war years, which were marked by disruption and upheavals. Further, the work is undergoing thorough restorative analysis. Beginning in April 2014, an exhibition in the Albertinum will present the findings.

The scientists meticulously traced the route taken by Max Slevogt and Paul Klee, who travelled along the Nile: detail of a map of Egypt from 1905



A masterpiece of glass engraving: The glass plaque "Jupiter and Juno" (detail), Caspar Lehmann, 1588–1590



Restorers Frank Dornacher ...



... and Michele Cristale analysing a pendulum clock by Jean-Pierre Latz



- **Von Max Slevogt bis Paul Klee. Ägyptenrezeption in der deutschen Malerei der ersten Hälfte des 20. Jahrhunderts (From Max Slevogt to Paul Klee. Egyptian Influences in German Painting from the First Half of the 20th Century)**

A project run by the Galerie Neue Meister in cooperation with the Kunstsammlung Nordrhein-Westfalen, the Zentrum Paul Klee, Bern, and the Landesmuseum Mainz. Sponsored by the Gerda Henkel Stiftung. The study is concerned with the Egyptian Revival in German painting from the first half of the 20th century, focusing on the travels to Egypt undertaken by the Impressionist Max Slevogt (1914) and the Bauhaus artist Paul Klee (1928–29). Using the example of their exploration of the landscape, art and culture of the country, as well as the pictures produced as a result, basic modes of reception will be confronted. With the juxtaposition of the different artistic approaches, the research project seeks to contribute to a comprehensive documentation of the two artists' journeys as well as to research into the Egyptian Revival in the first half of the 20th century.

- **Frühneuzeitlicher Glasschnitt (Early Modern Glass Engraving)**

A joint project involving the Grünes Gewölbe, the Bayerisches Nationalmuseum and the Doerner Institut, Bayerische Staatsgemäldesammlungen, Munich, in cooperation with the Helmholtz-Zentrum, Dresden-

Rossendorf.

Using four objects by glass and gem engraver Caspar Lehmann (1563/65–1622) held by the Grünes Gewölbe, the project sets out to perform a technical analysis on some 100 engraved glass objects from collections in Europe and the USA and to investigate the history of their motifs. Between 1580 and 1700, the intaglio engraving technique, which had until then found use in courtly stone engraving, was transferred to flat and hollow glass and developed further in a highly nuanced manner. This is a technique whereby the image or decoration is engraved into the material's surface. The goal of this study is to better trace the development and spread of images and decoration, and to gain more certainty when dating objects and attributing them to artists.

- **Die Möbel des Paradeappartements im Dresdner Residenzschloss (The Furnishing of the State Apartment in the Dresden Royal Palace)**

A project run by the Kunstgewerbemuseum in cooperation with the state-owned enterprise Sächsisches Immobilien- und Baumanagement.

Occasioned by the marriage of his son Frederick Augustus II to the emperor's daughter Maria Josepha of Austria in September 1719, Augustus the Strong had his Dresden palace refurbished. The most splendid feature of this construction campaign was the Paradeappartement, or

state apartment, and in the course of the palace reconstruction it will be restored to its original appearance during the Augustan era. The goal of this research project is firstly to research into the furnishings of the 18th-century state apartment with the help of a very useful body of source material, such as correspondence, drawings and inventories. Building on this, the concept for an authentic refurbishing is to be developed. Thirdly, and importantly, an in-depth scientific exploration of the pieces that are planned in for the refurbishing will be carried out. These furnishings are considered exceptional creations of Parisian and Saxon handwork from the first half of the 18th century. It is only with the knowledge of the original appearance of the furniture, mirrors and clocks that the restoration work, which comes with numerous challenges, can be planned and carried out.

- **Die Möbel des Pariser Ebenisten Jean-Pierre Latz (c. 1691–1754) (The Furniture of the Parisian cabinetmaker Jean-Pierre Latz (c. 1691–1754))**

A research and restoration project run by the Kunstgewerbemuseum

The Kunstgewerbemuseum possesses one of the most extensive collections of furniture by Jean-Pierre Latz, who is considered one of the foremost cabinetmakers, or ébénistes, working in the Louis XV style. Due to the good documentation and to the objects' largely authentic condition, the Dresden Latz furniture serves as a unique

“Fireworks opposite the Dutch Palace”,
Johann August Corvinus, before 1728



“Mountainous Norwegian
Landscape with River”,
Johan Christian Dahl, 1819



source of reference for research on the artist's oeuvre, particularly because some pieces – as was established in studies in 2013 – bear his signature. To do justice to the complexity of the works, the project is linking art-historical and restoration research. A further important component is cooperation with other major collections of Latz furniture, such as the Getty Museum, in whose restoration workshop a signed Latz clock was analysed jointly in 2013. A comprehensive restoration of the pieces is planned following this research.

- **Dahl und Friedrich – Romantische Landschaften (Dahl and Friedrich – Romantic Landscapes)**

A project run by the Kupferstich-Kabinett and the Galerie Neue Meister in cooperation with the Nasjonalmuseet for kunst, arkitektur og design, Nasjonalgalleriet, Oslo. The research project on Caspar David Friedrich (1774–1840) and Johan Christian Dahl (1788–1857) studies the role of both artists in the development of romantic landscape painting in Dresden. This is the first study whose scope covers multiple genres. Both artists are considered key protagonists of landscape painting, a central genre of Romanticism, with Dahl assuming the further role of being the first Norwegian artist to become internationally significant. Dresden was the stimulating milieu in which the art of both great innovators could grow and blossom. After the emergence of early Romanticism in Dresden around 1800 with its

pioneering reforms in literature and art, a new period in the history of landscape painting announced itself with the arrival of Dahl in 1818. The research findings will be presented in an exhibition in Oslo in 2014 and in Dresden in 2015.

- **Die Planetenfeste Augusts des Starken zur Dresdner Vermählung 1719 – Rekonstruktion und Publikation des Festberichts (Augustus the Strong's Festival of the Planets for the Dresden Wedding in 1719 – Reconstruction and Publication of the Festival Report)**

A project run by the Kupferstich-Kabinett. The month-long festivities accompanying the marriage of Frederick Augustus II to the emperor's daughter Maria Josepha of Habsburg in 1719 constituted a high point and culmination of the culture of courtly celebration in Saxony. During the festivities, Augustus the Strong presented on various stages a proper “encyclopaedia of courtly festival types”. To preserve the memory of this ephemeral event for posterity, the king planned a festival report, which would end up keeping the artists he commissioned busy for the next 14 years until his death in 1733. The impressive body of work that remains in the Kupferstich-Kabinett today comprises more than 210 large-format prints, which number among the most significant works of the collection and are an invaluable source for the reconstruction of buildings, interiors and contexts of courtly art in Ba-

roque Dresden.

The reconstructed report appeared in a publication in spring 2014 on the occasion of a temporary exhibition in the Kupferstich-Kabinett, in the Residenzschloss.

- **‘Shot at noon’ – Funktion und Bedeutung artilleristischer Richtgeräte in Europa 1500–1750 (Shot at noon. European Artillery Instruments c. 1500–1750)**

A project run by the Mathematisch-Physikalischer Salon in cooperation with The British Museum, London, the Germanisches Nationalmuseum in Nuremberg and the Militärhistorisches Museum in Dresden.

Artillery instruments serve to aim at and strike a target. As a special subsection of the instruments for navigation and measuring the earth and the heavens which were newly developed in the Late Middle Ages and the Renaissance, the aiming mechanisms from the 16th and early 17th centuries in the collection of the Mathematisch-Physikalischer Salon have not undergone serious study so far. Yet the discrepancy between the prototypes' actual function and their lavish design is an excellent demonstration of how symbolic content helps define the role of the ruler. The objects, most of which are gilded, were not designed for the battlefield but mainly had a representative function. The project serves to examine how the artillery instruments in the collection were designed, and how they were put to use to demonstrate

Depiction of the muzzle of a piece of artillery with aiming device and projectile, Paulus Puchner, 1577



the ruler's determined actions and the strength of his strategic planning.

- **Der Weitblick: ein Zensus der erhaltenen Linsenfernrohre aus der Zeit vor 1750** (Taking the Long View: A Census of the Extant Refracting Telescopes from the Time before 1750)

A project run by the Adler Planetarium & Astronomy Museum, Chicago, in cooperation with the Mathematisch-Physikalischer Salon, sponsored by the National Science Foundation (USA) and the National Endowment for the Humanities (USA).

It is generally held that the invention of the telescope in 1608 not only expanded human visual perception overnight, but also changed the human understanding of the cosmos considerably. However, this triumphant narrative fails to take into account some technical challenges in the manufacturing and use of the new instruments (for example poor image quality due to optical phenomena such as aberration) as well as the various contexts in which they were used. The project brings together detailed information about a great number of extant early telescopes and analyses their optical and material properties in a consistent manner using a specially developed mobile laboratory. It aims to help shed light on some of the developmental stages in the history of the telescope as well as to date unsigned instruments. It builds on the model studies conducted by our partners and on the rediscovery of some of the old-

est telescopes in the world, which are nothing less than spectacular.

- **Die Bedeutung der Stempelstellung für die Interpretation römisch-republikanischer Münzen – Lokalisierung von Münzstätten, Datierungen, Deutung von Münzbildern** (The Meaning of the Die Axis for the Interpretation of Roman Republican Coins – Localisation of Mints, Dating, Interpretation of Coin Designs)

A research project involving the Münzkabinett and the Lehrstuhl für Alte Geschichte at the Technische Universität Dresden. The cooperation partners are the Münzkabinett at the Staatliche Museen Berlin, Stiftung Preussischer Kulturbesitz, the Staatliche Münzsammlung München, the Münzkabinett of the Stiftung Schloss Friedenstein in Gotha, the Cabinet des Médailles de la Bibliothèque Nationale de France, Paris, the Münzkabinett of the Kunsthistorisches Museum Wien, and the American Numismatic Society, New York. The project is sponsored by the Deutsche Forschungsgemeinschaft (DFG).

This project uses the die axis (how the obverse and reverse dies meet or are aligned during the minting process) as a criterion for interpreting coins from the Roman Republic which has until now been overlooked. Because their regularity or, as the case may be, irregularity was a stable local tradition in the Mediterranean region, conclusions can be drawn about the minting region or occasionally even the place

of minting. Above and beyond this, information may be gathered about dates and about possible interpretations of the images on coins from the Roman Republic. Historical numismatic insights can mainly be expected regarding the earliest Roman mintage in the 3rd century B.C., the coins from the city of Rome between 78 and 50 B.C., and the imperial mintages of the 1st century B.C. (Sulla, Pompey, Caesar, Augustus, Antony, Brutus and Cassius). The findings of the research project are to be presented at an international colloquium (19–21 June 2014, Residenzschloss Dresden) and printed in a conference publication. Further, the information on the die axes of Roman Republican coins is to be made available in a database.

- **100 Jahre Volkskunst im Jägerhof** (100 Years of Folk Art at the Jägerhof)

A project run by the Museum für Sächsische Volkskunst in cooperation with the Institut für Sächsische Geschichte und Volkskunde (ISGV) and the Landesverein Sächsischer Heimatschutz.

On the occasion of the 100th anniversary of the founding of the Museum für Sächsische Volkskunst in 1913, the history was studied of what was then a new type of museum. The role of the founder Oskar Seyffert (1862–1940) and his concept of an “original art of the people” were determined more exactly.

The findings were shown in an exhibition in the Jägerhof starting in June 2013 and

Lidded vase with yellow background and decoration with mythical creatures, painted by Adam Friedrich von Löwenfinck, around 1735



Restorer Robert Pelzl working on a French flintlock rifle



In the context of a project entitled "Seeing Collections Anew", Dresden students discuss the index card of a so-called "Bedouin robe"



presented in an accompanying series of lectures.

- **Phantastische Welten – Malerei auf Meissener Porzellan und deutschen Fayencen von Adam Friedrich von Löwenfinck (Fantastical Worlds – Painting on Meissen Porcelain and German Faience by Adam Friedrich von Löwenfinck 1714–1754)**

A project run by the Porzellansammlung. Adam Friedrich von Löwenfinck (1714–1754) was one of the most famous 18th-century ceramics painters, beginning his career in the Porzellanmanufaktur Meissen and continuing it in the faience manufactories in Bayreuth, Ansbach, Fulda, Höchst and Straßburg-Hagenau. Following his great achievements in Meissen, he went on to exert a profound and lasting influence on painting in those manufactories, and had a style-defining effect on many other places of production in 18th-century Europe. His works are seldom signed. To prove Löwenfinck's significance and influence, this project is examining his biography and his oeuvre.

- **Graphische Vorlagen für Malerei der Meissener Porzellan-Manufaktur im 18. Jahrhundert (Reference Prints for Painting at the Meissen Porcelain Manufactory in the 18th Century)**

A project run by the Porzellansammlung, with the support of the Freundeskreis der Dresdener Porzellansammlung im Zwinger e.V.

This project initiates the first comprehensive and systematic study of the prints used as patterns for Meissen porcelain in the 18th century. The principal aim here is to look through the holdings in the archive of the Staatliche Porzellan-Manufaktur and in the Kupferstich-Kabinett of the Staatliche Kunstsammlungen Dresden, and to match them with extant decorated porcelain. As a second step, resources from other museums of prints and drawings as well as libraries are to be viewed. The project further examines the ways in which Meissen painters used the reference prints and exactly how they handled them. A final aim is to determine at which point the prints entered the manufactory, as well as how and by whom subjects were chosen.

- **August und Louis. Französische Feuerwaffen des 17. und 18. Jahrhunderts (Augustus and Louis. French Firearms of the 17th and 18th Centuries)**

A project run by the Rüstkammer in cooperation with the Musée de l'Armée, Hôtel National des Invalides, Paris. With nearly 300 objects, the Dresden Rüstkammer is home to the world's largest collection of French weapons and pistols from the 17th and 18th centuries. The aim of the project "Augustus and Louis" is to carry out an initial scientific examination of these objects. The main focus is on questions about provenance, motifs, techniques, and about the function of the collection in the representational practice

of rulers. In 1687 and again in 1714–1715, when they voyaged to France and to the court of Louis XIV, Saxon rulers brought several firearms from the best French rifle makers back to Dresden. At a later point, these passionate hunters and collectors of weapons also had their agents and diplomats seek out and acquire French hunting weapons and pistols of the highest quality. These included the work of Parisian (court) rifle-makers Thuraine, Le Hollandois, Chasteau, De la Bletterie, Piraupe, Brion and Le Languedoc, as well as Personneau of Lyon and Le Lorain of Valence. A further goal of the project is to examine how the style of these lavishly decorated French firearms spread throughout Europe in the course of the 18th century, aided in part by the work of the Dresden court rifle makers.

- **Bestandskataloge der antiken Bildwerke (Catalogues of Ancient Sculpted Works)**

A project run by the Skulpturensammlung. For the coming years, it is the intention of the Skulpturensammlung to make all of the museum's originals accessible to the scientific community and interested members of the public. The end result will be a scientifically up-to-date multi-volume catalogue presenting the originals in high-quality photographs. A standard has been set with the existing double volume of idealised sculpture from Imperial Rome as well as the catalogue of ancient portraits, and the coming volumes will take orientation from these. The goal is to in-



investigate the works based on the most recent scientific insights and methodology, taking a contextual approach and using non-specialist language that facilitates interdisciplinary discourse. This also goes for the terminology and the editorial treatment of all bibliographical information. Volumes II and III have been published; volumes I and IV are in progress.

- **Bestandskatalog der antiken Gefäße im Rahmen des von der Union Académique Internationale begründeten Corpus Vasorum Antiquorum 1 (CVA) (A Comprehensive Catalogue of Ancient Vessels, part of the Corpus Vasorum Antiquorum (CVA), a research project initiated by the Union Académique Internationale).**

A project run by the Skulpturensammlung and the Bayerische Akademie der Wissenschaften, Munich.

A collection of nearly 2000 ancient vessels is an important part of the Dresden antiquities collection. The findings on vases from southern Italy were presented in 2003 in CVA Dresden Band 1; the next three volumes are in preparation. A total of five are planned for the publication on Dresden vases. Volume II provides a scientific study of 90 Attic red-figure vases, with descriptions, sketches and photographs. Tied to this work is the restoration of a selection of these vases. CVA Band Dresden 3 will present a further section of the Albertinum's rich vase collection, comprising Attic Geometric ceramics, Boeoti-

an Geometric vases and proto-Corinthian and Corinthian vessels. Most came to Dresden in the late 19th and early 20th centuries. Volume IV will be about a second group of Attic red-figure vases, around 120 complete vessels (open forms, such as bowls, kraters) and fragments. Again, the publication will be accompanied by extensive restoration measures. Well-known Greek vase painters, such as Onesimos, Skythes, the Eurgides Painter and the Antiphon Painter, are represented here with some unusual images. But the Dresden vase collection is also of particular interest with regard to research history, as the archaeologist Ludwig Pollak (Prague and Rome) brought a large collection of pottery pieces to Dresden in 1892. This collection of fragments of different types of vessels from different periods not only permits the reconstruction of vessels by previously unknown vase painters; it also throws new light on dealers' acquisition strategies in Rome in the 19th and early 20th centuries. Like other archaeologists in the art trade, Pollak had access to a vibrant art market in Rome. For this reason, current research also focuses on connections to other European museums and collections.

- **Sammlungen neu sichten – Kulturelle Vielfalt im Museum (Revisiting Collections – Cultural Diversity in the Museum)**

Two projects by the Museum für Völkerkunde Dresden and the Völkerkundemuse-

um Herrnhut. "Revisiting Collections" is a programme run by the Deutscher Museumsbund under the initiative "Kulturelle Vielfalt im Museum: Sammeln, Ausstellen und Vermitteln" (Cultural Diversity in the Museum: collecting, exhibiting, communicating). Sponsored by the Federal Commissioner for Culture and Media.

The SKD and three other German museums are taking part in "Revisiting Collections", a project run by the Deutscher Museumsbund. The Völkerkundemuseum Dresden, with its programme "Sammlungen neu sichten – Die Dinge und ihre Geschichten – Migration und kulturelle Vielfalt im Museum" (Revisiting Collections – Things and their Stories – Migration and Cultural Diversity in the Museum), shed new light on objects from Syria and Algeria through the participation of immigrants from these countries. The Völkerkundemuseum Herrnhut collaborated with source communities from Nicaragua. Members of the Mayangna and Miskito, whose ancestors produced and used the objects found in the Herrnhuter Sammlung today, became acquainted with these objects through photographs, as they participated in the project "Sammlungen neu sichten – Eine Zusammenarbeit mit den Mayangna in Nicaragua" (Revisiting Collections – A Collaborative Project with the Mayangna in Nicaragua). In this context they elaborated their views on and interpretations of the objects.

Rare, early 18th-century Böttger stoneware with black glaze and lacquer painting – one of the many themes in the Porzellansammlung catalogue

The “Dresdener Kunstblätter” quarterly: “schwarz-weiß” and “Restaurierte Meisterwerke” issues, 2013



PUBLICATIONS

The findings produced by the researchers at the Staatliche Kunstsammlungen Dresden are developed and communicated in temporary and permanent exhibitions through the use of visual and spatial argumentation. At the same time, publications make the scientific insights and theses accessible above and beyond the duration of an exhibition, taking the form of catalogues, periodicals and articles. As a way of bringing together the current relevant positions and methods pertaining to a particular subject, publications are often created in cooperation with scientists from other museums, universities or research institutions. Experts from various fields participate as authors in the SKD's publications. In this way, the contributions in catalogues of temporary exhibitions – whether “Constable. Delacroix. Friedrich. Goya. Die Erschütterung der Sinne” (Constable. Delacroix. Friedrich. Goya. A Shock to the Senses; Galerie Neue Meister) or “Tecumseh, Keokuk, Black Hawk. Indianerbildnisse in Zeiten von Verträgen und Vertreibung”

(Tecumseh, Keokuk, Black Hawk. Portrayals of Native Americans in Times of Treaties and Removal; Skulpturensammlung und Staatliche Ethnographische Sammlungen Sachsen) – develop a discourse that accompanies and enriches the exhibition.

Museums make their collections accessible and publicise them using catalogues of their holdings that adhere to scientific standards. They are driven by the expectation that the works will be presented to the scientific community and interested members of the public through high-quality photographs and from a perspective that reflects the latest scientific insights. In 2013, catalogues were published by such museum institutions as the Kupferstich-Kabinett, the Skulpturensammlung and the Porzellansammlung about significant segments of their collections.

The SKD constantly probe the question of whether or not the traditional forms of its publications still stand up to scrutiny. In this vein, the SKD's quarterly, “Dresdener Kunstblätter”, was given a fresh, new and more generous design in the spring of 2013. Now every issue is dedicated to a special subject. One issue, entitled “Restaurierte Meisterwerke” (Restored Masterworks), highlighted

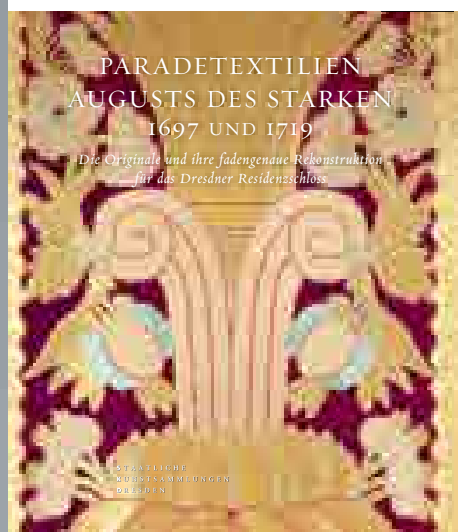
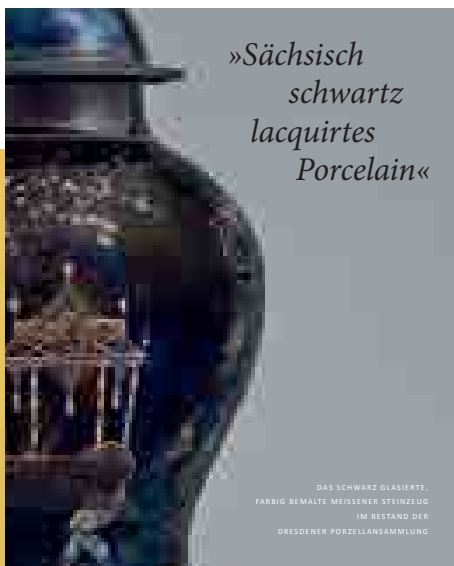
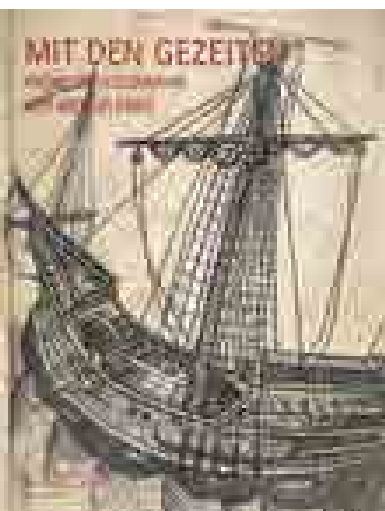
different collections and the work of the restoration workshops, while another was dedicated to the topic “black and white”. This presents research in a new light and new words, following interdisciplinary approaches that extend beyond the scope of the individual collections. At the SKD, as in many other places, a discussion has begun about the role and functions of electronic publications in the future and how they can complement the traditional printed form in meaningful ways.



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, reports 2010
ISSN: 0419-733 X
- Dresdener Kunstblätter
In its 57th year (2013), four issues were published.
57 (2013), Issue 1
Deutscher Kunstverlag, Berlin/Munich
ISSN 0418-0615
Starting 2/2013: Sandstein Verlag, Dresden
57 (2013), Issue 2 – Neue Meister
ISBN 978-3-95498-028-4
57 (2013), Issue 3 – Restaurierte Meisterwerke
ISBN 978-3-95498-043-7
57 (2013), Issue 4 – Schwarzweiß
ISBN 978-3-95498-046-8
- **Galerie Neue Meister**
 - Constable. Delacroix. Friedrich. Goya. Die Erschütterung der Sinne Ausstellungskatalog, ed. Ulrich Bischoff, Luc Tuymans, Sandstein Verlag, Dresden
- Georg Baselitz. Hintergrundgeschichten, ed. Galerie Neue Meister, Hirmer Verlag, Munich
- Gerhard Richter: Streifen & Glas, exh. cat., ed. Galerie Neue Meister und Kunstmuseum Winterthur, Verlag der Buchhandlung Walther König, Cologne
- Heike Biedermann: "Mit Ihnen einmal im Orient zu sein, müsste ein Traum sein." Die Sammlerin Ida Bienert und Paul Klee, in: Dresdner Hefte 116 [forthcoming]
- Andreas Dehmer: In Arte Voluptas – Großbürgerliche Sammler des Fin de Siècle und die Lust am Symbolismus, in: Schönheit und Geheimnis. Der deutsche Symbolismus – Die andere Moderne, exh. cat., ed. Jutta Hülsewig-Johnen, Henrike Mund, Kerber Verlag, Bielefeld, p. 282–295
- **Grünes Gewölbe**
 - Die königliche Jagdresidenz Hubertusburg und der Frieden von 1763, ed. Dirk Syndram and Claudia Brink, publication accompanying the exhibition by the Staatliche Kunstsammlungen Dresden at Hubertusburg Palace, Wermsdorf; SAXO'Phon GmbH Dresden, Edition Sächsische Zeitung
- Jutta Kappel: Taddel, Stiehl and Neuber in Dresden: Three Makers of Gold Boxes during the Second Half of the Eighteenth Century, in: Tessa Murdoch, Heike Zech (eds.), Going for Gold. Craftsmanship and Collecting of Gold Boxes, Brighton/Chicago/Toronto, p. 106–121
- **Kupferstich-Kabinett**
 - Das Kupferstich-Kabinett Dresden, ed. Bernhard Maaz, with contributions by Michael Hering, Petra Kuhlmann-Hodick, Bernhard Maaz, Gudula Metze, Tobias Pfeifer-Helke, Claudia Schnitzer as well as Christian Féraud, Sören Fischer, Dirk Gedlich, Daniela Günther and Franziska Maria Scheuer, Deutscher Kunstverlag, Berlin/Munich
 - Wols Photograph. Der gerettete Blick, ed. Michael Hering, Hatje Cantz Verlag, Ostfildern
 - Ars Nova. Frühe Kupferstiche aus Italien. Catalogue of Italian engravings in the collection of the Dresdener Kupferstich-Kabinett, from the beginnings until c. 1530, ed. Gudula Metze, with contributions by Beate Böckem, Susanne Pollack and Barbara Stoltz, Michael Imhof Verlag, Petersberg



- Mit den Gezeiten. Frühe Druckgraphik der Niederlande. Catalogue of Dutch printed works in the collection of Dresden's Kupferstich-Kabinett, from the beginnings until c. 1540–1550, ed. Tobias Pfeifer-Helke, with contributions by Lothar Schmitt, Pablo Schneider and Joyce G. H. Zelen as well as Georg Dietz and Carsten Wintermann, Michael Imhof Verlag, Petersberg
- Johanna und Josef Hegenbarth. Eine Liebe am Elbhang, ed. Daniela Günther and Claudia Schnitzer, Sandstein Verlag, Dresden
- Carl Gustav Carus: Dresdener Skizzenbuch. 1861–1863, ed. Kupferstich-Kabinett and the Ernst von Siemens Kunststiftung, Sandstein Verlag, Dresden

Münzkabinett

- Dresdner Numismatische Hefte Nr. 8. Festschrift aus Anlass des 21. Mitteldeutschen Münzsammlertreffens in Dresden 2013, ed. Numismatischen Verein zu Dresden e.V. and the Münzkabinett Dresden, Dresden
- Rainer Grund: Die Medaille als Medium in der Reformationszeit. In: Wettstreit in Erz. Porträtmedaillen der deutschen Renaissance, Deutscher Kunstverlag, Munich, p. 59–68

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- Lars Rebehn: Johann Georg Geisselbrecht. Ein verkanntes Puppenspiel-Genie der Goethe-Zeit. Eine Würdigung zum 250. Geburtstag des Künstlers. In: Das andere Theater Nr. 83, 2013 (23). Union Internationale de la marionnette Zentrum Deutschland e.V., Northeim, p. 28–33

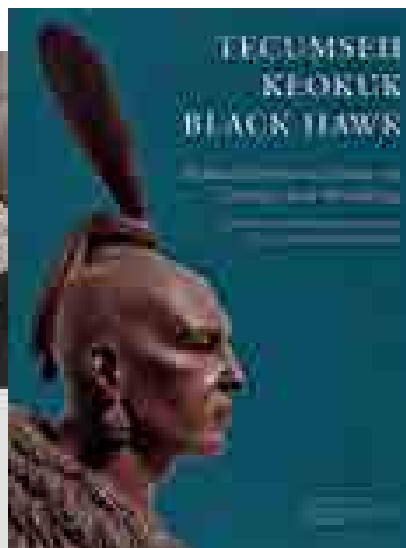
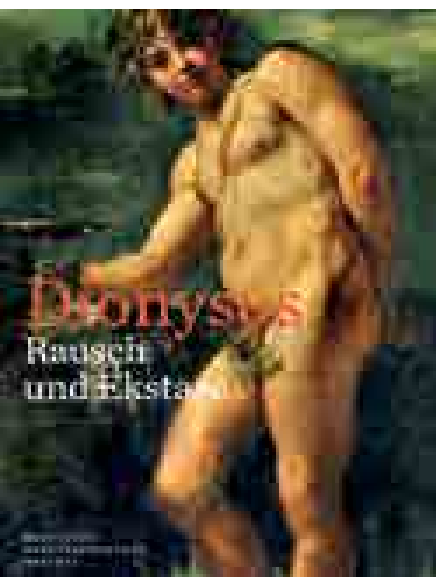
Porzellansammlung

- Ulrich Pietsch: Porzellan und Tee. In: Markus Mergenthaler (ed.): TEEwege – Historie, Kultur, Genuss, J. H. Röhl Verlag, Dettelbach, p. 192–207
- Ulrich Pietsch: Meissener Porzellantabattieren des 18. Jahrhunderts. In: Meissener Tabattieren des 18. Jahrhunderts, Hirmer Verlag, Munich, p. 71–99
- Claudia Bodinek: Das Götzendorf-Grabowski-Service und seine Bildvorlagen. In: Keramos 219 (2013), p. 21–44
- Sächsisch schwarz laciertes Porzellan. Das schwarz glasierte Böttgersteinzeug im Bestand der Dresdner Porzellansammlung, ed. Anette Loesch with Heike Ulbricht and Elisabeth Schwarm, Sandstein Verlag, Dresden

- Anette Loesch: Klassizistisches Porzellan für Bürger und Adel – Modellmeister Michel Victor Acier an der Porzellan-Manufaktur Meissen 1764 bis 1779. – In: Petr Ilič Čajkovski: Michel Victor Acier. Eine Künstlerfamilie zwischen Sachsen und Russland. Beiträge des Symposiums Dresden 2010, ed. Lucinde Braun. Čajkovski-Studien 14, Mainz 2013, p. 41–58
- Heike Ulbricht: Nachdenken beim Abwaschen – Zur Reinigung der Oberflächen von Porzellan. In: Handbuch der Oberflächenreinigung, ed. Paul-Bernhard Eipper, Verlag Dr. Christian Müller-Straten, Munich, p. 248–253

Rüstkammer

- Paradetextilien Augusts des Starken 1697 und 1719. Die Originale und ihre fadengenaue Rekonstruktion für das Dresdner Residenzschloss, ed. Jutta Charlotte von Bloh and Sabine Schneider, Schätze des Dresdner Residenzschlosses, Bd. 2 – Rüstkammer. Verlag der Buchhandlung Walther König, Cologne
- Bernhard Roosens, Festungsbau und Verteidigungspolitik in den Alten Niederlanden (1520–1560). In: Festungsjournal 44. Deutsche Gesellschaft für Festungsforschung. Wesel, p. 20–25



- Holger Schuckelt, Historischer Hintergrund. In: Ralf Günther (ed.), Die türkische Mätresse, Verlag List Berlin, p. 539–555

Skulpturensammlung

- Contemporary Art Depot. Eine Ausstellungsreihe der Skulpturensammlung der Staatlichen Kunstsammlungen Dresden im Schaudepot des Albertinum, ed. Verena Schneider, Sandstein Verlag, Dresden
- Dionysos. Rausch und Ekstase, ed. Michael Philipp, Bucerius Kunst Forum, in collaboration with Kordelia Knoll and Sebastian Oesinghaus, Skulpturensammlung, Staatliche Kunstsammlungen Dresden, Hirmer Verlag, Munich
- de sculptura. Blicke in die Dresdner Skulpturensammlung, exh. cat. Salzburg Museum, with the support of the Staatliche Kunstsammlungen Dresden, Skulpturensammlung, Salzburg Museum, Salzburg
- Franka Hörnschemeyer im Dresdner Albertinum, ed. Skulpturensammlung, Sandstein Verlag, Dresden
- Katalog der antiken Bildwerke Band / Skulpturensammlung, Staatliche Kunstsammlungen Dresden, III: Die Porträts, ed. Kordelia Knoll and Christiane Vorster, Hirmer Verlag, Munich

Skulpturensammlung / Staatliche Ethnographische Sammlungen Sachsen

- Tecumseh, Keokuk, Black Hawk. Indianerbildnisse in Zeiten von Verträgen und Vertreibung, ed. Iris Edenheiser and Astrid Nielsen for the Staatliche Kunstsammlungen Dresden, ARNOLDSCHÉ Art Publishers, Stuttgart

Staatliche Ethnographische Sammlungen Sachsen

- Jahrbuch der Staatlichen Ethnographischen Sammlungen Sachsen, Band XLVI, ed. Claus Deimel, VWB-Verlag für Wissenschaft und Bildung

Generaldirektion

- Zwischen Intuition und Gewissheit. Will Grohmann und die Rezeption der Moderne in Deutschland und Europa 1918–1968, ed. Konstanze Rudert, Sandstein Verlag, Dresden

Generaldirektion / Museumspädagogik

- Naturwissenschaft und Kunst. Gestaltungsfächerübergreifenden Unterrichts, ed. Manuela Niethammer, Gesche Pospiech and Museumspädagogik/Staatliche Kunstsammlungen Dresden, Waxmann, Munster

Kunsthands

- Silke Wagler mit Mathias Wagner, jetzt hier. Gegenwartskunst. Aus dem Kunsthands, ed. Staatliche Kunstsammlungen Dresden
- Silke Wagler with Kai Wenzel, Ortsbestimmung. Zeitgenössische Kunst aus Sachsen; Görlitzer Sammlungen für Geschichte und Kultur – Kulturhistorisches Museum and Staatliche Kunstsammlungen Dresden, Görlitz/Dresden
- Silke Wagler, Zwischen Abbild und Sinnbild. In: Kunst. Objekt. Mensch, ed. Karin Weber for the curator's office of TU Dresden, Dresden, p. 26–30

Gerhard Richter Archiv

- Gerhard Richter. Catalogue Raisonné, vol. 3, 1976 to 1987, revised, edited and with an introduction by Dietmar Elger, English/German, Hatje Cantz Verlag, Ostfildern
- Benjamin Buchloh, Streifen und Glas, ed. Dietmar Elger, Dresden (= Schriften des Gerhard Richter Archiv Dresden, vol. 10)
- Hans Ullrich Obrist and Dieter Schwarz, Gerhard Richter. Bücher, ed. Dietmar Elger, Dresden (= Schriften des Gerhard Richter Archiv Dresden, Bd. 11)

Orrery (planetary clock)
by Eberhard Baldewein
(1563–1569), MPS



Examination of the Sarburgh painting with
Ray Marchant and scientists of the
Staatliche Kunstsammlungen Dresden



Ray Marchant (right), renowned
wood restorer from London, leading the
Getty Foundation project on
the conservation of panel paintings
at the Gemäldegalerie Alte Meister



RESTORATION

The Staatliche Kunstsammlungen Dresden (SKD) employs highly specialised experts in its restoration shops: the museums' great spectrum of objects demands the most varied kinds of specialist knowledge. Each object comes with its own challenges, regardless of what it is: painting, graphic art or book art, ancient coins, Tibetan amulets or European Baroque furniture. Restoring the instruments held by the Mathematisch-Physikalischer Salon takes a literally astronomical amount of knowledge. One example is the orrery (planetary clock) by Eberhard Baldewein (1563–1569), which was thoroughly restored when the MPS was closed for six years. On four different faces, the clockwork drives indicators which, reflecting the geocentric world view, show the different speeds and the course of the seven planets that are visible to the naked eye. Additionally, it turns the silvery celestial globe that crowns the clock around its axis once every day. This is mathematics, precision engineering, astronomy and goldsmithery all in one.

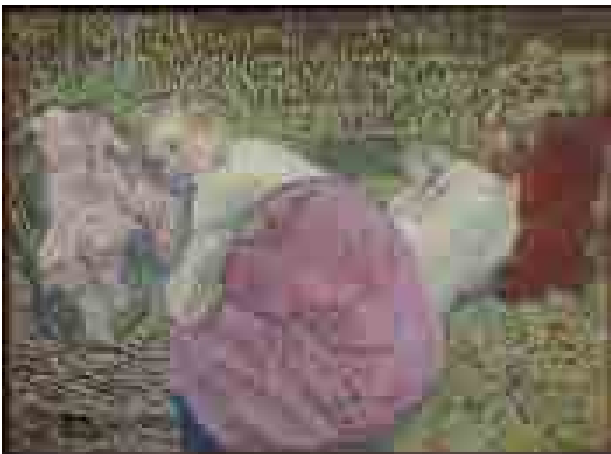
The specialists at the restoration workshop of the Rüstkammer faced a particular challenge with the reinstallation of the Riesensaal in the Dresden Residenzschloss (Royal Palace), which was opened on 18 February 2013. The Riesensaal, designed by Peter Kulka, displays 347 objects from the holdings of the Rüstkammer on an exhibition area of roughly 700 square metres.

The exchange of experience and constant continuing education form the basis for work of the highest quality. The SKD's restorers are in contact with colleagues from all over the world. The highlight of 2013 was an international gathering of experts on the subject of wood panel conservation and restoration, which was headed and organised by Dr. Uta Neidhardt, Gemäldegalerie Alte Meister, in partnership with the SKD's restoration shop for paintings. The gathering was held from 14 to 23 October 2013 in Dresden. It took place as part of an initiative on the conservation of panel paintings that was supported by the Getty Foundation, and involved the participation of several world leaders in wood restoration, as well as restoration institutes and museums. The goal of the gathering was to pass on the extensive knowledge of an older generation of conservators, restorers and art historians to younger colleagues, and to encourage interdisciplinary exchange.

Speakers from major European and American

institutions spoke before an international audience on such subjects as the anatomy of wood, historical panel-making techniques in Europe, the history of wood panel restoration and the deterioration of wood. Cooperation with the Hochschule für Bildende Künste Dresden and the Landesamt für Denkmalpflege enabled guests to gain insights into the work of restorers in Saxony. The programme was rounded off with an excursion to the Ore Mountains to see Saxon altars from around 1500, as well as by guided tours of the Gemäldegalerie, visits to workshops and evening lectures. The Getty initiative's particular approach of inviting both art historians and restorers served above all to strengthen communication about questions of conservation within the museum and was very well received. The conference was preceded by a hands-on workshop in December 2012. Renowned London wood restorer Ray Marchant guided participants through an example of how to conserve a panel. The chosen object was an important painting by Bartholomäus Sarburgh, which had long been considered an original work by Hans Holbein the Younger: "The Madonna of the Basel Mayor Jacob Meyer zum Hasen".

The painting "Two Friends" by Henri de Toulouse-Lautrec after its restoration



Condition of the photographic estate of Wols when it came to the SKD's Kupferstich-Kabinett



Presentation of the cleaned and systematically ordered contact prints for the temporary exhibition "Wols. Photograph"



SELECTION

Galerie Neue Meister

- **Henri de Toulouse-Lautrec**
Two Friends, 1895
Oil on board, with parqueting
"Two Friends", the only painting by Toulouse-Lautrec held by the Galerie Neue Meister, was described as an oil painting on wood when it was acquired in 1925. A closer examination reveals that Toulouse-Lautrec used board as a substrate, which had been reworked in the French art trade. The erroneous application of a very glossy soft-resin varnish ran contrary to the artist's intentions. After nearly a hundred years, the varnish had yellowed considerably and was decomposing. An analysis of the painting's condition was begun in a 2002 seminar paper in the Department of Restoration and Technology of Art at the HfBK Dresden. The restoration was completed in 2013 and produced a considerable improvement of the painting's overall appearance. Freed from the varnish, the pastel-like paint of Toulouse-Lautrec's *peinture à l'essence* can be experienced once again in all its subtlety. In a one-room "cabinet show" at the Albertinum, the painting was presented to the public along with several works from the

Kupferstich-Kabinett. Visitors were able to observe the restoration work using an interactive application which displayed the changing painting surface on a high-resolution touchscreen as if under a microscope. The digital documentation was made possible through cooperation with the IT department's Institute for Software and Multimedia Technology, Chair for Media Design at TU Dresden.

Kunstgewerbemuseum

- **Positive organ, Court Varnisher Martin Schnell, unknown joiner's workshop, Dresden 1725–1730**
The organ's pipes, keyboard and action mechanism had been missing since the beginning of the 20th century. In 1939, the organ mechanism was restored and in 1961 new pipes were installed. An overall restoration became necessary in the late 1990s. The organ maker Wegscheider took into account the organ's original equipment and the probable arrangement of the façade pipes. Thus the organ appears today with a harmonic and logical façade design. One of the missing pipe shades was found, which helped in re completing the carving work. It became clear during the restoration that the damage to the organ case was much more severe than previously assumed. A massive infestation of insects and improper insect control had

compromised the bottom part in its stability and as a substrate for the lacquer painting. The J. Flade wood restoration workshop stabilised the structure, replacing some of the destroyed wooden parts. It was the task of restorer K. Böckelmann to clean the varnished surfaces, to remove painted decoration that was applied later, and to adjust the tone of the re completed wooden parts to match the existing colouration. Various comparisons made it possible to attribute the organ to the Dresden workshop of "Hoff Orgel und Instrumentenmacher" Johann Heinrich Gräbner the Elder.

Kupferstich-Kabinett

- **Conservation and mounting of photographs by the artist Wols**
A considerable part of the artist's photographic works came to the Kupferstich-Kabinett with the estate of Elfriede Schulze-Battmann, the sister of the painter, graphic artist and photographer Wols (Alfred Otto Wolfgang Schulze, 1913–1951). For the exhibition Wols's Photography. Images Regained (see page 16), these holdings underwent a scientific and conservatory review. Elfriede Schulze-Battmann had archived Wols's photographic estate, categorised the contact prints, mounted them on paper and collected

A theatrum mundi group of figures entitled "The Fire of Moscow" in its restored state



Hersfeld, Abbot Johann I (1201–1213), silver bracteate, before (above) and after its restoration (below)



The restored work "Legend of Saint Hubert" by Johann Joachim Kaendler



them in an album. With acidic paper, protective film that contained plasticisers and had already become brittle, and adhesives that left blotches, the materials used did not match today's standards of long-term archiving. To show framed contact prints in the exhibition, the prints were taken off the mounting board, which was difficult because many of the photographs were affixed to the substrate on both sides. Adhesive had to be removed with the help of cotton buds, ethanol and a scalpel. The photographs were then mounted on acid-free museum board using small pieces of Japanese paper lining adhered with a wheat starch paste. When the exhibition closed, the images were stored in envelopes and visitors can now request to view them in the study hall.

Münzkabinett

- **Mediaeval bracteates**

Scheduled to open in June 2015, the new permanent exhibition at the Münzkabinett will have one room dedicated to "The Development of Monetary Systems from Antiquity to the Present Day". Within this room, one area is reserved for mediaeval bracteates. These bracteates are single-sided pennies minted from thin silver sheet and were in circulation from the

first quarter of the 12th century into the first third of the 14th century in several regions of the Holy Roman Empire. The term "bracteate" came into use only in the 17th century, deriving from the Latin *bractea* – small, thin metal sheet. Some of the bracteates planned in for the new presentation were dirty; on some previously restored objects, conservation layers had worn off or were patchy. In these cases, silver sulphite had to be removed or reduced. This was followed by the new conservation of the objects in question with a coat of varnish. Several areas of some of the more fragile objects, where it was feared that pieces would break off, had to be stabilised with an application of Japanese tissue paper on the reverse.

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- **Theatrum mundi**

In 2013, restoration at the Puppentheatersammlung (Puppet Theatre Collection) focused on *theatrum mundi* figures. Among the restored objects were seven figures and groups of figures belonging to theatres from the second half of the 19th century. These objects were then shown at the exhibition entitled "Karl Friedrich Schinkel – Geschichte und Poesie" at the Kunsthalle der Hypo-Kulturstiftung in Munich. In the first two decades of the

19th century, Schinkel designed and built such figures for Gropius in Berlin; however, these did not survive. The objects of the Puppentheatersammlung were exhibited together with a reconstruction of the *theatrum mundi* scene "The Fire of Moscow" (1812).

Porzellansammlung

- **Johann Joachim Kaendler, "The Legend of Saint Hubert", Meissen, 1743**

Several years ago, fragments appeared in the depot of the Porzellansammlung that were unambiguously connected to an important artwork of Meissen porcelain. It is a sculpture of the hunter Hubert next to his horse, facing a stag with a crucifix in the aureole between its antlers as it steps out of a thick forest. In 1743, the group of figures were placed on a base plate by porcelain artist Johann Joachim Kaendler, and the rediscovered fragments belong to this plate. When the group was restored earlier, in 1960, it was not known that these parts still existed. The restorer at the time filled the gaps in the pedestal area with new porcelain. When "The Legend of Saint Hubert" was to be lent to the temporary exhibition at Hubertusburg Palace in Wernsdorf, the opportunity

The severely damaged saddle from Augsburg was cleaned thoroughly and then stabilised.



The Kamenz masterwork "Christ on the Cross", dating from the 16th century, likewise underwent extensive restoration.



arose to submit this group, which plays a central role in the Porzellansammlung, to a complete restoration and to have the formerly filled-in areas replaced with the original fragments.

Rüstkammer

- **Saddle for the new presentation in the Riesensaal**

When the Royal Historical Museum was to be integrated into a new presentation at the Dresden Zwinger in 1832, several saddles were reconstituted for the Rüstkammer. Four of them have been on show in the Riesensaal at the Residenzschloss since February 2013.

Of one of the saddles (RK L 590), it is known that early in the 19th century, only three saddle plates dating from 1588 were held by the collection. Along with a suit of armour, Augsburg armorer Anton Peffenhauser produced these plates for Prince Elector Christian I. Inventory notes show several cases in which historical fabrics from the collection were altered and put to different uses. In the case of the saddles, it has been shown that parts of several

red *Kurmäntel*, coats worn by prince electors on formal occasions, were repurposed to make the velvet layers on the seat, cushioning and fenders. Due to the severe damage to the saddle, it had to be disassembled completely. The bad condition of the substructure led to a considerable loss of material and had negative consequences for the shape of the saddle and the preservation of the velvet cover. Cleaned, secured and stabilised in a time-intensive process, the saddle was reassembled and recompleted and aesthetically rounded off with ornamental trimming as well as a crêpe cover sections of velvet which stood out as having been removed.

Skulpturensammlung

- **The "Kamenz Christ on the Cross"**

The suffering of the crucified Christ is sculpted very expressively in this wood carving. The ascetic body and averted face with an expression of pain were emphasised to an even greater degree by the art of the sculptural decorator. However, the masterfully carved Christ from the early 16th century was changed significantly in its appearance and thus also in its pictorial intention by a historical conservation measure. Taking off the dark conservation layer revealed cool grey flesh tones with

bluish shading, blue lips and cold pink accents in the deeper layers. The dramatic rivulets of blood underscore the expressive power of the crucified Christ.

An in-depth restoration that would uncover the flesh tones from the 16th century was called for not only for aesthetic reasons. The topcoat of wax-resin polish had bound dirt and its crusting surface created tensions that caused the paint to lose adhesion and peel off. Before the decorative paint could be conserved, the old, browned conservation layer had to be removed. In addition, a very small number of areas were recompleted in wood and some concluding minimal retouching was done with the aim of carefully integrating the distracting white gaps where the undercoat showed through. This prominent work of late mediaeval sculptural art from Saxony will be available for public viewing starting in spring 2014.

One of four stabilised and cleaned terracotta vessels from Nigeria, late 19th century



This piece of jewellery, restored in 2013, comes from the largest private collection ever given to the GRASSI Museum für Völkerkunde zu Leipzig.



Staatliche Ethnographische Sammlungen Sachsen

- **Ritual Jen vessels**

Restoration work on several objects has begun, with close links to the research on the Frobenius Collection carried out at the GRASSI Museum für Völkerkunde zu Leipzig. Four prominent ritual vessels have been examined and restored which were collected by Leo Frobenius during his Nigeria expedition in around 1910. They were subsequently acquired by the museum in 1912. It is assumed that the terracotta vessels were created and used in rituals by the Jen people in the lower Gongola valley in the upper Benue region. The pear-shaped vessels exhibit human, figurative shapes and are dated to the late 19th century. Their heads are turned slightly sideways, their mouths are open and their teeth are visible in some cases. The spouts and handles show signs of use.

Restoration work included stabilisation and partial recompletion, as well as surface cleaning and retouching.

- **Upper-arm bangle from North Yemen**

The Bir Collection came to the GRASSI Museum für Völkerkunde zu Leipzig in 2004. This collection of traditional jewellery from the Orient comprises 3000 items, which makes it the largest private collection the museum has ever been given. Some of the valuable pieces are on permanent show and enjoy an ongoing maintenance programme. Among them is this silver upper-arm bangle from North Yemen with decorative bands of rhombic leaves and flowers soldered on. It was covered in a blackish coat of silver sulphide. Grey incrustation and green copper corrosion were found in the hollows of the chasing. Once the oily surface had been degreased, the bangle was cleaned with ethanol using a rotating goat-hair brush; the surface was polished with a soft cotton rag and the object was covered with a thin protective coating. Now the artistry of the oriental silversmith and his brilliant work can again be fully appreciated.

Kunstfonds

- **Theodor Rosenhauer, "Zwei Arbeiter am Steinbruch" (Two Workers in the Quarry), 1951, oil on canvas**

For many years, this painting was held as a permanent loan in another collection. Its condition was examined when it was decided to lend it to an exhibition, at which point it was found that the painting layer was damaged, and in need of more comprehensive conservation work. An affixed sheet of Japanese paper, necessary to secure the painting layer during the painting's transport back to the Kunstfond's depot, was removed and conservation work could begin. The parts of the painting layer that had come loose were re-adhered and the edge of the painting layer flattened where it had curled up. Following a thorough dust removal on the front as well as on the reverse, the stretcher frame was straightened and gaps in the painting and on the frame filled in.

With his quiet, reserved works, Rosenhauer occupies an independent artistic position within the Dresden school. Some of his best-known works are his still lifes with bread. Another motif that Rosenhauer used more often is workers in the quarry, but only few examples are extant, which adds to the significance of this painting.

The painting "Mountains (Pyrenees Z.)"
by Gerhard Richter, post-restoration state

A work by Theodor Rosenhauer, lit at a raking angle,
before (left) and after restoration (right)



Gerhard Richter Archiv

- Gerhard Richter, "Gebirge (Pyrenäen Z.)" (Mountains (Pyrenees Z.)) (186–1), 1968, graphite on canvas

This work came to the archive's collection as a gift of the artist in 2013. It is part of a series of mountain landscapes based on photographs. In contrast to the works previously shown at the Albertinum, here (as in a number of other works) Richter sketched the subject using only charcoal on primed canvas.

Due to its long storage, a firm layer of fine dust, dirt and splashes of paint had accumulated on the front and reverse of the painting. In several areas, the charcoal drawing had become smeared and unclear. Also, the edges of the painting showed considerable dirt build-up and grey paint had rubbed off on them. The stretcher frame had become bent in the top right corner, resulting in a diagonal fold in the canvas.

Conservators removed the fine dust and dirt, carefully eliminated the smears and evened out the bend in one side of the stretcher by adding material, which allowed the fold in the canvas to be smoothed out. In consultation with the artist, the painting was given a new frame when its restoration had been completed.



The changing face of
an institution

Page 44: The north side of the reopened Schlosskapelle

Press conference at the Zwinger about the flood of June 2013



Wasserpalais at Schloss Pillnitz, facing the River Elbe, flood of June 2013



Press conference at the Zwinger, from left: Wolfgang Rothe, Commercial Manager of the Semperoper Dresden, Dr. Michael Vogel, Saxon State and University Library Dresden, Vice-Chairman of the Emergency Response Alliance Dresden, Michael John, Head of Technical Services of the SKD, Chairman of the Emergency Response Alliance Dresden, Thomas Früh, Head of the Department and Head of the Art Section, Saxon Ministry for Science and the Arts



MUSEUM BUILDINGS

The year 2013 got off to a promising start. Two institutions were able to open their doors with great celebration in the first four months. In April 2013, the Mathematisch-Physikalischer Salon was reopened following six years of construction (see pages 7–9), while in the Residenzschloss (Royal Palace), the Riesensaal had been drawing enormous numbers of visitors since February 2013 (see pages 10–11). Here, too, years of construction had preceded this moment and it was not quite clear how a further extension of the Residenzschloss would be secured beyond this milestone. Then, however, the federal government's Commissioner for Culture and Media, Minister of State Bernd Neumann, MP, brought good news from Berlin to share at the formal opening of the impressive hall: he announced that five million euros in federal funds would be made available for the next construction phase in the Dresden palace. Yet it would only be several months later that the Minister of Education and the Arts, Bernd Neumann, and the Minister of Finance, Georg Ulndand, would sign the financing agreement in September 2013.

On red alert again

Only eleven years after the flood of the century in August 2002, which had done great damage in Dresden and beyond and also affected the museums of the Staatliche Kunstsammlungen Dresden (SKD), Dresden was once again

on red alert in June 2013. With a water level of 8.76 metres, the Elbe nearly reached its highest mark of 2002.

This time, however, the city centre was spared and the Zwinger, which had been flooded in 2002, remained dry as a bone. Except for the Kunstgewerbemuseum in Pillnitz, all SKD museums remained open throughout. This success story did not come as a complete surprise, since the Free State of Saxony and the City of Dresden had implemented numerous preventative measures to protect against flooding and had secured first-response flood management after the catastrophic flooding of 2002. These include flood-resistant workshops and storage space in the Albertinum along with detailed emergency plans and the creation of the Notfallverbund Dresden (Emergency Response Alliance), comprising eleven cultural and science institutions. The measures for flood protection, which were taken early, worked as planned in 2013, and only one day after the highest water level was recorded, the cultural institutions that are part of the alliance were able to give the all-clear. In 2013, the SKD's Head of Technical Services Michael John was confirmed in his office of Chairman of the Notfallverbund Dresden.

The Kunstgewerbemuseum was the only one of the SKD's 14 museums that had to be closed. It remained closed for ten days, but neither the artworks nor any of the museum halls suffered damage, as the water did not enter any exhibition spaces. However, office and storage spaces used by building services and the restoration department, all located on the side of the Wasserpalais facing the River

Partial renovation of the
Semperbau at the Zwinger, 2013

Skylight situation
in the Semperbau



Prof. Dr. Bernhard Maaz,
Director of the SKD's
Gemäldegalerie Alte
Meister and Kupferstich-
Kabinett

Elbe, were affected by the flood. The furnishings of these rooms had to be moved temporarily to the west wing of the Wasserpalais, which then had to be closed to the public until the flooded rooms were cleaned and dried.

Go-ahead for renovation work on the Gemäldegalerie Alte Meister

The flood did not affect the Semperbau (Semper Building), but other damage made it necessary to close the Gemäldegalerie Alte Meister for several weeks early in the year. It could not be opened to visitors before March 2013 and even then only with a reduced exhibition area. The building had been renovated between 1988 and 1992 but millions of visitors had had an impact and the technological standards did not reflect those of today. Some defects in the windows and the glazing of skylights were now all too obvious and the wear on the floor and wall-coverings could not be overlooked.

Aspects of fire safety also made it necessary to renovate the Semperbau once more. One difficult question kept those responsible busy before the renovations: How or where could the gallery's masterpieces be displayed during

construction, seeing that the museum, with its more than 500,000 visitors annually, is one of the most famous in the world? After considering all options and weighing various arguments, the specialists decided in favour of renovating in two phases. First, the entire east side was to be renovated, then the west side. This would allow the museum to show its permanent exhibition in the part that is not under construction and the gallery of paintings could stay open in its usual, tried and tested location, if only with a limited exhibition area.

Dividing renovation into two phases brought with it some technical challenges for the planners, as construction creates a potential risk to both artworks and visitors. To have all aspects covered, a far-reaching and complex safety plan was developed jointly with Dekra – Construction Support Services and Staatsbetrieb Sächsisches Immobilien- und Baumanagement, the state-owned property and construction management company that is responsible for the construction. The safety plan addresses sources of danger such as fire, water, destabilisation, dust and noise. Following the removal of paintings from the east side of the Semperbau, building inspections

View of the restored Schlosskapelle with its extraordinary stellar vault with curvilinear ribs



Ludwig Coulin (right), Dresden Branch Manager of the state-owned property and construction firm Staatsbetrieb Sächsisches Immobilien- und Baumanagement



From right: Jochen Bohl, Regional Bishop of the Evangelisch-Lutherische Landeskirche Sachsen, Prof. Dr. Dirk Syndram, Director of the SKD's Rüstammer and Grünes Gewölbe, with H. L. Dr. Heiner Koch, Bishop of the Dresden-Meißen Diocese



were carried out in the exhibition halls starting in April 2013. In the basement, storage and changing rooms for attendants had to be moved, as did service rooms. In October 2013, all levels on the east wing were handed over to construction operations.

In the summer of 2013, a construction schedule prepared by Sunder-Plassmann Architekten and the engineering firm Innius-GTD, as well as other specialist planners, put the costs at around 47 million euros; this was approved by the Saxon State Ministry of Finance with only few cuts. Fortunately, a stairwell for the east side, corresponding to that on the west side, was approved, as was a connection between the east hall and the foyers, along with a goods lift to move paintings safely. The fire safety of the building will likewise be improved significantly. One particular goal of the renovation is to optimise the daylight in the main exhibition halls on the first floor. Also, the air conditioning and electric systems will be set up with sustainability and energy efficiency in mind.

To compare notes, the planning team has been in contact with several major international museums where renovations have recently been completed or are currently underway. Back in 2011, a cooperative venture was started with the Getty Conservation Institute in Los Angeles, the National Gallery in Stockholm and the National Gallery of Ireland in Dublin as part of the project "The ideal museum". Experience and insights into different approaches were exchanged at workshops. Discussions among conservation and construction professionals, involving the Kunsthis-

torisches Museum Wien, the Rijksmuseum Amsterdam and the Städel Museum Frankfurt complemented the discourse through the different perspectives that were brought to the table.

The first construction phase is projected to run until autumn 2015 and the second phase from 2016 to 2017/18 – a long period for one of the most prominent collections of paintings to be viewed only partially. The team at the Gemäldegalerie Alte Meister turned the situation around and, headed by their director Prof. Dr. Bernhard Maaz, used these constraints to create a spectacular new presentation, which has kept the number of visitors high (see pages 50–51).

Schlosskapelle opened

While construction had only just begun on the Semperbau, another highlight in the history of the reconstruction of the Residenzschloss was celebrated apart from the renovation of the Riesensaal: In September 2013 the Schlosskapelle (Palace Chapel) was officially opened. The most impressive part of the chapel is the stellar vault with curvilinear ribs, which was installed with late Gothic vaulting techniques. Until then, no one had succeeded in building a mediaeval vault from scratch using the traditional technique and working with bricks and double-curved sandstone ribs. Dresden architects, researchers and builders have now, for the first time, succeeded in reviving the mediaeval technique of the stellar vault with curvilinear ribs.

With the Schlosskapelle reopened, music will return to



the palace. The chapel was the spiritual and musical centre of the electoral seat. Distinguished musicians such as Johann Walter and Heinrich Schütz founded the Chursächsische Hofkapelle, thus laying the foundations for the world-renowned Sächsische Staatskapelle. The Protestant palace chapel was the source from which this musical tradition emanated.

Augustus the Strong converted to Catholicism to gain access to the Polish crown. When the royal Catholic church was built, the Protestant chapel lost significance and was converted to living quarters. As with the Riesensaal, it was the destruction during the Second World War that paradoxically opened the way for the idea of reconstructing the rooms in their original dimensions of several centuries ago.

Access to the Schlosskapelle is via the Großer Schlosshof (Large Palace Courtyard) and through the Schönes Tor (Beautiful Gate). A great number of visitors took this route in November and December 2013 during several special opening days. Due to this popular demand, the opening times had to be extended. The Schlosskapelle was handed

over in January 2014 to the SKD, which will use this wonderful space for high-profile events.

Federal government gives five million euros for the Residenzschloss

Renovations of further spaces in the palace will not be slowing down. This was guaranteed by the Commissioner for Culture and Media, Minister of State Bernd Neumann (for the federal government) and by the Saxon Minister of Finance, Prof. Dr. Georg Unland (for the State of Saxony), when they signed their financial agreement in September 2013. In this agreement, the federal government and the Free State of Saxony stipulate how the expansion and renovation of museum spaces on the first and second floors of the Georgenbau will be financed. In the coming three years, each party will make five million euros available.

The spaces on the first floor are planned to house parts of the Rüstkammer and the Kunstgewerbemuseum, brought together under the heading “Knowledge and world view in around 1600” and including mostly late

The musical programme for the opening of the Schlosskapelle included a performance by Cappella Sagittariana Dresden, under the artistic direction of Norbert Schuster

Bernd Neumann (left), Commissioner for Culture and Media, Minister of State, with Minister of Finance Prof. Dr. Georg Unland (right) signing the financing agreement for the Residenzschloss, in the Georgenbau, September 2013



Renaissance objects from the Kunstkammer. Visitors will be guided through themed rooms. Artfully decorated metal and woodworking tools from the time of the electors, as well as gardening tools, surgeons' instruments, measuring and drawing instruments, card tables, cabinets and treasury art will illustrate a varied sample from this art chamber, which was established in the first half of the 16th century.

The second floor will house the silver room of the Rüst-kammer, and the Münzkabinett will have a new permanent numismatic exhibition, presenting more than 3000 objects on close to 400 square metres. The exhibition at the Münzkabinett is organised by subject area and will serve to illustrate the universal character of this collection, which ranks among the three largest collections of this kind in Germany, all the while underlining the regional history. Visitors will be able to experience the history of monetary systems from antiquity to the present, in Saxony, Germany and around the world. They will also learn about the development of the art of medal-making in Europe from the Renaissance to the modern day, as well as about a number of different topics related to money, all showcased in their individual ways. A further room will be dedicated to temporary exhibitions.

The halls in the Georgenbau are scheduled to open in 2015. The planned total investment in the Georgenbau is 13.5 million euros. By the end of 2012, 280.7 million euros had been spent on the restoration of Dresden Palace.



to be shown temporarily in a new, unusual arrangement



THE FIRST STEPS IN A NEW DIRECTION: CONSTRUCTION LEADS TO A NEW CONCEPT FOR THE ALTE MEISTER

An extraordinary achievement was called for when, at the beginning of 2013, the Gemäldegalerie Alte Meister was closed in preparation for its step-by-step overhaul. It was to be opened again on reduced floor space and with a smaller selection of works after little more than two months, so that at least the central works could be shown again soon after. Around 300 works had to be safely moved out of the building in wintery conditions, while 400 paintings had to be moved inside the building to be hung following a new arrangement. The planning for this was done in a year-long planning initiative, which prepared both the future presentation and the sequence of the moves. The following keywords serve to illustrate the complexity of the task, which was nothing short of a museum re-conceptualisation: scheduling, route signage, image captions, emptying storage space, frames, hanging schemes, lifting tools, air conditioning control gate, logistics concept, decorating work, packing lists, personnel planning and coordination, public relations, room labelling, risk assessment, mobile scaffolding, ropes, local database, team planning, bans on taking leave, insurable value, security. Because the time when the gallery would be closed and income would be lost was to be kept to a minimum, all matters relating to a museum opening that

would usually take up to one year, for example when a new building is erected, now only took a few weeks. The fact that all this happened smoothly and without any incidents should not be taken for granted. We have the circumspection of all staff and firms involved to thank, above all the logistical experience and professional qualification of the gallery personnel, who were not numerous but highly motivated.

The rehanging of a gallery's paintings must be seen not only as a great challenge but also as an opportunity. It is an opportunity because the handed-down order of the artworks can be questioned and worked on. The Dresden gallery leapt at the chance: the traditional separation of Italian from Flemish and Dutch painting was dropped; the conventional restriction of German painting to separate rooms and the so-called Deutscher Pavillon, the grouping of Spanish masters in one area: all this was abandoned in favour of a presentation that describes the history of painting as a pan-European phenomenon. Now visitors can explore 23 rooms – four halls and various exhibition chambers – and will be acquainted with four centuries of painting history, showing the contemporaneous developments which took place throughout Europe by period and different themes.

Visitors are greeted by a hall that brings together the large winged altars and altar paintings of the pre-Reformation decades of around 1500. Raphael's "Sistine Madonna" stands next to Albrecht Dürer's "Dresden Altar" and Lucas Cranach's "St. Catherine Altar"; the German centres of art – Nuremberg, Wittenberg and Augsburg –

The smaller exhibition area now brings together a selection of works that reflect the new concept



Prof. Dr. Bernhard Maaz, Director of the SKD's Gemäldegalerie Alte Meister and the Kupferstich-Kabinett, gives a tour of the gallery in the Semperbau



shine alongside paintings from Cordoba, Ferrara, Florence, Rome, Venice, as well as art from the Netherlands and Spain. In this way, a chapter in the history of painting has been written that communicates religious history at the same time. With a similarly strong focus, Europe is reflected in two halls dedicated to Renaissance portraiture: they feature artists ranging from Pinturicchio to Holbein to Dürer and also include art from the Netherlands, as well as a French portrait that has been newly restored for this presentation.

The large altars from the time after 1500, created by such artists as Cano and Correggio, Murillo, Tintoretto and Zurbaran, are gathered in this hall that was previously home to the "Sistine Madonna". The Caravaggists are in a different hall and, though the seven paintings formerly ascribed to Caravaggio are no longer connected to him personally, they show the powerful influence of his painting. The room before last, featuring the European masters of pastel painting, is followed by the last exhibition chamber of the circuit, showing 18th-century art: in this last room, too, visitors find all of Europe gathered in one place. There is the Swiss artist Angelika Kauffmann, who worked in Rome for the European nobility, the Swiss artist Johann Heinrich Füssli, who went to live in bourgeois London, Anton Graff, who was called to Dresden from Winterthur and worked for courts and burghers all over Germany, and Jakob Philipp Hackert, who emigrated from Prussia to Naples. All of these personalities gave shape to a Europe in the time before the French Revolution, a Europe of reason. The persuasive power of our understanding of

a pan-European history of painting is bolstered by a new acquisition which we were able to secure in 2013 thanks to the support of MUSEIS SAXONICIS USUI, the Friends of the Staatliche Kunstsammlungen Dresden: Richard Wilson's "The White Monk", completing this synoptic presentation.

The press responded positively to the rehangings. Andreas Kilb stated in the Frankfurter Allgemeine Zeitung of 28 March 2013 that the gallery had dared to break with the classical arrangement of the museum: "This reveals affinities and inner kinships of which customary museum didactics has no inkling". The result, he went on to say, is "a model one would like to recommend strongly to other museums." A discussion at the German Council of Science and Humanities came to a similar conclusion. In its issue of 2 April 2013, the Süddeutsche Zeitung newspaper described the new arrangement as a happy circumstance. "In a word: even half of the Gemäldegalerie", writes Gottfried Knapp, "offers the entire history of painting." And something else became apparent this year: operating only half of the gallery, we were not always able to admit the rush of visitors without a waiting time – a good reason to expand further and truly build into the future so as to meet the demand of visitors adequately; after all, their numbers have been steadily increasing for a long time.

A heartfelt goodbye from his colleagues

Director of the Galerie Neue Meister, Prof. Dr. Ulrich Bischoff (right), with Dr. Hartwig Fischer, Director-General of the SKD (left)



Prof. Dr. Ulrich Bischoff



A FAREWELL TO PROF. DR. ULRICH BISCHOFF

In 2013, after 19 years as the head of the Galerie Neue Meister, Ulrich Bischoff bade farewell to the exhibition “Die Erschütterung der Sinne” (A Shock to the Senses), which elaborated his vision of the ideal museum, one that illuminates contemporary art by tracing its connections to art from around 1800.

After studying in Tübingen and Berlin, Ulrich Bischoff first worked in Kiel and then at the Bayerische Staatsgemäldesammlungen München before coming to Dresden. He began his term as a director with the exhibition series “4 x 1 im Albertinum” and premiered the work of 16 present-day artists in Dresden. Works by artists who are highly respected today, such as Luc Tuymans, Maria Lassnig, Leon Golub and Dan Graham, thus entered the gallery’s permanent exhibition, most of them on loan from the Gesellschaft für Moderne Kunst, founded in 1994. The Bremen native’s perspective on the Saxon art landscape found expression in acquisitions of works by, for example, Wilhelm Müller from the estate of Curt Querner, or by Hubertus Giebe. He was responsible for significant acquisitions above all in the area of recent Saxon art, represented by such artists as Eberhard Havekost, Thoralf Knobloch and Frank Nitsche.

Ulrich Bischoff’s concept for the gallery was to have contemporary art communicated via artists who explore works from the museum’s collection of 19th- and 20th-century art, and this became very clear in the exhibition series “Zu Gast in der Galerie”. Among the invited artists were Armando and Per Kirkeby, who each showed one or more

works from the collection contextualised by their own works. Sean Scully, for instance, made reference to ideas he had gained from the blocks of colour in the work of Karl Schmidt-Rottluff, while Raimund Girke pointed to the influence of a winter landscape by Caspar David Friedrich. In this series, too, Bischoff pursued his objective of making decisions for acquisitions primarily in connection with exhibitions and studio visits. One example of this is his 2004 exhibition, which he entitled “Fehlfarben. Neue Malerei aus München, Dresden, Leipzig, Berlin.” Bischoff succeeded in documenting the most recent developments in German painting when he acquired works by eleven participating artists, including Johannes Kahrs, Rosa Loy, Sophia Schama, Florian Thomas and Cornelia Schleime. His acquisitions record is considerable: 414 works were purchased in 19 years, covering all of the gallery’s areas of specialisation from the 19th to the 21st centuries. Between 1994 and 2013, the gallery hosted 110 exhibitions curated by Ulrich Bischoff or developed by conservators at the Gemäldegalerie. Showings of contemporary painting and video art often attracted art students, while exhibitions of internationally known art from 19th-century Dresden or works of contemporary Classicism appealed to a broad audience. Highlights included exhibitions of the oeuvre of Ludwig Richter, the artist group Brücke and private collections from Dresden, as well as shows with works by such artists as Gerhard Richter, Georg Baselitz and Ernst Wilhelm Nay. The aim now must be to carry on work at the Albertinum with the same intensity and diversity as has been present since 2010, when Ulrich Bischoff redeveloped it as a home for modern art. We gratefully acknowledge his achievements.

Prof. Dr. Dr. Sabine von Schorlemer, Saxon State Minister for Science and the Arts, with Dr. Claus Deimel, Director of the Staatliche Ethnographische Sammlungen Sachsen, here in the Völkerkundemuseum in Herrnhut

Dr. Claus Deimel at the opening event for "Potlatch – The Power of Giving", 2011



Signing of the cooperation agreement with representatives of the Ainu Foundation, Sapporo



A FAREWELL TO DR. CLAUD DEIMEL

On 1 January 2001, when Dr. Claus Deimel took office in Leipzig as the director of the Museum für Völkerkunde, the ethnologist with a specialisation in America and specifically in the Mexican Tarahumara people was able to look back on no less than 20 years of experience as a research associate and museum curator at comparable museums in Germany. Yet the challenge he faced in Leipzig was considerable: the museum was headed toward an extensive reconstruction and a complete vacation of all occupied spaces was necessary.

Working with all the staff as a team, it was possible to accomplish this feat in about a year. From then on, the museum was spread out over six different locations in Leipzig. With its permanent exhibition and 14 temporary exhibitions occupying an area of 200 square metres, it remained open to visitors in its prominent location until 2005.

On 1 January 2004, Saxony's three ethnological museums, located in Leipzig, Dresden and Herrnhut, were merged to become the Staatliche Ethnographische Sammlungen Sachsen (SES), to be directed by Claus Deimel. In his new function, he was responsible for the organisation of the SES and its international network. The goal was to take up the regional identities of the three museums and develop them further within the SES. In Leipzig, this meant moving the collections back into the GRASSI Museum and developing a permanent exhibition. 2009 saw the completion of the exhibition "Rundgänge in einer Welt" (Trips around One World), presented on an area of around 4250 square metres. In Dresden, the structural situation at the Japanisches Palais (Japanese Palais) had to be improved considerably and a

permanent exhibition tackled. In Herrnhut, new buildings to serve as storage and exhibition spaces became necessary along with providing barrier-free access. All of these construction measures could only be completed thanks to the funds invested by the State of Saxony in concert with the state-owned property and construction firm Staatsbetrieb Sächsisches Immobilien- und Baumanagement.

With the integration of the SES into the association of the Staatliche Kunstsammlungen Dresden (SKD) on 1 January 2010, Claus Deimel's tasks multiplied again. As Deputy Director-General and a member of the executive board, he was involved in the planning and decision-making at the SKD and participated in all advisory committees with decision-making power. The integration of the structures of the SES into those of the SKD proved to be a challenge in terms of both subject matter and organisation, and Claus Deimel worked on this with great diligence. From the early days of the amalgamation, he also addressed central questions relating to the future of the SKD, such as taking a holistic view of the art and ethnographic collections united under the roof of the SKD, realising joint research projects or planning and carrying out integrated exhibitions.

At the time of the first major special exhibition at the reopened GRASSI Museum für Völkerkunde in Leipzig, entitled "Äthiopien und Deutschland – Sehnsucht nach der Ferne" (Ethiopia and Germany – Yearning for Far-Away Places), the SES and the SKD were still distinct entities engaged in temporary cooperation. The 2011 exhibition "Die Macht des Schenkens" (The Power of Giving) – on display in Alert Bay, Canada, and at the Kunsthalle im Lipsiusbau, Dresden – was, by contrast, a major project developed under one roof, one that would hardly have been possible without Claus Deimel.

A row of golden statues of men, likely from an ancient civilization, displayed in a museum. The statues are shown in profile, facing right. Each man has a bird perched on his head. The man in the foreground has a large, intricately braided or feathered collar around his neck. The background is dark, and other similar statues are visible but out of focus.

Temporary exhibitions

King Frederick Augustus III of Saxony in front of the Jägerhof, 6 September 1913



“Wish you were here”, Mary Sibande, 2010, in the exhibition “My Joburg”



FROM THE JÄGERHOF TO JOHANNESBURG

The Staatliche Kunstsammlungen Dresden (SKD) museums are characterised by a fascinating variety and richness, which is not only manifested in permanent exhibitions. Each year the breadth of topics and subject matter is also shown in all kinds of temporary exhibitions. Nine selected projects are described in some depth in the chapter “in Focus” (pages 7–21), while the much-noted rehanging at the Gemäldegalerie Alte Meister is discussed in the chapter “The changing face of an institution” (pages 50–51).

The following list serves to show the whole spectrum of temporary exhibitions. To start, let us highlight several examples from the list. On 5 September 2013, an apple tree was planted in front of the Jägerhof. This vivid symbol of growth, confidence and joie de vivre was a gift of the Landesverein Sächsischer Heimatschutz e.V. and marked the 100-year anniversary of the Museum für Sächsische Volkskunst (Museum of Saxon Folk Art). The tree planting was also the opening event for a weekend of festivities including a crafts fair: both historically interested and modern craftspeople showed off their techniques, filling the museum grounds with life. There was a series of talks, and a temporary exhibition opened entitled “100 Jahre Volkskunst im Jägerhof”, with stories told of how the museum was founded by Oskar Seyffert. At the same time,

a presentation was given on the development of folk art in the past 100 years.

Never before has crossing the River Elbe meant spanning such a distance. On the other shore, at the Lipsiusbau, the exhibition “My Joburg” was on show at almost the same time: what a leap from the Jägerhof to Johannesburg, from Saxon folk art to the lively art scene of a tension-filled city (see page 20). But the journey did not end there. The exhibitions of the Staatliche Ethnographische Sammlungen Sachsen led visitors around the globe on a journey of several legs. Exhibitions at the Kupferstich-Kabinett and the Rüstkammer looked back on past centuries, while the exhibitions at the Galerie Neue Meister and the Kunstfonds (Art Fund) brought visitors back to the heartbeat of the present. From different perspectives, the exhibitions of the SKD reveal all sorts of glimpses of a world of many faces.

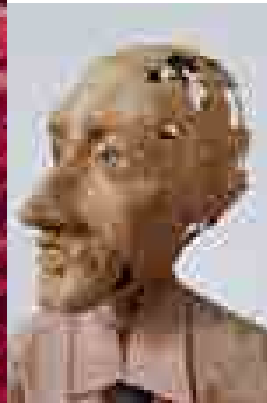
View of the exhibition
"Churfürstliche Guardie" in Torgau



"The Death of Dresden",
Wilhelm Lachnit, 1945



"Head of the Cadre", rod
puppet, Christian Werdin,
1980



"Portrait of Will Grohmann",
Edmund Kesting, 1947



TEMPORARY EXHIBITIONS IN DRESDEN AND SAXONY

- '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

2011 was the 50th anniversary of the erection of the Berlin Wall, a symbol of the separation of the two German states that existed at the time. In the wake of this anniversary, the Galerie Neue Meister presented for the first time an expansive exhibition of art from East and West Germany, ranging from the post-war era to the present. As a way of remembering the devastating destruction of the historic centre of Dresden in February 1945, the circuit started with paintings depicting the situation after the "Death of Dresden" (Der Tod von Dresden, Wilhelm Lachnit) and the new beginnings. While in the West, abstraction became the main pictorial language along with realist tendencies, realist representation dominated in the East. Around and after 1989, the traditions that had developed in the formerly separate states began to overlap. Principally through their direct contact with international artistic currents, they began to lose their special status.

- Churfürstliche Guardie – Die sächsischen Kurfürsten und ihre Leibgarden im Zeitalter der Reformation (The Electoral Guard – The Saxon Electors and their Bodyguards in the Age of the Reformation)

Presented by the Rüstkammer in cooperation with Landkreis Nordsachsen and Große Kreisstadt Torgau
16 May 2012 to 31 October 2013, Torgau,
Schloss Hartenfels

Before the introduction of standing armies and with the exception of fortress garrisons, the bodyguards of electoral princes were the only unit that was always armed. In the Electorate of Saxony, bodyguards on foot and on horseback had been employed since the 16th century. While guards on foot were charged with the personal protection of the ruler and guarded the residence, guards on horseback accompanied the ruler on trips to meetings of the Imperial Diet, to electoral gatherings and on the hunt. The bodyguards in the Electorate of Saxony had their heyday at the time of Prince Elector Christian I, who not only increased the number of guards on foot and reorganised the squad of guards on horseback to secure his confessional politics, but also equipped his guards with magnificent new weapons.

The Rüstkammer, participating in the Luther Decade celebrations, presented its collection of helmets, polearms, cold weapons and firearms used by the electoral Saxon bodyguards in the second half of

the 16th and early 17th centuries. This collection is unique in its quality and diversity.

- Fantasie macht Theater (Fantasy Makes Theatre)

Presented by the Puppentheatersammlung

16th June 2012 to 3 March 2013, Jägerhof
In the last forty years, theatres working with puppets and figures have been emboldened to make a new start. The box-sized stage of the puppet theatre became too cramped for the puppets; stages became bigger. The figures and actors entered a closer relationship, and puppet design too set out on a new path. Puppet makers such as Christian Werdin or Barbara and Günter Weinhold sparked a Renaissance of wood in puppetry. But synthetic materials also helped expand possibilities. With marionettes, rod puppets and glove puppets as starting points, puppeteering techniques developed rapidly. This "different kind of theatre" was being rediscovered, not only by children. A fantastical world was coming alive on the stage for young and old – at times comical, poetic or even scary, but always well worth seeing.

- 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)



"Hand on Hand, after Cahun", Max Uhlig



"Flowers for Olympia", Constanze Deutsch, 2010

Philips Galle, after Maarten van Heemskerck, Kupferstich-Kabinett, SKD



Presented by the Staatliche Kunstsammlungen Dresden

27 September 2012 to 6 January 2013, Kunsthalle im Lipsiusbau

Anyone with an interest in modern art will have come across him: Will Grohmann was one of the most influential German art critics of the 20th century. To mark the 125th anniversary of his birth, a major temporary exhibition was mounted in his hometown. First based in Dresden and then, from 1948 on, in Berlin, he established an international network which he used to promote numerous artists. Famous museum collections and private collections around the world were shaped by Grohmann's advice and work as an intermediary. Apart from anything else, his own collection reflects the canon of modernism on which he left his mark. The exhibition undertook to bring a selection of works together in Dresden that are otherwise spread out over Europe and North and South America. Along with works from the Staatliche Kunstsammlungen Dresden, the Kunsthalle presented national and international loans, which meant that central works which used to be part of the Dresden collections could be viewed here for the first time since they had been lost to the Nazi campaign against "degenerate art". Modern electronic media helped bring to life Grohmann's network and the exciting stories behind the artworks.

- **Max Uhlig. Druck (Max Uhlig. Print)**

Presented by the Kupferstich-Kabinett 12 October 2012 to 7 January 2013, Residenzschloss (Royal Palace)

The Dresden painter, graphic artist and printer Max Uhlig created a large oeuvre of prints, on show in this very rich exhibition with its wide range of motifs and techniques. The focus was on landscapes and portraits, accompanied by several themes reminiscent of still lifes and several sheets linked to sculptures. In his body of prints, Uhlig seeks a direct encounter with the subject. The way he explores shape, narrowing in on the subject with circular lines, is an expression of his working process: we sense both the master printer and the focused draughtsman. On the occasion of Uhlig's 75th birthday, the Kupferstich-Kabinett honoured the artist's virtuoso and independent position in the graphic art of the 20th and 21st centuries, exhibiting works from the museum's collection, including a recent donation.

- **Neuzugänge zeitgenössischer Kunst im Kunstfonds 2012 (New Acquisitions of Contemporary Art by the Kunstfonds, 2012)**

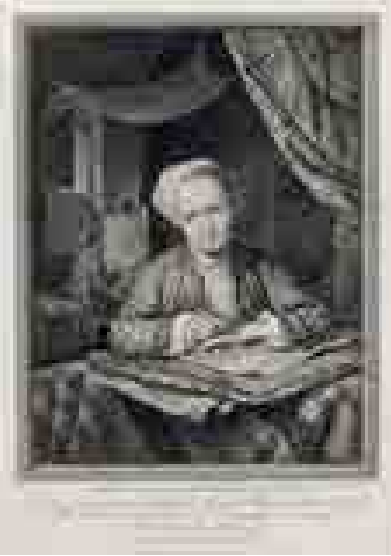
Purchases of the Cultural Foundation of the Free State of Saxony Presented by the Kunstfonds in cooperation with the Representation of the Free State of Saxony to the Federation 17 October 2012 to 13 January 2013, Berlin, V Representation of the Free State of Saxony to the Federation, Brüderstr. 11/12

The collections of the Kunstfonds grew once again in 2012, thanks to funded purchases of contemporary art. As part of the artist support programme, the Cultural Foundation of the Free State of Saxony invested roughly 150,000 euros in the acquisition of a total of 33 works by 26 artists for the Kunstfonds. Among the purchased works, most of which were created between 2010 and 2012, are a large number of paintings and works on paper. Following the exhibition's premiere in 2011, the Kunstfonds again presented a selection of the new acquisitions at the Representation of the Free State of Saxony in Berlin.

- **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, Residenzschloss, Neues Grünes Gewölbe This exhibition presented the most important work by the Netherlandish artist Maarten van Heemskerck, who was celebrated by generations after him as 'le Raphael de la Hollande'. His images, transferred to copper engravings by Philips Galle, shaped early modern ideas about the ancient wonders of the world. The Kupferstich-Kabinett holds a particularly high-quality impression of this rare series. When one considers other important series by artists such as Marten de Vos and Antonio Tempesta, the significance of the subject matter for the Renaissance

"Jacob Matthias Schmunzer (engraver)",
Christian Wilhelm Ernst Dietrich
(after a self-portrait), 1765



Silver treasure of the Moscow Kremlin at the temporary exhibition "Zwischen Orient und Okzident" (Between Orient and Occident)



becomes clear. Further, there are books, coins and medals that bear witness to the establishment of this pictorial canon in art and culture. The Sponel-Raum at the Grünes Gewölbe was the ideal space for this exhibition: Heemskerck's presentations of the wonders of the world were not sober representations of ancient structures, but were modelled on miniature architectural works of the kind that were made in gold and silver, as treasury art, and were collected in European chambers of art and curiosities such as the Grünes Gewölbe.

- **Mehr als ein "Raphael in Landschaften" (More than a "Raphael of Landscapes")**
Celebrating 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 best-known German artists of the 18th century. His paintings fetched top prices throughout Europe. One of the central parts of his oeuvre, which comprises biblical history, portraits and genre works, is landscapes; Johann Joachim Winckelmann went so far as to call Dietrich the "Raphael of landscapes in our and all times."
In the year of his death, the estate of graphic works by the Dresden court painter, director of the drawing school in

Meissen and professor for landscape painting at the Dresden art academy, was acquired by the Kupferstich-Kabinett. The exhibition commemorating the 300th anniversary of C. W. E. Dietrich's birth was the first to show his collected drawings.

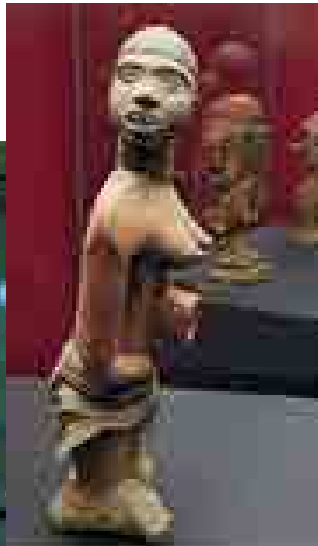
- **Wir selbst sind der Ort unserer Bilder (We Are the Place of Our Images)**
16 November 2012 to 31 January 2013,
Residenzschloss (Royal Palace),
Kunstbibliothek
In cooperation with the Kunstbibliothek (Art Library), the research studies programme in art therapy at the Hochschule für Bildende Künste (Academy of Fine Arts) in Dresden exhibited 20 posters created by graduates.
Taking their orientation from different artistic techniques, ranging from painting, graphic art and sculpture to stage design, the posters addressed the ways in which art therapy understands itself. The students' theses provided the theoretical background to their works. What was communicated in the posters and theses was a shift in perspective regarding points of contact, overlaps and differences between art and therapy, as well as regarding the connection of word and image. The contributions offered a glimpse into a profession that is shaped by art and the human sciences and is still little known by the general public.

- **Zwischen Orient und Okzident. Schätze des Kreml von Iwan dem Schrecklichen bis Peter dem Großen (Between Orient and Occident. Treasures of the Kremlin from Ivan the Terrible to Peter the Great)**
Presented by the Staatliche Kunstsammlungen Dresden, in cooperation with the "Moscow Kremlin" State Historical and Cultural Museum.
1 December 2012 to 4 March 2013,
Residenzschloss
Around 140 exquisite masterworks from the museums of the Moscow Kremlin gave a powerful illustration of the court of the Tsar as a crossroads of different cultures, which it was as early as during the reign of Ivan the Terrible. The exhibition presented acquisitions and gifts given to the Tsar by the East and the West, including oriental treasures which became highly popular as luxury items. The unique aspect of the exhibition was that many of the valuable textiles, parade weaponry, armours and precious objects were being shown in Europe for the first time. Fine articles of worked gold from western Europe, presented by ambassadors and today representing the most significant collection of such works in the world, met with the Tsars' taste. These treasures not only served courtly representation but also inspired the masters of the Kremlin workshops, who went on to combine these influences with old Russian traditions.

"Stoffmännel", nativity scene,
Fredo Kunze



View of the exhibition "Minkisi. Sculptures from the Lower Congo"



The volcano Popocatepetl, foreground: the pyramid of Cholula, on which stands the church Nuestra Señora de los Remedios, photo from the exhibition "Small and Large".



For centuries, this mingling of different cultures had a formative influence on the Tsar's court. The treasures that emerged from it signalled the power and wealth of the cosmopolitan empire, and their mystique is as fascinating today as it was then.

- **Weihnachten im Jägerhof: Unser Weihnachtsbaum (Christmas at the Jägerhof: Our Christmas Tree)**

Presented by the Museum für Sächsische Volkskunst

1 December 2012 to 27 January 2013, Jägerhof
Having dozens of Christmas trees has long been part of "Christmas at the Jägerhof". Each year, the trees are decorated in various imaginative ways by friends of the Volkskundemuseum using handmade tree decorations. The Christmas tree has become a staple that is much taken for granted, to the point that we cannot really imagine Christmas without one. Yet it became widespread only 100 years ago. What was Christmas like before that? What has made the tree so important? And what does it tell us today? Clearly, the time had come to dedicate an exhibition to the Christmas tree.

- **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, Leipzig
An extensive collection of Minkisi sculptures – African figurative wood carving from the 19th century – was at the centre of a representative show about the Kingdom of Loango, a 16th to 19th-century kingdom on the north-western coast of Central Africa. Loango's coastal location and the participation of its inhabitants in transatlantic trade supported the kingdom's complex economic and cultural relations with Europeans for centuries, mainly with the Portuguese, Dutch, French and Germans. Minkisi sculptures were used in rituals across all social classes. As objects of art, but also seen in their original function as "power figures", they offer the viewer a host of impressions and information about the religious beliefs of the people in this kingdom. Two historical figures were introduced, accompanied by comments on the colonial history and insights from research about this region: Robert Visser, the most important collector of ethnographica from Loango in Leipzig, and Eduard Pechuel-Loesche, who wrote the definitive German-language work on the ethnology of Loango.

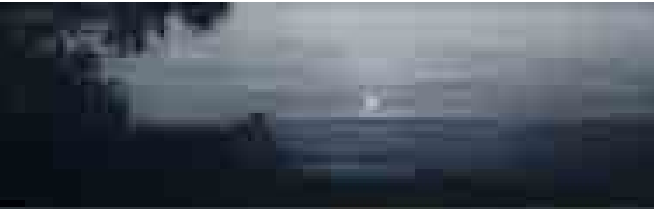
- **chiquititos y GRANDECITOS 'Kleines und Großes' in der Handwerkskunst Mexikos seit vorspanischer Zeit ('Small and Large' in Mexico's Craftsmanship since Pre-Hispanic Times)**

From the collection of Katrin Müller de Gámez and Prof. Dr. Ursula Thiemer-Sachse
9 December 2012 to 28 February 2013, Völkerkundemuseum Herrnhut

The world of Mexican crafts is intoxicating with its imagination, humour, colour and sound. The exhibition presented typical local miniatures from the collections of Katrin Müller de Gámez and Prof. Dr. Ursula Thiemer-Sachse.

Within the sheer unlimited diversity of Mexican objects of folk art, the miniatures occupy a prominent position. This is not only because there is hardly an object that has not been reproduced as a small or even diminutive version, but also because miniatures are found in almost every Mexican household. They are always in stock in many shops and at markets. In many families, miniatures are passed on as collection items from one generation to the next.

“grey sunset”,
Johannes Kahrs, 2003



“Peter at the Zoo”, Harald Hakenbeck,
1960



“Into the Void”, Jörg Scheibe,
2002



• **Johannes Kahrs**

An exhibition in the Schaukabinett at the Galerie Neue Meister

11 December 2012 to 3 March 2013, Albertinum

This exhibition was part of the Schaukabinett series and presented works by the Berlin artist Johannes Kahrs. Kahrs bases his paintings on images from daily newspapers, magazines, advertisements and film stills. They often depict either trivial or extreme displays of violence, brutality, excess, lust, injury and pain. While these mass media images illustrate particular events, referring to concrete social, political and cultural contexts, Kahrs removes their appearance and effect from the factual content of that which they depict. Subjects are clipped, the spatial arrangement disrupted, some details obliterated, others accentuated. Clear contours give way to the rhythmic nature of a painting, in which the visible and the invisible become condensed into psychologically and physically charged elements of tension. Kahrs transfers the ostensible clarity of our everyday imagery into suggestive, ambiguous scenes that are ruled by painting.

• **Schaufenster: Zwickau meets Dresden (Shop Window: Zwickau meets Dresden)**

A cooperative venture by the Kunstverein Freunde Aktueller Kunst in Zwickau and the Kunstfonds. A visiting exhibition to mark the 15th anniversary of the Verein Freunde Aktueller Kunst

5 February to 26 April 2013, Hölderlinstrasse 4, Zwickau

Since 1998, the Kunstverein Freunde Aktueller Kunst (Friends of Contemporary Art, FAK) has been working steadily to support contemporary art. Numerous projects and exhibitions have been organised in various locations. In 2007, FAK members were named Germany's "Trend scouts of the nation" by the magazine "art". Today the FAK is among the art societies in the eastern German states that can boast a very high membership. The successful support given to contemporary art is something the society shares with the Kunstfonds and has given rise to their cooperation on an exhibition. The FAK and the Kunstfonds presented works created since 1998 by 26 different artists. Today, all of the works are held by the Kunstfonds, whose collections include more than 800 contemporary works. On show were paintings, graphic art, photography, sculpture and films.

The exhibition was a regional initiative of the Staatliche Kunstsammlungen Dresden.

• **Opening of the new Riesensaal**

Presentation of tournament culture and ceremonial weapons from the Rüstammer collections

19 February 2013

>> see pages 10–11.

• **jetzt hier. Gegenwartskunst.**

Aus dem Kunstfonds (now here. contemporary art. from the Kunstfonds)

Presented by the Kunstfonds

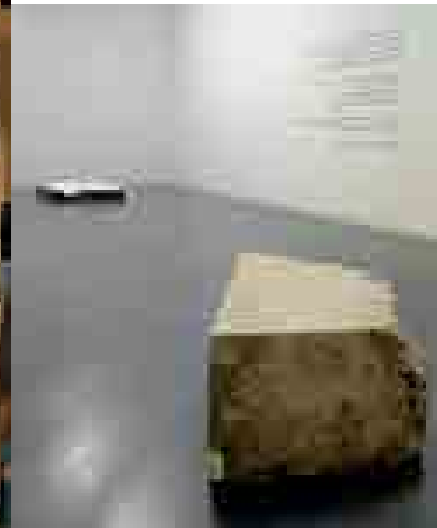
1 March to 30 June 2013, Kunsthalle im Lipsiusbau

The Kunstfonds holds a significant but generally little-known collection of contemporary art from Saxony, which, since 1992, has been developed continually through annual purchases by the Saxon State Ministry for Science and the Arts and by the Cultural Foundation of the Free State of Saxony. So far, more than 800 works have been amassed in this way; works by artists who were often still at the outset of their career, and including many early works by graduates of the art colleges of Dresden and Leipzig, some of whom have become known internationally. The "hidden" collection was presented to a broad audience for the first time in this show. It featured more than 100 artworks revealing the main developmental strains of recent art creation in Saxony

View of the exhibition “now here. contemporary art.”
from the Kunstfonds, Close Up Theo 1 + 2
Matthias Hamann, 2011



“In the Shade of Absence”,
Johannes Wald



from the mid-1990s to the present day. Included was new painting from Saxony, originating in the academies in Dresden and Leipzig, along with the revival of printing techniques and free-hand drawing that could be observed all across Germany, and works by the emerging school of photographers in Leipzig.

- **Hinter 13 Türen – Die verborgene Welt der Puppentheatersammlung (Behind 13 Doors – The Hidden World of the Puppet Theatre Collection)**
Presented by the Puppentheatersammlung 2 March 2013 to 9 February 2014, Museum für Sächsische Volkskunst, Jägerhof
This exhibition introduced visitors to the mysterious, wonderful and highly spirited world behind the 13 doors of the collection's storage spaces. Out came many things that are usually hidden away in boxes and cabinets: marionettes, rod and glove puppets, shadow play equipment and *theatrum mundi*. Some of the exhibits could be tried out and set in motion. There were also backdrops, props and costumes, attractions from past fairs and cartoon figures, as well as photographs, films, posters and playbills, letters and original scripts, objects from the estates of known puppeteers and much, much more... An exhibition of art great and small, for explorers big and little.

- **Johannes Wald: In the Shade of Absence**
Presented by the 10th winner of the Ernst-Rietschel-Kunstpreis für Bildhauerei 9 March to 20 May 2013, Albertinum
The Ernst-Rietschel Prize for Sculpture went to Johannes Wald this year. His conceptual works contemplate basic themes of sculpture. For instance, he presented sprues, which are waste products from the casting process of bronze sculptures. Visualising the invisible was particularly important here. At the same time as the prize-giving, an exhibition was opened for which Johannes Wald combined two of his works. “Pedestal for a Muse” addressed the myth of the muse as a source of inspiration for artists, creating a link to the ancient works of the Skulpturensammlung. But the muse herself was not present. All that she left behind was her empty resting-place, standing in for a sculpture that perhaps slumbered in the unhewn block of stone opposite it, yet could not be created without the presence of the muse. The hope for her speedy return was expressed in a lyrical text that one could understand as a homage to the caprice of the muse.

- **Constable, Delacroix, Friedrich, Goya.**
Die Erschütterung der Sinne (A Shock to the Senses)
Presented by the Galerie Neue Meister 16 March to 4 August 2013, Albertinum
>> see pages 12–13
- **Easter at the Jägerhof**
Ostereier und Osterschmuck/ Auf Tierfang in Afrika – Abenteuerliche Schnitzereien von Erhard Kunze (Easter Eggs and Easter Decoration / Trapping Animals in Africa – Adventurous Carvings by Erhard Kunze)
Museum für Sächsische Volkskunst 16 March to 7 April 2013, Jägerhof
The Jägerhof building was festooned with spring colours, with sprouting green and magnificent blossoms. The colourful show of traditional, modern or even curious designs showed that an egg is not always an egg. At the weekends, a potpourri of Easter programming awaited visitors, with concerts, readings and talks. A large line-up of artisans and folk artists demonstrated their old and new techniques to show how the eggs of chickens, geese and quail (and “laid” by the Easter bunny) can be transformed into creative artworks. Some of the Easter decorations were for sale. At the same time as the Easter exhibition, animal figures by the painter and porcelain decorator Erhard Kunze were on show. The surprise here was the medium:

Native American dancer at a Crow Fair pow-wow



"CyFlow-Cube6_002", State Award for Design, KGM



he did not paint the figures on canvas or porcelain, but carved them three-dimensionally, with a light touch and great virtuosity, in limewood, as if there were no such things as wood fibre, grain direction or structural concerns.

- **Crow Fair – Pow-wow bei den Crow-Indianern Montanas (Crow Fair – Pow-wow at Montana's Crow Nation)**
Photographs by Gunter Jentzsch
23 March to 9 June 2013, Völkerkundemuseum Herrnhut
Today, the Crow Nation (also called Absaroka) have their tribal homeland – the Crow Indian Reservation – in the US state of Montana. They were buffalo hunters in the 19th century and are considered Plains or Prairie Indians. Since 1904, they have regularly celebrated fairs known as Crow Fairs. These are among the most important pow-wows (collective celebrations with dancing and chanting) in North America. The exhibition gave insights into four pow-wows held between 1996 and 2009. Gunter Jentzsch's photographs show the blaze of colours of the dance and festive clothing, the pride and beauty of the dancers, parades with elaborately dressed horses and camp scenes from the "tepee capital of the world".

- **Opening of the Gemäldegalerie Alte Meister**
27 March 2013, Semperbau
>> see pages 50–51
- **Opening of the Mathematisch-Physikalischer Salon**
14 April 2013, Zwinger
>> see pages 7–9
- **Contemporary Art Depot – CAD 2013**
Presented by the Skulpturensammlung
19 April to 26 May 2013, Albertinum
"Contemporary Art Depot – CAD 2013" was an exhibition format created by the Skulpturensammlung to draw attention to Dresden's young artists. Graduates and master students of Dresden's Academy of Fine Arts exhibited in the Schaudepot "Antike bis Barock", a viewable storage area covering ancient to Baroque art. Their works entered into a lively dialogue with small and medium-sized sculptures from ancient Egypt, Greek and Roman antiquity as well as with Baroque works. The exhibition series was established in 2012 in a cooperative venture with Prof. Eberhard Bosslet. It included five shows and was continued in 2013 with three more exhibitions in all. The participating artists were chosen by a team of curators from the Skulpturensammlung.

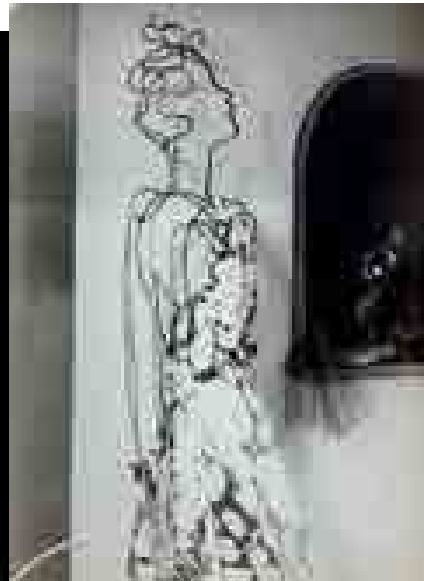
- **Die königliche Jagdresidenz Hubertusburg und der Frieden von 1763 (The Royal Hunting Palace at Hubertusburg and the Peace Treaty of 1763)**
Presented by the Staatliche Kunstsammlungen Dresden
28 April to 3 November 2013, Hubertusburg Palace, Wermisdorf, Saxony
>> see pages 14–15
- **Sächsischer Staatspreis für Design 2012 (Saxon State Award for Design 2012)**
An exhibition of works by the 2012 award winners and nominees
1 May to 18 August 2013, Kunstgewerbemuseum, Schloss Pillnitz, Bergpalais
The competition for the Saxon State Award for Design was held for the 13th time in 2012, with 39 outstanding products nominated from a total of 319 submissions. A panel of prominent figures subsequently chose the winners and, for the first time, the Meissen Porcelain Manufactory donated the award statue. All the award winners and nominees were then presented in a tour of different museums in Saxony. In the exhibition halls of the Kunstgewerbemuseum in Schloss Pillnitz, the juxtaposition of modern design and historical rooms made for an exciting experience. The spectrum of objects ranged from the model of a high-floor tram for the city of Bielefeld, to smart furniture and fashion that echoed the work of Henry van de Velde, who was celebrated everywhere this year.



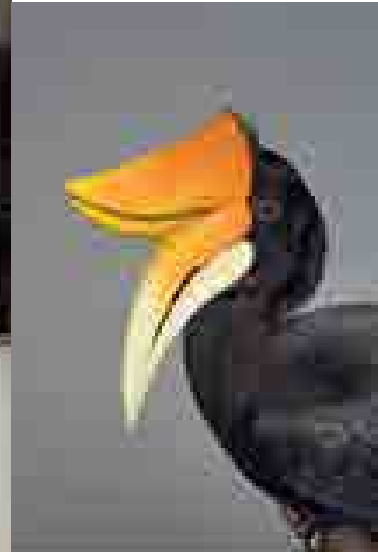
“Eva”, Auguste Rodin, 1899, acquired
in 1900 at the Paris World’s Fair



“Untitled”, Wols
(wire figurine), 1937



“Great Hornbill”,
Naturkundemuseum Leipzig



- **Johanna und Josef Hegenbarth – Eine Liebe am Elbhang (Johanna and Josef Hegenbarth. Love at the Elbe Slopes)**

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

In 1921, Josef Hegenbarth bought the house at Calberlastrasse 2 in Dresden-Loschwitz. It offered him a view not only of the lovely surroundings but also of his neighbour’s daughter Johanna Aster, whom he married in 1936. From this relationship between the older artist and the young seamstress, which grew only slowly under the mistrusting eyes of those around them and under difficult political and social circumstances, developed a love and a life’s work that would endure beyond their death. It culminated in the founding of the Josef-Hegenbarth-Archiv by Johanna. Letters and photographs from the estate, which had never been exhibited, along with select prints and drawings, traced an artist’s close and creatively productive love.

- **Wols Photograph. Der gerettete Blick (Wols’s Photography. Images Regained)**

Presented by the Kupferstich-Kabinett
17 May to 26 August 2013, Residenzschloss
>> see page 16

- **Der Akt um 1900. Körper, Landschaft, Erotik (The Nude around 1900. Body, Landscape, Eroticism)**

Presented by the Skulpturensammlung
30 May to 10 November 2013, Albertinum
This single-room exhibition served to illustrate the aspects of the body, the landscape and eroticism in the nude sculpture of contemporary Classicism, showing small figurative works from the collection’s own holdings, which include works by artists such as Ernst Moritz Geyger, Aristide Maillol, Auguste Rodin and Bernhard Hoetger. The exhibition focused on different subject areas demonstrating central subject-related and formal aspects of nude sculpture between 1860 and 1910. The founder of modern sculpture, Auguste Rodin, for instance, introduced to sculpture the subjective, entirely self-referential figure. Influenced by Rodin’s work, sculptors such as Stanislaus Cauer, Max Lange and Paul Sturm created elegiac nudes in the style of Art Nouveau that were seemingly isolated from their surroundings and whose interpretation was left to the viewer. The subject of the bathing female nude, which was important around the turn of the century and acted as a projection screen for the body ideal of the time, was convincingly represented with works by Albert Bartholomé and Georg Kolbe.

- **100 Jahre Volkskunst im Jägerhof (100 Years of Folk Art at the Jägerhof)**

Presented by the Museum für
Sächsische Volkskunst
15 June to 3 November 2013, Jägerhof
>> see page 55

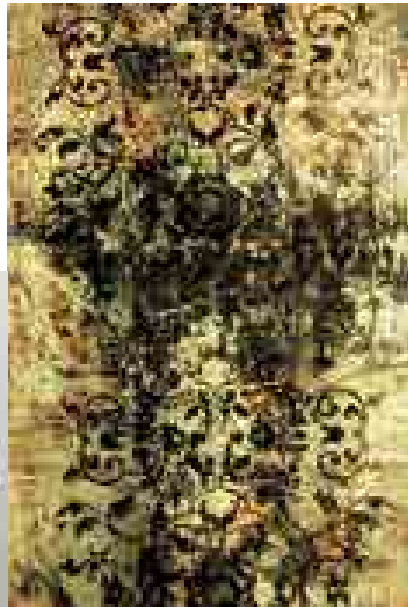
- **Vogelspuren: vom Albatros bis zum Zeisig. (Bird Tracks: from the Albatross to the Siskin)**

Treasures from the Naturkundemuseum
Leipzig
A single-room exhibition at the GRASSI
Museum für Völkerkunde zu Leipzig
28 June to 25 August 2013, Leipzig
Birds play an important role in cultures around the world. They are not only seen as mythical animals but also supply meat, feathers and bones. Since time immemorial, they have been worshipped as ancestors and kept as prestigious pets. They are heroes in numerous fairy tales and are depicted in many works of art. All of these aspects can be discovered in the presentations of the Völkerkundemuseum. Some examples are bird sculptures from Australia, the colourful headdresses of Amazonian natives or Siberian coats made of duck feathers. The temporary exhibition showcased particularly interesting birds from the collections of the Naturkundemuseum Leipzig and illustrated the shared world of humans and nature by including ethnographic objects.

Iron collar used to restrain slaves, wrought iron, Suriname, 1st half of 19th century



"Treasure No 3", Kahfiati Kahdar



"Contemporary Art Depot 2013" – Sutter/Schramm



- **Suriname. Skizzen aus unbekanntem Land (Suriname. Sketches from an Unknown Land)**
 Photographs, Films and Objects by Regine Hempel
 Presented by the Völkerkundemuseum Herrnhut
 5 July to 3 November 2013, Völkerkundemuseum Herrnhut
 Suriname, formerly known as Dutch Guiana, is one of the lesser known countries of the world. Missionaries from Herrnhut started to preach the gospel in the region as early as 1735. They first went to the Arawak and Carib Indians and later approached African-American slaves, the so-called Creoles. After the mid-18th century, they extended their preaching to the Maroons, runaway slaves living in the country's heartland. As tokens from different cultures, several collection items came to Herrnhut, where today they represent a significant portion of the permanent exhibition. The temporary exhibition was developed to show the present day situation in Suriname and its different ethnicities, commemorating the 150th anniversary of the emancipation of slaves in the country.
- **Zeitgenössische Textilkunst aus Indonesien (Contemporary Textile Art from Indonesia)**
 Presented by the GRASSI Museum für Völkerkunde zu Leipzig
 6 July to 31 August 2013, Leipzig
 This exhibition provided insights into the diversity of contemporary textile art in Indonesia. Traditional artisanal techniques such as batik and weaving came up against modern artistic forms of expression, among them tapestry work, material objets trouvés, embroidery on silk paintings, batik installations and batik collages. Students of the master class at the Institute Teknologi Bandung (ITB) in West Java presented studies on "art wear" and "surface design" in batik technique. The Berlin-based textile artist and curator of the exhibition, Joachim Blank, selected 30 artworks by seven internationally renowned Indonesian artists. With their works, Agus Ismoyo, Kahfiati Khadar, Ardiyanto Pranata, John Martono, Lintu Tulistyantoro and Birunal Anas Zaman showed the wide range of modern Indonesian textile art, which is also informed by its cultural roots. An installation by Heri Dono, one of the most prominent and innovative Indonesian artists, added to the exhibition. Dono works mainly with installations, video art, performance and painting.
- **Contemporary Art Depot – CAD 2013 SUTTER | SCHRAMM: Pieces (Installation)**
 Presented by the Skulpturensammlung
 12 July to 18 August 2013, Albertinum, Schaudetop, 1st floor
 The spatial creation "Pieces" by the artist duo Sutter & Schramm appeared as a response to the fragmentary nature of the sculpture collection's ancient figures, using the artistic vocabulary of the present. Yet it was not gods and heroes at the centre of their work but the bodies of the artist duo, which were depicted in various media, and increasingly defamiliarised. In addition, changing moods created with light and the rhythmic intonation of recurring notes from a piano created a near-hypnotic atmosphere. With "Pieces", Sutter & Schramm not only played with the figurative representation of the human body but also created confusion about how we perceive our own bodies.

"Finke River", Steven Walbungara,
GRASSI Museum für Völkerkunde zu Leipzig

"Three Bowls", Frank Meurer



"Bowl with a Metallic Lustre", from the
Series "Black Images", Norbert Frensch



- **Frank Meurer – Glas**
(Frank Meurer – Glass)

Presented by the Kunstgewerbemuseum
14 July to 3 November 2013,
Schloss Pillnitz, Bergpalais
We do a double take when we see the
studio glass works of Frank Meurer. To
appreciate them, one really needs to look
into them, not just at them. At first you
believe you have located the pattern in
one of their layers, but then you become
uncertain: the graphical or geometrical
decorations actually seem to float be-
tween the walls of the objects, appearing
to overlap each other or even to be in
motion. Oblique polished edges and
sandblasted outer layers guide the eye
into the confusion inside these vessels,
creating a contrast between the calm
outside and the lively interior.
Frank Meurer's objects are handmade and
blown with a blowpipe at the artist's own
studio furnace. He controls all the steps
of the process, from design to sanding and
polishing. In this single-room exhibition,
the Kunstgewerbemuseum presented for
the first time 40 selected glass objects
from the young artist's current body of
work. These are compelling works due to
the simplicity of their form, the liveliness
of their decoration and their high-quality
craftsmanship.

- **Aboriginal Art from Ntaria.**
Landschaftsbilder der Hermannsburger
Malschule (Landscapes by Members of
the Hermannsburg School)

Presented by the GRASSI Museum für
Völkerkunde zu Leipzig
31 August 2013 to 23 March 2014, Leipzig
The first centre for modern aboriginal
Australian art was established in Her-
mannsburg, a small missionary station
located 115 kilometres southwest of Alice
Springs. When the English landscape
painter Rex Battarbee visited the mission
in 1934, the artist was guided by Albert
Namatjira, an Aranda man, to see excep-
tionally beautiful places in the desert.
Namatjira watched him painting in water-
colours and afterward tried his hand at
painting himself. He went on to become
the first Aborigine to be acknowledged
and respected as an indigenous artist in
Australia. Watercolour painting has been
the privilege of the Namatjira clan ever
since, and the style became known as the
"Aranda School of Painting". While it fol-
lows the tradition of European landscape
painting, its palette and subjects are typi-
cal of Australia.
The exhibition presented the collection of
works by Hermannsburg artists from the
holdings of the GRASSI Museum für
Völkerkunde zu Leipzig, the only collection
of its kind in Germany. The artworks were
complemented by photographs, ethno-
graphic objects, books and ceramics.

- **Norbert Frensch**

Presented by the Galerie Neue Meister
31 August to 3 November 2013,
Albertinum, Schaukabinett
As part of the series of Schaukabinett
exhibitions, the Galerie Neue Meister
presented a selection from the extensive
group of Frensch's "schwarze Bilder"
(Black Paintings). In this ongoing series of
paintings, which he began in 1992, the
artist explores in depth the potential of
light and dark, time and space in painting.
The central subject of this continuing pic-
torial fieldwork is a bowl with a metallic
sheen, whose fragmentary form is envel-
oped by darkness. The lighting, the per-
spective, and the material appearance of
the bowl vary from image to image. In the
room of the Schaukabinett, the "schwarze
Bilder" meet with Auguste Renoir's "Por-
trait of Captain Édouard Bernier". Painted
in an Impressionist manner, the buttons
on the captain's uniform titillate the eye
with a play of light, colour and form that
is very similar to Frensch's work.

- **Gerhard Richter. Streifen & Glas**
(Gerhard Richter. Strips & Glass)

Presented by the Staatliche
Kunstsammlungen Dresden
14 September 2013 to 5 January 2014,
Albertinum
>> see page 17

"Musicians", Korean wooden figures, late 19th century



"Warrmarngoon", Patrick Mung Mung, 1999



"Battle of the Sea Gods", Andrea Mantegna, mid-1470s



• **Georg Baselitz. Hintergrundgeschichten (Georg Baselitz. Background Stories)**

Presented by the Galerie Neue Meister
21 September to 2 December 2013,
Residenzschloss

>> see page 18

• **KOKDU – Begleiter der Seele (KOKDU – Companions of the Soul)**

Presented by the GRASSI Museum
für Völkerkunde zu Leipzig

27 September to 17 November 2013,
Leipzig

Carved wooden figurines and pictorial works were the focus of the exhibition KOKDU, which was realised with the generous support of the Embassy of the Republic of Korea. The small sculptures were once closely connected with the burial ritual of the Korean people. Most of them are human in shape and date back to the 19th century. The word KOKDU in Korean denotes "supernatural beings" who lend humans a helping hand and act as mediators between this world and the next. They adorned biers and thus accompanied the deceased into the other world. Following the burial, the figurines were often burned along with the bier and most of them were lost. When Korea entered the industrial age and as the 20th century marched on, the burial custom itself was lost.

• **Tecumseh, Keokuk, Black Hawk. Indianerbildnisse in Zeiten von Verträgen und Vertreibung (Tecumseh, Keokuk, Black Hawk. Portrayals of Native Americans in Times of Treaties and Removal)**

A joint project involving the Vatican Museums and the Staatliche Kunstsammlungen Dresden

1 October 2013 to 2 March 2014, Albertinum
>> see page 19

• **Zeitenwende. Frühe Druckgraphik aus Italien und den Niederlanden (Dawn of a New Age. Early Engravings from Italy and the Netherlands)**

Presented by the Kupferstich-Kabinett
11 October 2013 to 19 January 2014,
Residenzschloss

The Dresden Kupferstich-Kabinett holds an unusual wealth of works from the beginning of graphic art printing until 1520–1530. One particularly famous item is the collection of early German engravings which were researched and published by Max Lehrs in his multi-volume catalogue "Geschichte und kritischer Katalog des deutschen, niederländischen und französischen Kupferstichs im 15. Jahrhundert" (History and Critical Catalogue of German, Netherlandish and French Engraving of the 15th Century). Now, for the first time, two collection catalogues shed light on both early Italian engravings and early Netherlandish engravings and woodcuts, most of which Lehrs subsumed

under the German works. The exhibition explored the mutual relationship between Italy and the Netherlands, using selected works as examples.

• **Geteilte Erde – Shared Ground.**

Indigenous Australian Painting and Pottery by Lotte Reimers

Presented by the GRASSI Museum für Völkerkunde zu Leipzig

11 October 2013 to 25 May 2014, Leipzig

The exhibition presented an unusual juxtaposition of paintings by indigenous Australian artists from the Bähr Collection with sculptural pottery by Lotte Reimers. This "face-to-face dialogue" brought out some surprising affinities in colour moods. The ceramic forms with glazing developed from natural substances were shown next to the paintings by indigenous artists who used earth pigments or painting media of similar colours. This discovery of stylistic correspondence across continents and cultures sharpened the viewer's perception of connecting elements while also focussing it on individual, special elements.

"Untitled", Herbert Kunze, 1975,
Gift of Erika Kunze,
from the estate, 1996



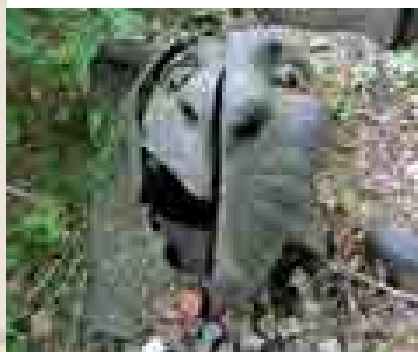
"Orlando West Swimming Pool",
Jodi Bieber, Soweto 2009



"Elles" (She, 1896)
Henri de Toulouse-Lautrec, 1896



Contemporary Art Depot 2013 –
"Pygmalion", Eleni Trupis



- **Contemporary Art Depot – CAD 2013:**
Eleni Trupis – Pygmalion

Presented by the Skulpturensammlung
at the Schaubepot

18 October to 1 December 2013, Albertinum
Eleni Trupis's works encompass a broad
spectrum of artistic media. Not only her
performances, photographs and films but
also her calligraphies and paintings are
mostly the result of in-depth research into
cultural processes – be it the impact of
language on the human consciousness or
how we deal with historical values.

The artist presented a room installation
using several levels of media. The centre-
piece was a slide show documenting two
larger-than-life lion sculptures, of which
only weathered fragments remain today.
Installed in 1893, the once magnificent
lions by the largely forgotten sculptor
Eugen Kircheisen flanked the entrance to
Dresden's Hochschule für Bildende Künste
(Academy of Fine Arts) at the Brühlsche
Terrasse. They were taken away and later
stored carelessly on the premises of the
art academy. Eleni Trupis chose the decay
of many artworks – their sinking into
oblivion – as her subject, juxtaposing her
work with the carefully protected ancient
portraits from the Skulpturensammlung.

- **Herbert Kunze zum 100. Geburtstag**
(Herbert Kunze – for his 100th Birthday)

Presented by the Kunstfonds in cooperation
with Volksbank Raiffeisenbank Dresden
23 October 2013 to 10 January 2014,
Dresden, Villa Eschebach

To mark the 100th birthday of Herbert
Kunze, the Villa Eschebach mounted an
exhibition with a selection taken from
part of the Dresden artist's estate com-
prising more than 350 works. This part of
the estate is held by the Kunstfonds. In a
period of around forty-five years, Kunze
created an oeuvre that is significant in its
complexity. Beginning with figurative
painting that was strongly shaped by
Dresden traditions, his practice came under
the influence of cubist, abstract and infor-
mal artistic tendencies starting in the
1960s. This was a transformation that
constitutes a marked break in Kunze's
work; the artist used it to position himself
outside of the art that was supported and
demanded by the cultural politics of his
day. His work belongs to those oeuvres
that are extremely interesting in their
different qualities, but were largely
created below the radar of the publically
perceived art scene in East Germany.

- **My Joburg. Kunstszene Johannesburg**
(My Joburg. The Johannesburg Art Scene)

An exhibition developed by La Maison
Rouge – Fondation Antoine de Galbert,
Paris
26 October 2013 to 5 January 2014,
Kunsthalle im Lipsiusbau
>> see page 20

- **Peinture à l'essence – Henri de**
Toulouse-Lautrec im Albertinum
(Peinture à l'essence – Henri de
Toulouse-Lautrec at the Albertinum)

Presented by the Schaukabinett
at the Galerie Neue Meister
9 November 2013 to 2 February 2014,
Albertinum
The painting "Les deux amies" (Two Friends),
which Henri de Toulouse-Lautrec complet-
ed in 1895, is among a select group of
French paintings held by the Galerie Neue
Meister. Following its recent, thorough
restoration, the painting was placed on
show at the Schaukabinett exhibition
along with lithographs from the portfolio
"Elles" (1896) held by the Kupferstich-Ka-
binett. In the mid-1890s, Toulouse-Lautrec
explored the Paris *demimonde* and broth-
els extensively in his work. His depictions
of the social environment in the amuse-
ment district of Montmartre, particularly
his posters, brought him fame as an artist
of the *belle époque* at the turn of the 19th
to the 20th century.

Gold passements for the back of the throne,
original: Leipzig, 1719; reconstruction:
Dresden, Schink passements 2011

"Easter Horseman, Radibor", from the series DOMA –
at Home, Jürgen Matschie, 1984/2003



"Swimmer",
Waldemar Grzimek, 1959



- **Paradetextilien Augusts des Starken – Die Originale und ihre fadengenaue Rekonstruktion für das Residenzschloss (Parade Textiles for Augustus the Strong – The Originals and Their Thread-by-Thread Replicas for the Residenzschloss)**

Presented by the Rüstkammer in cooperation with Staatsbetrieb Sächsisches Immobilien- und Baumanagement, Dresden |

13 November 2013 to 24 February 2014, Residenzschloss

This was a presentation of parade textiles used by Augustus the Strong for his coronation as King of Poland in Krakow in 1697 and at the wedding of the Saxon Prince Elector in Dresden in 1719. The originals, along with the thread-by-thread replicas of these textiles, will be on permanent show at the Residenzschloss. They are garments from Augustus's coronation statue – including the king's Roman costume and the rediscovered cap lining a crown – as well as items of textile interior decor from the suite of parade rooms on the second floor of the west wing. The gold and silver fabrics, silk velvets in royal blue, crimson and "Saxon green", as well as the heavy gold embroidery and gold passementerie on show in this exhibition represent the acme of Baroque textile arts.

- **Ortsbestimmung. Zeitgenössische Kunst aus Sachsen (Localisation. Contemporary Art from Saxony)**

Presented by the Kunstfonds, Staatliche Kunstsammlungen Dresden, in cooperation with the Kulturhistorisches Museum Görlitz, to mark 20 years of the Kulturstiftung des Freistaates Sachsen 15 November 2013 to 2 March 2014, Görlitz, Kulturhistorisches Museum Görlitz, Kaisertrutz, Platz des 17. Juni 1

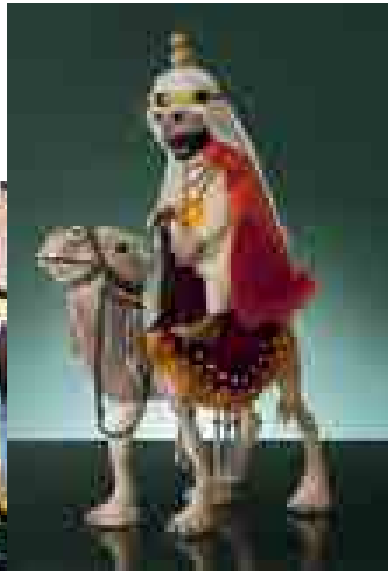
This exhibition, entitled Localisation, was developed to mark the 20th anniversary of the Cultural Foundation of the Free State of Saxony. It was a survey of significant items of contemporary art in Saxony and showed examples from the holdings of works purchased through the foundation's public art funding programme. The exhibition also acknowledged the foundation's activities, which, since 2005, have included annual purchases of contemporary art that benefit the Kunstfonds. With around 60 works covering the genres of painting, graphic art, sculpture and plastic art, photography, installations and video art, the exhibition focused on prominent focuses that can be discerned in the new acquisitions of the past years. At the same time, it communicated the diversity of contemporary artistic expression in and from Saxony.

- **"Schwimmerin" und "Kauernde" von Waldemar Grzimek – Zwei Schenkungen für die Dresdner Skulpturensammlung ("Swimmer" and "Crouching Woman", by Waldemar Grzimek – Two Donations for the Dresden Skulpturensammlung)**

Presented by the Skulpturensammlung 19 November 2013 to 2 March 2014, Albertinum

The work of graphic artist and sculptor Waldemar Grzimek not only had significance within East Germany but was also meaningful for the development of a new realism in the sculpture of West Germany during the 1960s and 70s. Works by Grzimek, above all small sculptures, have been in the Skulpturensammlung since 1957. The museum's holdings were expanded considerably when the artist's widow Dr. Lydia Grzimek donated two life-sized bronzes: "Crouching Woman" and "Swimmer", both created in 1959. The one-room exhibition brought these different works together, illustrating Grzimek's artistic versatility and his virtuoso approach to various sculptural tasks.

Calendar pages,
Herrnhut Calendar



Castillo Cruz family in Musawas, Nicaragua



- **Ethnographische Kalenderblätter. BlickRichtungen (Ethnographic Calendar Sheets. Viewing Directions)**
Presented by the Völkerkundemuseum Herrnhut
29 November 2013 to 2 March 2014, Herrnhut
The cover image of a calendar shows a native in colourful apparel lecturing white men in suits. Surprised? The Völkerkundemuseum Herrnhut houses a collection of more than 200 calendars that show people of different cultural backgrounds and their art objects. This was the material from which the exhibition was developed. What do we focus on in these calendar pages? Which excerpts of cultural life are depicted in the calendars? The exhibition served to provide an insight into this collection area and give visitors food for thought.
- **Sammlungen neu sichten – Eine Zusammenarbeit mit der Source Community in Nicaragua (Revisiting Collections – A Collaboration with the Source Community in Nicaragua)**
A project run by the Völkerkundemuseum Herrnhut
29 November 2013 to 2 March 2014, Herrnhut, Foyer
The first missionaries from Herrnhut came to the Sauni As territory in Nicaragua in around 1900. The Völkerkundemuseum

Herrnut holds objects that tell of their encounter with the indigenous Mayangna people. How do the Mayangna see their historical cultural objects? What do they think of the thoroughgoing changes in their culture since the time when these objects were collected? To explore these questions, a trainee with the Völkerkundemuseum Herrnhut did a field study. Her visit to the Mayangna people was part of the project “Sammlungen neu sichten” (Revisiting Collections) offered through the Deutscher Museumsbund (German Museum Association). Following a decision made by the German Bundestag, the project was sponsored through the German Commissioner for Culture and the Media, and the results were presented in the exhibition.

- **Weihnachten im Jägerhof. Weihnachten mit Fredo Kunze, Mario und Lukas Lerch (Christmas at the Jägerhof. Christmas with Fredo Kunze, Mario and Lukas Lerch)**
Presented by the Museum für Sächsische Volkskunst
30 November 2013 to 2 February 2014, Jägerhof
Like every year in the Advent Season, the museum decked its halls with festive splendour. Twenty-four Christmas trees were decorated beautifully. Folk artists

showed off their skills. The temporary exhibition “Christmas with Fredo Kunze, Mario and Lukas Lerch” was dedicated to some very unconventional artists: Lukas Lerch (Mario Lerch’s father) has the gift of transforming found pieces of wood into bizarre angels, miners and other folk art figures. His son directs his talent toward carving copies of and re-interpreting works by virtuoso wood turner Karl Max Dittmann, whom he admires. Completely different but no less unconventional are the works by Fredo Kunze. He equips his pyramids with figures that tell biblical and fairytale stories as if in a three-dimensional comic book.

“De Sculptura”, Salzburg Museum, Austria 2013



Lois Renner with a studio model in the Albertinum’s viewable storage room – for “de sculptura”



“Dionysus. Rausch und Ekstase”, at the Bucerius Kunst Forum Hamburg



TEMPORARY EXHIBITIONS IN GERMANY AND ABROAD

- **de sculptura. Blicke in die Dresdner Skulpturensammlung (de sculptura. Selected Works from the Dresden Skulpturensammlung)**

Presented by Salzburg Museum and the SKD’s Skulpturensammlung
25 March to 30 June 2013, Salzburg, Kunsthalle des Salzburg Museum
This exhibition used 19 works from the Dresden Skulpturensammlung as examples to take visitors on a trip through the history of sculpture, related closely to the history of the museum’s collection and involving different narratives about influences from antiquity, as well as revealing traditionally recurring themes in respect to body images and iconographic programmes. The spectrum ranged from an ancient male torso, Roman emperor portraits, Renaissance statuettes, Baroque art, all the way to works from the 19th century including a torso by Auguste Rodin.

The exhibition also created a bridge to contemporary art: during their visits to Dresden, the artists Stéphane Couturier, Katharina Gaenssler, Katharina Mayer and Lois Renner created photographs and installations.

Each in their own way, the artists addressed such themes as the history of the Skulpturensammlung and its exhibition situation in the Albertinum.

- **Dionysos. Rausch und Ekstase (Dionysus. Intoxication and Ecstasy)**

Presented by the Skulpturensammlung and the Bucerius Kunst Forum Hamburg
3 October 2013 to 12 January 2014, Hamburg, Bucerius Kunst Forum
Dionysus, the ancient god of wine and fertility, has been a source of fascination for the visual arts from antiquity to modernity.

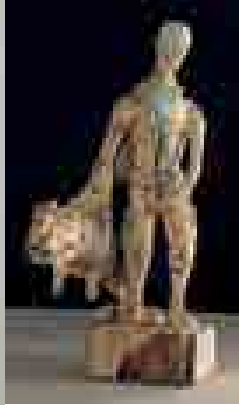
Often shown in a triumphal march with an uninhibited entourage of satyrs and maenads, he stands for living in the present and escapism, bliss and wild passion, rapture and lust for life. Worshipped in religious cults by the Greeks and Romans (as Bacchus), in the art of the Renaissance and of the Baroque he stood for the triumph of life and played a major role in the representation of rulers. He and his bride Ariadne are among the couples represented most often in art. With around 120 artworks from the Staatliche Kunstsammlungen Dresden and valuable loans from European and American museums, the exhibition depicted the indefatigable, boisterous realm of the Dionysian, extending from antiquity to the present. The exhibition was under the joint patronage of Stanislaw Tillich, Premier of the Free State of Saxony and Olaf Scholz, First Mayor of the Free and Hanseatic City of Hamburg.

A visitor to the exhibition "now here. contemporary art.", standing in front of the painting "The great disturbance" by Neo Rauch, 1995

"WD XI",
Frank Nitsche,
1998



"Home 11",
Bruno Raetsch, 2007,
purchased by the
Cultural Foundation
of the Free State of
Saxony



- **Neuzugänge zeitgenössischer Kunst im Kunstfonds 2013 (New Acquisitions of Contemporary Art in the Kunstfonds 2013) Purchases by the Cultural Foundation of the Free State of Saxony**
Presented by the Kunstfonds at the Representation of the Free State of Saxony to the Federation
4 December 2013 to 2 May 2014, Berlin, Representation of the Free State of Saxony to the Federation, Brüderstr. 11/12
In 2013, the Cultural Foundation of the Free State of Saxony once again purchased contemporary artworks as part of its public art funding programme, to an amount of some 110,000 euros that year. Since 1992, Saxony has thus supported artists who reside or work mainly in Saxony like no other German state. The recommendations for acquisitions are made by an independent advisory council composed of art experts and practising artists.

The artworks purchased have been destined from the beginning to enter the collection of the Kunstfonds, which makes them available to the public and lends them to museums and other public institutions. In 2013, as in 2011 and 2012, the Kunstfonds presented a selection of its new acquisitions in Berlin at the Representation of the Free State of Saxony to the Federation.

The show included works by Ulrike Dornis, Jakob Flohe, Martin Groß, Franziska Hesse, Julius Hofmann, Jan Kromke, Romy Julia Kroppe, Daniel Krüger, Johannes Ulrich Kubiak, Stefan Kübler, David Röder, Titus Schade and Katharina Schilling.

Visitors





Klingersaal – one of the stops on the Junior Doctor project

ART EDUCATION

Among the first highlights of the year 2013 was the opening of the Rüstkammer in the Riesensaal on 19 February. This important, festive event was made possible through the generous support of the Sparkassen-Finanzgruppe. Together with their colleagues from the Rüstkammer, the museum education staff organised a comprehensive and diverse table of events for two weekends, including presentations of the armourer's trade, readings from tournament books, battle re-enactments with armoured combatants, Baroque songs and fencing. With creative activities specially designed for the occasion, the reopening of the Rüstkammer also featured prominently at the children's celebration "Prunk und Glanz im Dresdener Residenzschloss" (Pomp and Circumstance at the Dresden Royal Palace) on 4 June 2013. This was not all: the other museums in the Residenzschloss also offered a variety of programming the same day, bringing them to life for the almost 400 children.

The new presentation at the Gemäldegalerie Alte Meister, which began at the end of March 2013, encouraged museological learning about the relationships between iconography and cultural history in European painting. The art educational programme "Altar and Devotional Images of the Renaissance – From Dürer to Raphael" accompanied the rehangings. The new target group of Christian schools and communities welcomed the programming as an enriching addition within Christian teaching from a cultural and historical point of view. During the Advent season, the

programming for school groups, day care centres, people with disabilities and special guided tours with musical accompaniment created a veritable rush of visitors.

The concept for the extra-curricular project Lernort Albertinum (Learning in the Albertinum) sees art appreciation as a lively dialogical process, whose progress is informed by the pupils and their personal interests. The museum offers 19 specifically designed classes for all types of schools and ages as well as some additional projects. For example, for the exhibitions "Constable, Delacroix, Friedrich, Goya. A Shock to the Senses"; "Gerhard Richter. Strips & Glass"; and "Tecumseh, Keokuk, Black Hawk. Portrayals of Native Americans in Times of Treaties and Removal" (the three major temporary exhibitions at the Albertinum) – classes were planned and successfully taught in the museum in accordance with the Saxon curriculum. The project "NaKuP: The Natural Sciences Meet Art – Fun in Practice", supported by the European Social Fund ESF, was successfully run in 2013 to enrich art educational programming at the SKD with many events that focused on the natural sciences, such as the classes with the "Juniordoktor" (Junior PhD), the "Long Night of Sciences", school holiday activities and school projects.

Our art educators also planned and carried out age- and target-group-specific educational programming to accompany and teach on the different temporary exhibitions, such as "The Royal Hunting Palace Hubertusburg and the Peace Treaty of 1763"; "Constable, Delacroix, Friedrich and Goya. A Shock to the Senses."; "Wols's Photography. Images Regained"; "My Joburg. The Johannesburg Art Scene"; or "Tecumseh, Keokuk, Black Hawk. Portrayals of Native

Experimenting and
discovering new skills



The project "NaKuP" opens doors to scientific,
art historical and technological educational material



Americans in Times of Treaties and Removal". This included numerous special guided tours, workshops, circuits, "Kunstpausen" ("Artistic Pauses"), classes for school groups of all school types, events for people with disabilities, art appreciation for seniors, and family events.

In 2013, the Federal Ministry for Education and Research issued the funding guideline "Kultur macht stark" (Culture Makes Us Strong), which helps introduce children and young people with educational disadvantages to cultural institutions, and to help establish sustainable networks of local partners. The Bundesverband Museumspädagogik (Federal Association of Art Educators) successfully applied with the project "MuseobilBOX – Museum zum Selbermachen" (MuseobilBOX – The Do-It-Yourself Museum). This gave rise to the Dresden project "Leuchtkästen – Ein Foto von mir" (Lightboxes – A Photo of Myself) in cooperation with the Johann-Friedrich-Jencke-Schule Dresden, the Förderzentrum für Hörgeschädigte (Support Centre for the Hearing Impaired) and the school's after-school care club.

In cooperation with the project "Wir sind in der Mitte der Gesellschaft" (We Are in the Middle of Society) run by Stadt AG Hilfe für Behinderte Dresden e.V., a committee of people with different disabilities evaluated the Residenzschloss and its museums for its barrier-free access. The results were analyzed and solutions were suggested to improve independent cultural participation. It was also decided that more people with disabilities are to be involved as volunteer art interpreters at the SKD in the future.

In July, the SKD and the Dresden Public Libraries welcomed 28 primary school classes at the Albertinum to take part in the literary morning "Ich sehe was, was du nicht

siehst – Die Kunst (zu) lesen" (I Spy With My Little Eye – the art of reading/the reading of art), an initiative of the project Lesestark! Six hundred Year Two pupils listened intently as they were read to by Minister of Education Johanna Wanka, Dresden's Lord Mayor Helma Orosz, the SKD's Director-General Hartwig Fischer, members of the state parliament and reading tutors. For the first time, the children also had a chance to experience musicians and performance artists in harmony with literature and visual art.

In Leipzig, the initiatives of the Grassi Museum für Völkerkunde were developed further. Events usually focused on one culture and one region, so visitors were more easily able to step into life in "another world". Children and young people in particular took great interest in this programme, with the result that the winter and summer holiday events were very well attended by after-school care clubs from Leipzig and surrounding areas. This was certainly one of the reasons why, on 16 October 2013, the Saxon State Ministry for Science and the Arts visited the three Grassi museums with 8 schools and one childcare centre. The participants were award winners of the state programme LernStadtMuseum and were invited to go on a historical treasure hunt on the day. The Grassi Museum für Völkerkunde zu Leipzig – which itself won prizes for two of its project ideas – had developed an engaging programme for its guests. On guided tours, some of which were combined with workshops, visitors followed cultural-historical tracks into the world of the Mongolian tundra, to India, the land of contrasts, or into the world of North American indigenous children.

Opening of the temporary exhibition “Constable, Delacroix, Friedrich, Goya. A Shock to the Senses”, 15 March 2013 in the inner courtyard of the Albertinum



Press conference for the exhibition “Gerhard Richter. Strips & Glass” in the Galerie Neue Meister



MEDIA AND COMMUNICATION

In 2013, the Staatliche Kunstsammlungen Dresden (SKD) once again received a lot of media coverage. The renowned permanent exhibitions piqued the journalists' interest as much as the temporary exhibitions, which were, in large part, closely connected to the museums' own rich holdings and collection history. In addition, new museums or collection areas were created and extensive renovation was carried out in historically significant buildings. 2013 held special attractions: the opening of the Riesensaal at the Residenzschloss (Royal Palace) on 18 February 2013 and the re-opening of the Mathematisch-Physikalischer Salon in the Zwinger on 14 April 2013 constituted historic events. This was accompanied by several major temporary exhibitions and a fundamentally rethought hang of the permanent exhibition of Old Master paintings due to the first phase of renovations in the Semperbau (Semper Building), resulting in an unusually fast succession of prominent openings.

All this led to the heightened interest of journalists in the SKD in 2013. The response of the media, of course, is essential to the association of museums. It became clear from visitor surveys completed in 2013 that the media play a pivotal role in reaching our audience. The media report about the SKD in the region, all over Germany and abroad, thus encouraging visits to the museums and their temporary exhibitions. The polls produced another remarkable finding: the traditional print media are far from falling into disuse. On the contrary, for a large portion of the SKD's

visitors, print media are the central source of information and a driving force behind their visits to the exhibitions. At the same time, increasingly diversified user behaviour among the various target groups was noted and must be met correspondingly with a communications approach that covers a broad spectrum of media formats.

In the area of digital communication, the SKD is seizing the opportunity of directly addressing its audience. This includes not only communicating via social media but also continuing to develop the website www.skd.museum. As the number of people accessing websites from their mobile devices is steadily increasing, the launch of our mobile-enabled website was an important step in 2013. In addition to the traditional website and its English mirror site, the SKD had already offered microsites in Russian and Italian. In 2013, these were complemented by equivalent sites for our neighbours in the Czech Republic and Poland. Providing all visitors unhindered access to art – in the museums as well as on the internet – remains a crucial task for the Staatliche Kunstsammlungen Dresden. For this reason, the SKD submitted its website to the BIK project for barrier-free information and communication, to undergo a thorough inspection. BIK enjoys the support of the Federal Ministry for Labour and Social Affairs. The SKD website came in at 90.25 points, earning it the rating “easily accessible”, and was added to BIK's “90 plus listing” of barrier-free websites.



76 FROM A TIME WHEN ...

Campaign for the opening of the Mathematisch-Physikalischer Salon

Mathematics and physics are not traditional visitor magnets – not even in a museum. And yet, the museum with the unwieldy name Mathematisch-Physikalischer Salon (MPS) has been attracting many visitors since its reopening to marvel at the technical precision and the beauty of the exhibits – masterworks from a time when technology was taking its first steps.

The new permanent exhibition is complemented with the “Salon in the Salon”, a place for learning within the MPS. Here, curiosity counts more than knowledge. The oldest calculating machine of Germany can be tried out in this special space for learning, and historical experiments can be experienced at first hand. One part of the museum’s depot is open for visitors to wander around in. Workshops, presentations and guided tours which have been developed in close cooperation with scientists open up exciting insights into the historical context of mathematics, the natural sciences and technology. At the touching point of art and the sciences, the MPS is an ideal place for lessons taught outside of school.

The publicity in the run-up to the opening was a prime example of successful networking between the departments for PR and communication, marketing and museum education on the one hand, and the scientists of the MPS on the other. In this way, the campaign could be sent very effectively through the different channels of public relations.

Three agencies operating nationwide, one of them from Dresden, took part in the competition for the opening campaign. The participants were asked to capture and visualise the astonishing connection between innovative technology and the beauty, elegance and design of the centuries-old objects from the MPS, and also to create a suitable slogan for the new permanent exhibition. The competition specified that the campaign was to appeal to a broad audience and at the same time be fresh and joyful, doing away with prejudices about mathematics and physics; it was to whet visitors’ appetite for the history of technology and the sciences.

The conceptual designs by the Berlin agency Preuss & Preuss left an impression due to two ideas which were subsequently developed into a two-stage campaign that would draw attention and create curiosity. In the first stage, Preuss & Preuss created slogans for the four central objects of the four exhibition areas; slogans which were both funny and scientifically correct. The point of departure for the agency was the notion that technology has become part of everyday life and only rarely leads to eureka moments any more. The innovations found in the MPS, by comparison, are “treasures of knowledge”. This exciting contrast gave rise to headlines that put the spotlight on the topic of technology.

Starting in December 2012, posters were hung in several waves in Dresden, Leipzig and Berlin. Communication with the media and social media publicity started simultaneously with this initial announcement. The images from the outdoor advertising also appeared as visuals on the home page of the SKD website and on the site of the

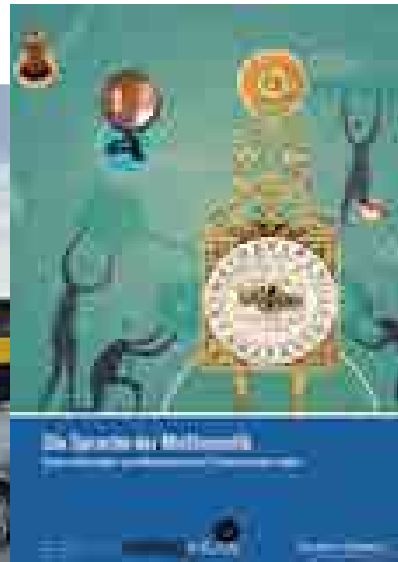
MPS campaign on an advertising column in Dresden



The long-awaited event was also made known in Berlin



The SKD once again participated in a successful partnership with the Frankfurter Allgemeine Zeitung



The Kronentor in the Zwinger also invited visitors to come to the museums



museum. This created an optimal recognition factor among the public “in the street” and “on the web”.

Every three to four weeks, the SKD website offered new information: the parts of the new permanent exhibition were introduced with text, video and an image gallery. The SKD’s social media channels spread the campaign further, while background stories were added on the SKD blog. In the final weeks, short videos were added via social media.

The main campaign started shortly before the opening. The four motifs from the teaser campaign were located on a timeline that illustrated the technological evolution, complete with “before” and “after” images. Because these four exhibition objects from the MPS also stand for milestones in the history of technology, a slogan was created that read: “Milestones of Knowledge. Masterworks of Art”.

Linking science, art and technology allowed the SKD not only to reach new and until then elusive target groups, but also to find special partners for cooperation. A close connection was established with the department of computer graphics at the Hochschule für Technik und Wirtschaft Dresden, headed by Prof. Markus Wacker. Even before the opening, museum visitors accessing our website could get impressions of the interiors and functionalities of clocks or calculating machines through animations developed by students. The Frankfurter Allgemeine Zeitung (FAZ) supported the project through close partnership with the museum. The motifs and ideas from the campaign were successfully tied together in advertisements, a supplement, cover wraps, different contests, an online special, customer loyalty campaigns and visitor acquisition measures, which were also linked to the SKD website. When the

cooperation with the FAZ started, the programming for pupils took on a more concrete shape. Teaching materials to help prepare for and review visits to the museum were developed jointly with the agency Helliwood and made available on the internet platform FAZSchule.net. Advance copies of some of the materials were printed in time for the Leipzig Book Fair in March 2013, where they were shown to the public at the SKD’s booth. Our presence at the book fair also included an introductory professional development course for educators, which took place in the hall where the textbook publishers were presenting.

The success of the campaign, combined with effective PR work and a solid museological educational programme, was evident during the opening celebration at the MPS. The activities offered by the museum’s learning space, the “Salon in the Salon”, are almost always fully booked and have proven popular with groups of pupils and other visitors.

Visitors queuing in front of the Albertinum during the Kunstherbst Dresden festival



Visitors to the temporary exhibition "My Joburg"



Visitors from abroad*

To all SKD museums	1.	Russia and CIS	46%
	2.	Poland	9%
	3.	Czech Republic	6%
	4.	USA and Japan	each 5%
	5.	Switzerland and Italy	each 4%
Gemäldegalerie Alte Meister	1.	Russia and CIS	59%
	2.	Poland	10%
	3.	Czech Republic	6%
	4.	Japan	6%
	5.	USA	3%
Historisches Grünes Gewölbe	1.	Russia and CIS	34%
	2.	Switzerland	7%
	3.	Austria	7%
	4.	USA	6%
	5.	Japan	6%
Residenzschloss ¹	1.	Russia and CIS	37%
	2.	Poland	10%
	3.	USA	8%
	4.	Switzerland	7%
	5.	Czech Republic	5%
Albertinum	1.	Russia and CIS	12%
	2.	Benelux	11%
	3.	Czech Republic	10%
	4.	France	8%
	5.	Italy	7%

SKD visitor statistics by origin*

Visitor breakdown in %	from abroad	Germany
Museums of the SKD in Dresden	47	53
Gemäldegalerie Alte Meister	72	28
Residenzschloss ¹	35	65
Albertinum	27	73

Number of guided tours in the museums of the SKD in Dresden in 2013

Group tours	6,951
Public tours at regular intervals	1,510
Art appreciation, special guided tours	444
Kindergarten tours, children's birthdays	464
School class tours, school holiday programmes, Lernorte	1,340
Teacher training tours	88
Seniors academy	58

Number of guided tours in the temporary exhibition at Hubertusburg Palace²

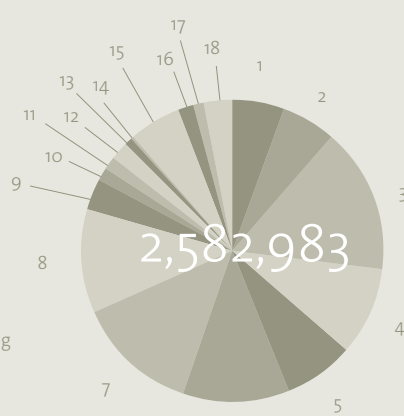
Public tours at regular intervals 60 min.	691
Pre-arranged group tours 60 Min.	349
Pre-arranged group tours 90 Min.	190
Pre-arranged group tours 120 Min.	55
School class tours	93
Kindergarten tours	2

¹ Historisches Grünes Gewölbe not included | ² 28 April – 3 November 2013

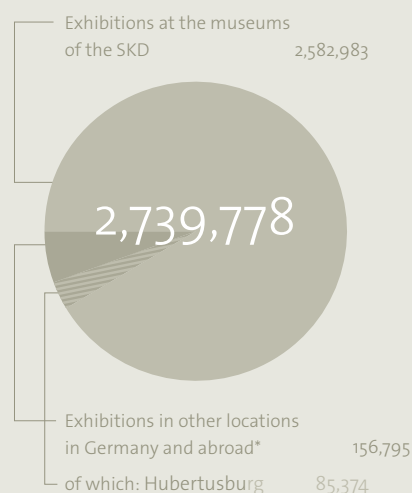
* Ticket sales recorded at the cash desk with post codes

Number of visitors to the museums of the Staatliche Kunstsammlungen Dresden in 2013

- 1 Skulpturensammlung
- 2 Galerie Neue Meister
- 3 Gemäldegalerie Alte Meister
- 4 Rüstkammer
- 5 Porzellansammlung
- 6 Historisches Grünes Gewölbe
- 7 Neues Grünes Gewölbe
- 8 Türkische Cammer
- 9 Hausmannsturm/Münzkabinett
- 10 Kunstgewerbemuseum
- 11 Museum für Sächsische Volkskunst mit Puppentheatersammlung
- 12 GRASSI Museum für Völkerkunde zu Leipzig
- 13 Museum für Völkerkunde Dresden
- 14 Völkerkundemuseum Herrnhut
- 15 Mathematisch-Physikalischer Salon
- 16 Kupferstich-Kabinett
- 17 Kunsthalle im Lipsiusbau
- 18 Sonderausstellungen Residenzschloss



Total number of visitors in 2013



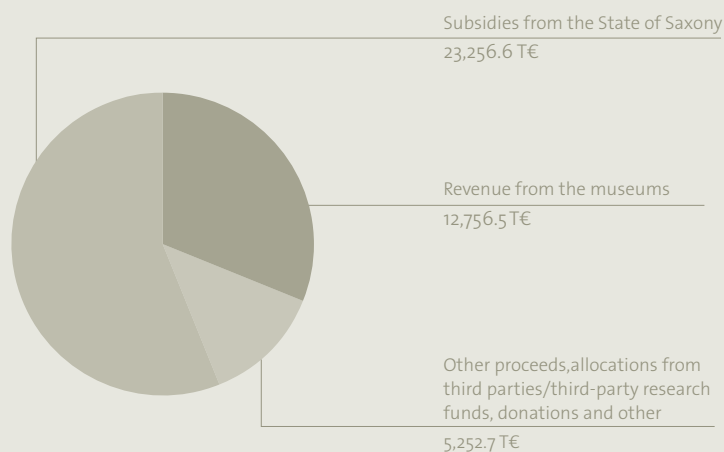
Number of visitors – Staatliche Kunstsammlungen Dresden

	2009	2010	2011	2012	2013
Skulpturensammlung ¹	35,085	143,609	126,876	110,608	149,140
Galerie Neue Meister ¹		138,521	126,876	110,608	148,016
Gemäldegalerie Alte Meister ²	478,766	490,359	569,583	578,499	400,922
Rüstkammer/Riesensaal ³	247,838	247,140	278,959	230,169	244,977
Porzellansammlung ⁴	95,482	166,427	190,621	199,828	196,616
Historisches Grünes Gewölbe	310,069	307,240	312,237	312,413	289,712
Neues Grünes Gewölbe	357,768	420,526	387,236	353,686	342,675
Türkische Cammer ⁵		296,526	220,591	207,483	286,665
Hausmannsturm/Münzkabinett	46,867	70,914	86,572	94,155	84,189
Kunstgewerbemuseum ⁶	29,815	27,889	22,941	34,972	36,069
Museum für Sächsische Volkskunst mit Puppentheatersammlung ⁷	26,345	16,129	32,100	35,321	37,406
GRASSI Museum für Völkerkunde zu Leipzig ⁸		42,137	36,502	32,149	48,903
Museum für Völkerkunde Dresden ⁸		17,563	14,377	6,290	18,042
Völkerkundemuseum Herrnhut ^{8,9}		4,600	1,668	18,994	11,507
Mathematisch-Physikalischer Salon ¹⁰					137,731
Kupferstich-Kabinett ¹¹	49,201	24,908	74,501	67,644	47,556
Kunsthalle im Lipsiusbau	21,762	27,051	57,688	76,003	24,239
Japanisches Palais	34,142	33,941			
Temporary exhibition area at Residenzschloss ¹²		166,619		31,658	78,618
Other	21,707				
Total	1,754,847	2,642,099	2,539,328	2,500,480	2,582,983

1 since 20 June 2010 | 2 complete closure due to renovation between 14 January and 26 March 2013; east wing closed since 27 March 2013, west wing open | 3 Rüstkammer in the Semperbau closed since 1 October 2012, Riesensaal since 19 February 2013 | 4 partial closure between 14 September 2009 and 30 March 2010 due to repairs | 5 since 7 March 2010 | 6 open annually between 1 May and 31 October | 7 closed between 1 February and 26 November 2010 due to construction work | 8 The Staatliche Ethnographische Sammlungen Sachsen joined the association of the SKD on 1 January 2010 | 9 closed between 1 May and 24 December 2011 due to construction | 10 since 14 April 2013 | 11 incl. Hegenbarth-Archiv | 12 2010 Zukunft seit 1560. Die Ausstellung; 2012/13 Schätze des Kreml; 2013 Georg Baselitz. Hintergrundgeschichten | * Hubertusburg Palace 85,374; Dionysos. Rausch und Ekstase, Hamburg 39,700; Torgau 12,011; Berlin 362; Villa Eschenbach Dresden, opening: 350, later numbers not available; Görlitz 776; Salzburg 18,222

Financial report

Revenue 2013



80

Excerpt from the 2009 to 2013 business plan ¹ (in thousands of euros)		2009	2010	2011	2012	2013 ²
Revenue	Revenue from museum operation incl. temporary exhibitions and publications	10,414.4	12,853.0	14,898.6	12,415.1	12,756.5
	Other proceeds	826.0	1,028.5	1,458.7	1,216.8	1,351.4
	Allocations by third parties/third-party research funds	3,132.4	2,175.9	4,660.3	3,670.2	3,034.6
	Donations and other	196.6	296.8	498.5	393.3	866.7
	Total	14,569.4	16,354.1	21,516.0	17,695.4	18,009.2
Expenditures	Personnel expenses	14,874.7	18,315.5	18,680.6	18,525.7	18,423.4
	Operating expenses ³	12,993.8	18,598.5	21,154.1	17,141.9	17,900.3
	Total	27,868.5	36,913.9	39,834.7	35,667.6	36,323.7
	Addition to fixed assets ⁴	1,431.0	4,803.1	2,028.5	4,817.3	5,158.8
Subsidies from the State of Saxony	Subsidies to operating costs	13,807.1	22,577.8	20,327.5	20,099.4	20,859.0
	Subsidies for investments	2,031.7	2,953.3	1,984.0	3,733.2	2,397.6
	Total	15,838.8	25,531.1	22,311.6	23,832.6	23,256.6
Overview of positions or personnel	Civil servants	10	11	7	5	4
	Employees	258	310	308	306	326
	Trainees	5	9	9	9	8
	Interns	4	4	4	4	2
	Employees paid from project funds	44	41	45	45	33
	Employees in projects funded by third parties	12	11	20	13	9
	Extra-official and part-time personnel	10	10	10	8	10
Staff from the Daphne project	69	67	60	41	34	

On the evening of
18 February 2013,



Visitors flocked to the opening of the
Riesensaal in the Residenzschloss



Dirk Burghardt, Managing
Director, SKD, with young
visitors during the "ReadStrong!"
event at the Albertinum



ARE MUSEUMS ECONOMICALLY VIABLE?

'Museums are economically viable!' So reads the heading to a 2009 article in the 4th Report on Culture by the Cultural Senate of Saxony (4. Kulturbericht des Sächsischen Kultursenates). In times of strained budgets, it is this self-confident statement with its added exclamation mark that we must hold up to treasurers, economists and ministers of finance as they ask again and again whether museums are economically viable. Since the early 1980s, there have been sustained efforts to consolidate public budgets, and experience has shown that this has been disproportionately at the expense of cultural spending. The result is repeated discussions in museums and other institutions about necessary structural changes.

These changes pertain to the legal form, the business structure and the general economic framework of museums. There are around 6500 museums in Germany, all organised in a wide variety of legal forms and business structures, and this is not likely to change. More to the point: there is no one single legal form and business structure that intrinsically suits the purposes of a museum, just as there is none for theatres and opera houses. There will and should always be museums that operate as publicly owned enterprises, owner-operated enterprises (on a national level, this would be either state or national enterprises), institutions established under public law, limited companies or associations or foundations under private or public law. Each of these different legal forms and business structures has its benefits and drawbacks. However, depending on the tasks of a museum, its organisational form,

its size and its financing, recommendations can be made as to which legal form or business structure is most suitable. Here I would like to emphasise that, following a decision to change the legal form of an institution, the legal representatives would do well to respect this fully and be willing to live with all the changes, in particular when it comes to forms of private law. Greater responsibility must go hand in hand with a greater degree of independence when it comes to decision-making.

There are three key considerations for museums in Germany and therefore for the issue of their legal forms and business structures. First, there is the museum's scope of tasks (collecting, conserving, researching, exhibiting and educating). Second, there is the museum's responsibility related to society as a whole, which has only increased in the past years. Third, there is public funding. With these basic considerations in mind, it is clear from the outset that the museum as a "product" cannot be assessed by the rules of the marketplace alone, and that the economic approach to the cultural sphere, which has become dominant in recent times, falls short. In some cases, this kind of thinking has taken on questionable proportions, offering a superficial view of museum work – work that has become appreciated by the public ever more highly. It is surprising, indeed mystifying, that on the one hand, museums are becoming more popular every year, having passed the 100 million visitor mark, and that at the same time, the pressure for everyone is increasing and the risks for many museums are becoming ever larger.

Dirk Burghardt, Managing Director,
Staatliche Kunstsammlungen Dresden

With kind support



Page 82: "After Work", Adrian Ludwig Richter, around 1824, a donation by MUSEIS SAXONICIS USUI

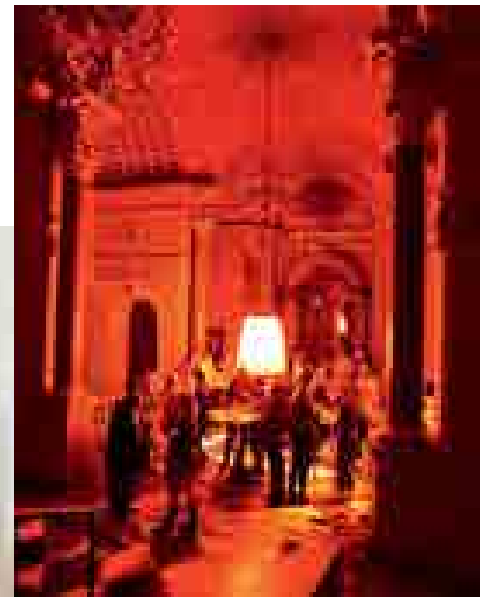
At the JUNGE FREUNDE party, organised to coincide with the exhibition "My Joburg". The Johannesburg Art Scene on 19 November 2013



Petra von Crailsheim, Chair of the Board of Directors, and Maria Krusche, Managing Director, attracting new FRIENDS for the SKD at the reception for supporters, held at the occasion of the Junges Musikpodium Dresden-Venedig on 28 November 2013



Art-interested members of the working public came to see the after-work art event "Building and Looking" at the Gemäldegalerie Alte Meister.



SOCIETIES OF FRIENDS

- **Museis Saxonis usui – Freunde der Staatlichen Kunstsammlungen Dresden e.V.**
Kontakt: Maria Krusche
Geschäftsführerin
Telefon: (0351) 49 14 77 03
E-Mail: freunde@skd.museum
www.freunde-skd.de

At the museum after work

Kindling an enthusiasm for art and creating a strong bond with the museums: this is something that is close to the heart of the Friends of the Staatliche Kunstsammlungen Dresden (SKD). As the new chair of the executive committee, Petra von Crailsheim has headed the society since September 2013, taking over from Herbert Süß. She had been a member of the executive committee since 2006 and has taken such steps as helping to initiate the Junge Freunde (Young Friends) as well as the current format of "after work art". In her role as chair, her aim is to work with the other committee members Ralf Lehmann, Angelika Perret and Dr. Matthias Aldejohann to create still stronger bonds between the SKD and citizens from the working public as well as sponsors. At the annual general meeting in September, Dr. Hartwig Fischer, Director-General of the SKD, thanked Herbert Süß for his outstanding involvement and dedication. During his term as chair, he significantly increased

the public effectiveness of the society. The number of members tripled. The lobby group for the SKD gained 1000 members from the time of his election in 2005. With him at the helm, the society acquired 68 works of art worth around one million euros and gave them to the museums.

Engaging art-interested members of the working public is something that harbours great potential for the museums. For this reason, starting in 2013, the society began reaching out to this group with its "after work art" programme. The idea behind the programme is that people can go to the museum after work, relax there, discover art for themselves on a guided tour and then share a drink, socialise and make new connections. Specifically for this purpose, the designer Tom Roeder created a "light island" that was moved from one museum to the next, depending on their exhibitions, and cast conversations in a warm light. There has been a lively interest and a good response and all four guided tours were fully booked. Soon the Friends received applications for new memberships. The Junge Freunde are growing as well. A total of 600 young art lovers between the ages of 18 and 35 are currently engaged in work with the museums. They share their enthusiasm for events such as periodic discussions with curators and the party series LIPSIUS VIBES on Facebook: this is the best way of engaging with young people. The society cooperates with other cultural institutions as well, such as the Kulturforum riesa efau. Also, the junge freunde worked with the Bürgerbühne at the Staatsschauspiel

Dresden playhouse to initiate the "Club der neuen Alten Meister", spreading enthusiasm among young actors as a "side effect". The resulting stage production had Liotard's "Chocolate Girl" tell us what she dreams about during her shift at the grand Taschenbergpalais hotel, while Palma's "Resting Venus" was finally able to vent her feelings of inferiority that are triggered when she is compared to Giorgione's "Sleeping Venus".

In addition, the society has been developing a team of volunteer members since 2013 who are involved in the programming, look after events and art trips and even support selected projects run by the SKD directly. This has brought the Friends even closer to the SKD, and the network of supporters has become even more closely knit.

Currently 1600 members support the museums of the SKD through membership fees, business networks and personal involvement. This powerful lobby group makes acquisitions and new projects possible. In 2013, the Freunde gave two works to the Galerie Neue Meister: "Feierabend" (After Work) by Adrian Ludwig Richter and "Sommerwiese" (Summer Meadow) by Eberhard Havekost. With the acquisition of Richard Wilson's "The White Monk", the Gemäldegalerie Alte Meister has gained a valuable and exemplary English landscape painting. It couldn't be clearer: through its target-group-orientated programmes, the society gains art lovers for the SKD, who bring their assets, be they material or otherwise, to the museums. Do yourself and us a favour and join in!

The reopened Lenbachhaus in Munich was the destination of members of the Gesellschaft für Moderne Kunst



The Verein der Freunde des Grünen Gewölbes e. V. during the society's annual general meeting in the chapel of Hubertusburg Palace



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

In 2013, the Gesellschaft für Moderne Kunst in Dresden e. V. bid farewell to Prof. Dr. Ulrich Bischoff, the director of the Galerie Neue Meister who was also chair of the society. His closing exhibition, entitled "A Shock to the Senses", was a curatorial cooperation between him and the artist Luc Tuymans. One result of the cooperation was that the Gesellschaft für Moderne Kunst was able to offer for sale an edition by Luc Tuymans; the proceeds from the sale benefited the society's mission. The society created a small brochure for Dr. Bischoff and as a memento for its members. It gives a retrospective view of his work with the society since it was founded nearly 20 years ago. The destination of the society's annual art trip was the reopened Lenbachhaus in Munich. Following a visit to the studio of the artist Dr. Charlotte Eschenlohr-Seidl, which offered deep insights into the Chinese art world, Dr. Bischoff gave a guided tour of a temporary exhibition at the Neue Pinakothek. Another trip took members to Leipzig.

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

Contact: Gudrun Meurer
Chair of the Executive Committee
Telephone: (03 51) 49 14 97 31
(Secretary's office, Galerie Neue Meister)
Email: gnm@skd.museum
www.freunde-galerie-neue-meister.de

For the last two years, the Albertinum's bright atrium, the "Lichthof", has been home to a successful series of events entitled "Begegnung der Künste" (Encounter of the Arts). However, the large space continues to challenge everyone involved. In 2013, small changes went a long way to help improve the conditions; there now is lighting that is programmed to serve both artworks and participants and a more convenient seating arrangement has also been created. The 250th Encounter was celebrated in February with the presentation of Georg Kolbe's "Portrait of Henry van de Velde" and in this way formed yet another element in the Year of Henry von de Velde. Four other well-attended Encounters followed. In addition to the Encounters, there were several excursions: in January to the Orangery of the palace in Gera, where the exhibition "Schaffens(t)räume – Atelierbilder und Künstlermythen" was being held, and to the Neues Museum in Weimar for the exhibition "Abschied von Ikarus. Bildwelten in der DDR – neu gesehen", In

April, the Friends followed in the footsteps of Henry van de Velde to Weimar and Gera, and in November to Chemnitz, where they visited the exhibition "Sezessionisten – berühmte und vergessene Künstler um 1900" at the Museum Gunzenhauser.

Grünes Gewölbe

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

Contact: Dr. Claudia Brink
Telephone: (03 51) 49 14 85 97
Email: gg@skd.museum

The Freunde des Grünen Gewölbes were invited to Dresden's Residenzschloss (Royal Palace) for the traditional New Year's reception on 3 February 2013. They were offered an exclusive tour of the Riesensaal before it was opened to the public. For the first time, the annual general meeting on 1 June was not held in Dresden but at Hubertusburg Palace. The programme included a visit to the temporary exhibition "The Royal Hunting Palace Hubertusburg and the Peace Treaty of 1763" as well as a festive concert. Another highlight this year was the society's trip of 26–29 September 2013 to Vienna, which included visits to the newly reopened Kunstkammer Wien at the Kunsthistorisches Museum and the Collection of Arms and Armour, as well as an excursion to Forchtenstein Castle.

The Freunde des Kunstgewerbemuseums Dresden e.V. visiting the Ostergebirgs-museum Lauenstein Palace, June 2013

On their annual excursion in June 2013, the Freunde des Kupferstich-Kabinetts e.V. went to Potsdam.



Kunstgewerbemuseum

- **Freundeskreis Kunstgewerbemuseum Dresden e.V.**
Telephone: (03 51) 261 32 01
(Secretary's office, Kunstgewerbemuseum)
Email: kgm@skd.museum
www.fk-kunstgewerbemuseum.de
The activities of the Freundeskreis in the 50th anniversary of the foundation of the Kunstgewerbemuseum have included donations and support for four concerts of the series "Musik im Wasserpalais". Moreover, they have included a new design for the museum's website and a new outreach leaflet. The Freundeskreis organised a total of 13 events with an average of 34 participants. Members took part in exhibition openings in the Kunstgewerbemuseum and in the Neues Grünes Gewölbe. Above and beyond this, the Freundeskreis organised visits and guided tours for its members in Freiberg's "Terra Mineralia", in the Deutsches Uhrenmuseum Glashütte, in the Festspielhaus Hellerau, in the Mathematisch-Physikalischer Salon and in the Museum für Sächsische Volkskunst.

Kupferstich-Kabinett

- **Verein der Freunde des Kupferstich-Kabinetts e.V.**
Contact: Florian Andreas Vogelmaier
Managing Director
Telephone: (03 51) 49 14 32 11
(Secretary's office, Kupferstich-Kabinett)
Email: kk@skd.museum
www.freundeskreis-kupferstichkabinett.de
The Friends of the Kupferstich-Kabinett are a great support in developing the collections. With its close to 200 members from Dresden and as far afield as the USA, the society is a central disseminator and supports significant purchases. Florian Vogelmaier took over as the managing director early in 2013. The year's programme included numerous guided tours of the Kupferstich-Kabinett, of temporary exhibitions and events in the Albertinum and in the Städtische Galerie, as well as lectures delivered by prominent art historians. The annual excursion to Potsdam brought unique insights into the work of the local graphic art collections, led members to prominent locations in the Potsdam landscape of palaces and offered diverse impressions of the Einstein Tower and the Albert Einstein Science Park. Engaging with museums outside of Dresden has always been central to the society. A lecture about the holdings of the Lindenau-Museum Altenburg was a good opportunity to learn about the history of the museum.

To generate donations and make further acquisitions possible, the Freundeskreis e.V. will continue to strive toward programming with substance, as well as focused professional exchange.

Mathematisch-Physikalischer Salon

- **Ehrenfried Walther von Tschirnhaus-Gesellschaft e.V.**
Telephone: (03 51) 49 14 66 61
(Secretary's office, Mathematisch-Physikalischer Salon)
Email: mps@skd.museum
www.tschirnhaus-gesellschaft.de
The Ehrenfried Walther von Tschirnhaus-Gesellschaft strives to preserve the heritage of Saxon scholar Ehrenfried Walther von Tschirnhaus (1651–1708) and to bring knowledge of the history of science in the early Enlightenment to a broad audience. The society also acts as a friends group and society for the promotion of the Mathematisch-Physikalischer Salon at the Staatliche Kunstsammlungen Dresden, since it is here that the most significant examples of von Tschirnhaus's technological work are found. They include a burning mirror and an apparatus with two burning lenses. Members receive information about upcoming events and are invited on excursions. They also enjoy access to the library of the Mathematisch-Physikalischer Salon.

Opening night at the 21st Gathering of Numismatists of Central Germany: reception marking the donation of the coin find of Kötzschenbroda, hosted by Dr. Hartwig Fischer, Director-General, SKD (right) and Dr. Rainer Grund, Director, Münzkabinett of the SKD (left), presented by Arne Kirsch (centre) on behalf of Fritz Rudolf Künker GmbH & Co. KG



Performance of "Sleeping Beauty" by Marionettentheater Moritz Trautzettel on 5 February 2013 in the Garnisonkirche



Freundeskreis der Porzellansammlung committee, from left: Uwe Fischer, Member of the Committee, Prof. Dr. Ulrich Pietsch, Managing Director and Director of the Porzellansammlung, SKD, S. D. Dr. Georg Prinz zur Lippe, Chair of the Committee, Dr. Christoph Kirsch, Treasurer



Münzkabinett

- **Numismatischer Verein zu Dresden e. V.**
Telephone: (03 51) 49 14 32 31
(Secretary's office, Münzkabinett)
Email: info@numismatik-dresden.de
www.numismatik-dresden.de
In cooperation with the Münzkabinett, in 2013 the public series of lectures about numismatics, the history of money and medallic studies was continued and featured speakers from all over Germany. Hosted in Dresden, the 21st Gathering of Numismatists of Central Germany turned into a nationwide event. Some 135 participants accepted the joint invitation of the Numismatischer Verein, the Deutsche Numismatische Gesellschaft and the Münzkabinett and came for the event held from 26 to 28 April 2013. The programme included academic lectures, excursions and a presentation of the future permanent exhibition at the Münzkabinett, as well as an exhibition on the topics covered during the conference. The Festschrift or commemorative paper published jointly by the society and the museum as the eighth volume of the Dresdener Numismatische Hefte, covers all medals issued by the Numismatischer Verein zu Dresden e. V. since its inception.

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- **Freunde der Puppentheatersammlung Dresden e. V.**
Contact: Britta Pollenske
Chair
Telephone: (03 51) 838 75 71
(Secretary's office, Puppentheatersammlung)
Email: post@puppentheaterfreunde.de
www.puppentheaterfreunde.de
The society Freunde der Puppentheatersammlung Dresden can look back on a host of different activities in 2013. Along with the continuation of monthly events, its support of the open museum evening and the holiday workshop, there were many opportunities to meet and talk person to person at the society's gatherings and parties. The 2013 summer party was held jointly with the Förderverein des Theaters Junge Generation. The two societies exchanged ideas about possible collaboration. The Freunde der Puppentheatersammlung are happy to have grown again in 2013 and continue to welcome new members.

Porzellansammlung

- **Freundeskreis der Dresdner Porzellansammlung im Zwinger e. V.**
Contact: HSH Dr. Georg Prinz zur Lippe
Chair
Telephone: (03 51) 49 14 66 12
(Secretary's office, Porzellansammlung)
Fax: (03 51) 49 14 66 29
Email: ps@skd.museum
www.freundeskreisporzellan.de
The Freundeskreis der Dresdner Porzellansammlung gathered for its annual general meeting on 27 April 2013 in Proschwitz Palace near Meissen. The programme included lectures on the subjects "18th-Century Meissen Porcelain with Hunting Themes" and "The Blanc-de-Chine Porcelain from Dehua". A newly issued catalogue was also presented with the title "Sächsisch schwarz glasiertes Porzellan. Das schwarz glasierte Böttgersteinzeug im Bestand der Dresdner Porzellansammlung" (Saxon Black Lacquered Porcelain. The Black Glazed Fine Stoneware in the Holdings of the Dresden Porzellansammlung). It was printed with the support of the Gesellschaft der Keramikfreunde e. V. and the Freundeskreis der Porzellansammlung e. V. It was possible to continue the research project "Reference Prints for Painting at the Meissen Porcelain Manufactory in the 18th Century" thanks to the financial help of the Freundeskreis and the considerable support of the Gesellschaft der Keramikfreunde e. V.

The winter gallery: an annual sales event to support the Museum für Völkerkunde Dresden

Members of PARAGONE, the friends of the Skulpturensammlung, in Vienna



Skulpturensammlung

- **PARAGONE e.V.**

Telephone: (03 51) 49 14 97 41
(Secretary's office, Skulpturensammlung)
Email: Paragone@skd.museum
www.paragone-dresden.de
PARAGONE e.V., the Friends of the Skulpturensammlung, were again very active in 2013. Above all, the society supported the restoration of an antique, robed female statue (Inv. Hm 356) of exceptional high quality that is scheduled for future permanent exhibition at the Antiquities Collection.

In 2013, the society also got together for a number of different outings: in early June, members spent a weekend in Altenburg attending drama performances and, late in June, went to the exhibition closing of "de sculptura – Blicke in die Dresdner Skulpturensammlung" (de sculptura. Selected Works from the Dresden Skulpturensammlung), held in Salzburg by Salzburg Museum, supported by the Skulpturensammlung. paragone also organised a guided tour through the Skulpturensammlung in September. It was entitled "Das Bedenkliche in der Skulptur" (The Thought-worthy in Sculpture) and carried out in cooperation with

Traumanetz Seelische Gesundheit (Information Centre for Trauma Advice and Therapy Services). One of the highlights was the association's trip at the end of October / early November to Vienna, where members enjoyed expert guidance through the newly opened Kunsthammer in the Kunsthistorisches Museum and the Museum Essl, including the storage depot in Klosterneuburg.

Societies of Friends 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
Chair

Telephone: (03 51) 814 48 04
(Simone Jansen, Museum)
www.voelkerkunde-dresden.de

The society of friends now has a membership of 70, who see it as their task to further understanding and raise interest among those around them for the concerns and the work of the Völkerkundemuseum in Dresden. Once again in 2013, the trusting and enriching exchange between the society and the staff of this Dresden museum proved highly valuable. The curators of the Collections on Africa

and South-East Asia, for example, offered a tour of the storage depots, thus affording society members an informed glimpse into the riches of the museum holdings. The society of friends used the revenue from the "Wintergalerie 2012" to purchase five significant batik works from Java, thus filling in gaps left by the Second World War. Among other acquisitions were eight rare burial stelae from East Africa and a group of small Turkish cloth bags used at weddings. Members of the society made it possible to acquire three further important batik works. Thanks to the commitment of the society's members, supported by the museum staff, the "Wintergalerie" was a success in 2013, just as it has been in other years.

Völkerkundemuseum Herrnhut

- **Freundeskreis Völkerkundemuseum Herrnhut e.V.**

Contact: Michael Cleve
Chair

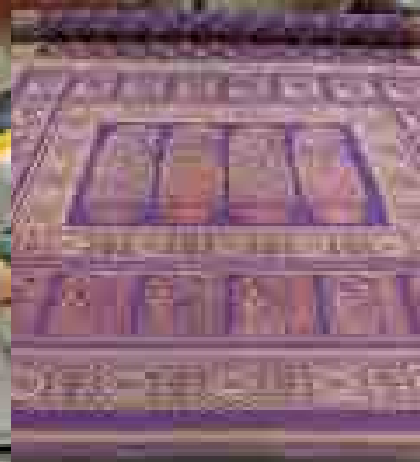
Telephone: (03 58 73) 403 16
Email: vmh@skd.museum
www.voelkerkunde-herrnhut.de

In 2013, the Freundeskreis Völkerkundemuseum Herrnhut e.V. was again granted the opportunity of contributing in a modest way to the expansion of the museum's collection. For example, the society supported the acquisition of a book and

Silk batik by the artist couple Agus Ismoyo and Nia Fliam



A restored sari from the Baluchar region in today's Bangladesh



the transportation of a donation from Stralsund. Numerous members expressed their loyalty to the Völkerkundemuseum Herrnhut by participating in exhibition openings and going to lectures. The ethnological collections of the museum originate largely in the former missionary territory of the Moravian Brethren in Herrnhut. Today as always, the society considers its main task to be to teach respect for different cultures and to contribute to the peaceful social existence of all human beings. Just like the museum, the Freundeskreis is a much noted part of Herrnhut's cultural life and is known far beyond the region. More than 40 members contribute to the society's vibrant community.

GRASSI Museum für Völkerkunde zu Leipzig

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

Contact: Dr. Ludwig Scharmann
Chair

Telephone: (0163) 232 65 49
www.mvl-grassimuseum.de

The society supports the museum in carrying out its curatorial and pedagogical tasks. As part of the sponsorship programme "Ein Stück Welt für Leipzig"

(A Piece of the World for Leipzig), a valuable Baluchar sari from the 19th century and an Indian musical instrument (a *sarangi*) were restored and a list of further objects to be restored was created.

As in previous years, the society organised the weekly GRASSI Breakfasts jointly with the societies of friends of the two other museums housed in the GRASSI. The lectures organised in cooperation with the Geographische Gesellschaft zu Leipzig e. V. were continued as well.

May 2013 saw the departure of Dr. Claus Deimel, the museum's director of many years. He was given honorary membership on this occasion. The re-founding of the society of friends in September 2004 depended crucially on his initiative.

ACQUISITIONS AND DONATIONS

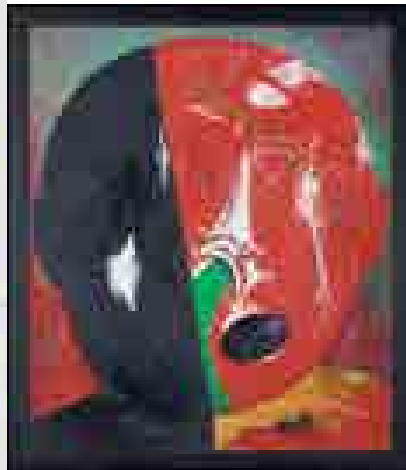
Museums are places of collecting and preserving. From the outside, they appear enduring and consistent, yet the word "collecting" already indicates that museums are in flux. They need to grow and to enhance their holdings, especially those museums whose collecting period extends into the present. But also those museums whose collecting period lies in the past need to work toward closing certain historically developed gaps, that is, toward being in the position of purchasing artworks and objects that are significant for the museum holdings as a whole when these objects appear on the art market.

This commonly requires large funds. The Staatliche Kunstsammlungen Dresden are in the fortunate position of being supported in this task by a large community of widely diverse partners. It is for this reason that 2013 saw once again the purchase of a considerable number of significant works for the collections, including such prominent works as "The White Monk" by Richard Wilson, "Feierabend" by Adrian Ludwig Richter, "Mein well reum rich macht" by Georg Baselitz, "Geteilter Kopf" by Hubertus Giebe and "sonnengelb-rußviolett" by Gotthard Graubner.

"Mein well reum richt macht",
Georg Baselitz, 2013



"Divided Head", Hubertus Giebe, 1992



"Strip (927-9)", Gerhard Richter, 2012



SELECTION

Galerie Neue Meister

- Georg Baselitz
Mein well reum richt macht. 2013
Oil on canvas, 300 × 275 cm
Acquired from the Gagosian Gallery, London
- Norbert Frensch
KL7-07. 2007
Oil, dammar gum and acrylic on canvas, 40 × 50 cm
Private donation, Berlin
DU12-09. 2009
Oil, dammar gum and acrylic on canvas, 40 × 50 cm
Private donation, Berlin
- Hubertus Giebe
Divided Head. 1992
Oil on canvas, 145 × 140 cm
Private donation
- Gotthard Graubner
sun-yellow – sooty-violet. 1989/90
Oil and acrylic on canvas and synthetic material,
Dptych, each 252 × 194 cm
Donated by Ulla and Heiner Pietzsch Collection, Berlin
- Eberhard Havekost
Summer Meadow. 2011 – 2012
Oil on canvas, 45 × 80 cm
Donated by MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- Walter Hertzsch
Entrance to the Mitropa at Leipzig Central Station. 1978/1988
Oil on hardboard, 40 × 51.7 cm
Private donation
- Robert Kummer
Landscape with Fishermen in the Setting Sun
Oil on canvas, 100 × 162 cm
Purchased from a private owner
- Martin Mannig
Hero. 2011
Oil and egg tempera on canvas, 190 × 170 cm
Donated by the artist and Galerie Gebr. Lehmann Dresden | Berlin
- Adrian Ludwig Richter
After Work. around 1824
Brown and grey pen, pencil and oil on canvas, 57,5 × 80 cm
Donated by MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- Gerhard Richter
STRIP (927-9). 2012
Digital print, mounted between aluminium and Perspex, 210 × 230 cm
Acquired from the artist

Private donation:
Group of works (selection)
- Andreas Achenbach
Ship in Distress
Oil on wood, 49 × 59 cm
- Franz von Defregger
Portrait of a Girl
Oil on cardboard on wood, 25 × 20 cm
- Gotthardt Kuehl
Flautist
Oil on wood, 32 × 26 cm
- Carl Friedrich Lessing
Monk on His Way Home
Oil on cardboard, 25 × 36 cm
- Fritz von Uhde
Walking to Emmaus
Pastel on paper, 46 × 58 cm
- Heinrich von Zügel
Cows by the Water
Oil on canvas, 47 × 63 cm

Presentation of the donated painting "The White Monk" by Richard Wilson, which the Society of Friends gave to the Gemäldegalerie Alte Meister, from left: Dr. Hartwig Fischer, Director-General, SKD, Petra von Crailsheim, Chair, MSU, Prof. Dr. Bernhard Maaz, Director, Gemäldegalerie Alte Meister and Kupferstich-Kabinett, SKD, Herbert Süß, former Chair, MSU

"Transverse flute", 1810–1820



"Carnet de bal", around 1764



Gemäldegalerie Alte Meister

- Richard Wilson
The White Monk
Oil on canvas, 56.8×72.3 cm
Acquired with the support of MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.

Grünes Gewölbe

Purchase

Tazza from the Dresden Court Silver Chamber, likely by Johann Friedrich Döwig
Dresden, around 1747–1753
Silver, h. 7.2 cm, Ø 28.5 cm
With monogram "AR3" for Augustus III and inventory number "1"

Private donation:

Group of objects consisting of the following five golden tobacco boxes and a *carnet de bal*

- Tabatière with crowned diamond "F"
Carl Martin Weishaupt & Söhne Hanau, around 1860
Gold, silver, diamonds, enamel, w. 9 cm, d. 6.9 cm, h. 4 cm

- Tabatière with a miniature portrait of Emperor Wilhelm II, likely Hanau 1889
Gold, silver, diamonds, paper, glass, w. 9.5 cm, d. 7.6 cm, h. 4.5 cm
Gift of Emperor Wilhelm II to the British Admiral of the Fleet, Geoffrey Thomas Phipps Hornby, 1889

- Tabatière with a crowned diamond "J", likely Hanau, 2nd half of 19th century
Gold, silver, diamonds, emeralds, w. 9.2 cm, d. 6.3 cm, h. 3.1 cm

- Tabatière with enamel miniature, Keibel family of jewellers, St. Petersburg, 1846
Gold, silver, diamonds, enamel, w. 9.2 cm, d. 6.8 cm, h. 3 cm
Gift of the Russian Tsar Nicholas to William Lewellyn Powell Esquire, Captain of the Imperial Russian Fleet in October 1846

- Tabatière
Carl Martin Weishaupt & Söhne Hanau, around 1860
Gold, silver, diamonds, w. 8.8 cm, d. 6.2 cm, h. 4 cm, on the lid a crowned monogram (Albert of Saxony's?)

- Carnet de bal
likely Paris, around 1764
Gold on substrate of non-precious metal, mother of pearl, enamel?/glass, diamonds, ivory, h. 11.4 cm, w. 6.7 cm with monogram "AK" and a miniature portrait of a noble woman on ivory, with later inscription "Anne Wife 12th Viscount Kilmorey"

Kunstgewerbemuseum

- Natural horn in F
Court Instrument Maker Christian Wilhelm Liebel, Dresden, 1800
signed: "GEMACHT C. W. LIEBEL HOFINSTRUMENT / MACHER IN DRESDEN ANNO 1800"
Brass
Purchased from a private collection in Copenhagen

- Transverse flute
Strohbach, Dresden, 1810/20 signed: "STROHBACH / DRESDEN"
Boxwood, brass
Purchased from a private collection in Strasbourg

- 5 glass bowls
Frank Meurer, Karwitz/Lenzen, 2012/13
Glass, multiple layers, blown, mixed techniques and inclusions
Purchased from the artist

“Saint Anthony the Hermit Visiting Saint Paul the Hermit”, Master of the Martyrdom of the Ten Thousand, after 1450



“Illumination of the Haberdashery Market at the Feast of Mercury, in the Zwinger in 1719”, Carl Heinrich Jacob Fehling, 1725



“Every Rabbit Turns into a Hunter”, ceramic artist Ute Großmann, 2013



Aigina, stater, c. 456–431 B.C.



- “Every Rabbit Turns into a Hunter”
Ute Großmann, Dresden, 2013
White stoneware, painted, steel
**Donated by the Freundeskreis
Kunstgewerbemuseum Dresden e.V.**

Kupferstich-Kabinet

- Wedding of the Prince Elector, 1719,
Portfolio with 20 drawings and
10 engravings (formerly Schloss Dahlen)
Private donation

Purchases

- Master of the Martyrdom of the
Ten Thousand
Saint Anthony the Hermit Visiting Saint
Paul the Hermit, after 1450
Engraving 10.3 × 7.7 cm (plate);
14.3 × 11.1 cm (sheet)
- Nicoletto da Modena
Triton with Child, around 1500
Engraving, 15.8 × 10.8 cm
- Monogrammist M after Master IB
with the Bird
Saint Jerome with the Lion, around 1509
Woodcut, coloured in some areas in hues
of red and brown, 29.6 × 21.9 cm

- Wols
Untitled [Pavillon de l'Élégance – Création
de la maison Alix (Germaine Krebs)], 1937
Silver gelatine paper (postcard),
Vintage print 1937, 13.7 × 8.7 cm

- 4 drawings by Hanns Schimansky
- 6 drawings by Mark Lammert
- 1 drawing by Martin Honert
- 2 typewriter drawings by Gert and
Uwe Tobias
- 1 drawing by Marc Brandenburg
- 1 drawing by Jorinde Voigt
- 1 photograph by Gabriele and Helmut
Nothelfer
- 2 photographs by Evelyn Richter

Münzkabinet

- Aigina, stater, c. 456–431 B.C.
Silver, minted, Ø 19 mm
**Purchased with the support of
Fritz Rudolf Künker, Osnabrück**
- Saxony, medal with portrait of Frederick
Augustus I of Saxony for the 50th anniversary
of his rule in 1818 and medal with the
portrait of Queen Amalia Augusta for her
golden wedding anniversary in 1819, brass,
iron, velvet, repoussé, Ø each 180 mm
**Purchased with the support of Fritz Rudolf
Künker, Osnabrück**

- Royal Saxon Albert Order
2nd model, Commander's Cross with
crown and swords
Silver, gilded and enamelled, ribbon
(worn around neck),
89 × 52.6 mm
**Part of a donation by Gottfried Naether,
retired Member of the High Consistory,
Nurnberg (from the estate of Dr. med.
Ernst Robert Naether, Surgeon General of
the Royal Saxon Army)**
- Heide Dobberkau, negative cut (model)
“Cow”, no date (1950), slate, 120 × 135 mm,
and medal “Lone Wolf”, no date (1985),
bronze, cast, 83.9 × 99.1 mm
Donated by the artist
- Bernd Göbel, plaque medal, “Conquest”,
no date (2012), bronze, cast, 115 × 140 mm
Purchased from the artist
- Jürgen Friede, decorative object, “Spin B” –
Spin 26°02'18.25, “N14°08'59.31”, W, 2011,
bronze, 200 × 115 mm, h. 25 mm
Donated by the artist

Figure from "The Blue Horse", scenery and costumes by Heidrun Warmuth and Marita Bachmeier, 2002



Lidded tureen with snowball blossom design, around 1745



" yawning Dachau Man", August Hudler, 1900



"Pronouncement", Georg Kolbe, 1934



Museum für Sächsische Volkskunst mit Puppentheatersammlung

- Klemens Kühn, Berlin
37 designs for posters and scenery, and posters for Kammertheater Neubrandenburg, 1994–2000
Donated by the artist
- Puppentheater der Stadt Magdeburg
Scenery and costumes for three productions: "Gulliver in the Land of Lilliput" by Mieczyslaw Antuszewicz, after Jonathan Swift, scenery and costumes by Irmgard Lieske (1987)
"Taro, the Dragon Child", shadow play by Therese Thomaschke after a children's book by Myoko Matsutani, scenery and costumes by Meyke Schirmer (1997).
"The Blue Horse", puppet show after Maria Clara Machado, scenery and costumes by Heidrun Warmuth and Marita Bachmeier (2002)
Donated by the puppet theatre
- Heinrich Merck, "Marionettentheater in der Helmhuderstrasse", Hamburg, complete home marionette-stage that was in operation in the home of senior government official Merck between 1912 and 1939. Numerous artists participated.
Donated by the family

- 69 marionettes of the theatre Grazer Puppenspiele, dated to 1921–1923. This enterprise of the Graz Artist Association "Freiland" involved important artists such as Fritz Silberbauer (1883–1974).
Purchase

Porzellansammlung

- Lidded tureen with snowball blossom design, around 1745
Saucer: Ø 24 cm; Tureen: h. 14.8 cm, Ø 16 cm
Acquired with the museum's purchasing funds

Rüstkammer

- Circle of Louis Silvestre II (Sceaux 1675–1760 Paris)
Portrait of Frederick Augustus II of Saxony (1696–1763)
Oil on canvas laid down on panel, 133×98.1 cm

Skulpturensammlung

- August Hudler (1868–1905)
Yawning Dachau Man, 1900
Bronze, 48.5×17×17.5 cm
Acquired with purchasing funds from Kunstauktionshaus Schloss Ahlden

- Egmar Ponndorf
Construction Worker, 1969
Cement, h. 61 cm
Donated by the artist

- Georg Kolbe
Pronouncement, 1934
Bronze, 32 (without pedestal) × 25 × 18 cm (pedestal: 8 × 16 × 15 cm)
Private donation

Staatliche Ethnographische Sammlungen Sachsen

Museum für Völkerkunde Dresden

- Acquisition of a silk batik work by the artist couple Agus Ismoyo and Nia Fliam, Yogyakarta, in cooperation with artists of Ernabella Arts (Australia)
Java, Indonesia, 2009
Batik tulis on silk, 250 × 116 cm
Acquired with funds from the Förderkreis des Museums für Völkerkunde Dresden
- Africa Section
- Figurative funerary post of the Chonyi Shimolataewa village, Kenya, 20th century, h. 175 cm
Donated by Dr. Kai-Torsten Hohn, Dresden
- 6 figurative posts from Kenya and Tanzania, 20th century
Donated by the Förderkreis des Museums für Völkerkunde Dresden



“Forest Walk”, Christiane Wittig, 2012



“9 Colours”, Gerhard Richter, 1971, 2 of 20 plates



Page 94: East Asia Gallery at the Porzellansammlung in the Zwinger

Page 95: Hall of Precious Objects in the Historisches Grünes Gewölbe in the Residenzschloss

- 1 textile work from Tunisia, scarf, before 1960
Donated by Simone Korolnik, Tübingen
- 1 handled clay vessel, Dogon, Mali, 20th century
Donated by Christa Gnirss, Freiburg i.B.

Völkerkundemuseum Herrnhut

- 3 amulets (tsatsa)
Clay, West Tibet: Ladakh, Khalatse
August Hermann Francke Collection, around 1905
Acquired with funds from the Förderkreis des Völkerkundemuseums Herrnhut e.V.
- Monthly publication
Tibetan language newspaper published in Leh, edition of May 1906
Paper, West Tibet: Ladakh, Leh
August Hermann Francke Collection, around 1906
Acquired with funds from the Förderkreises des Völkerkundemuseums Herrnhut e.V.

Kunstabibliothek

Acquisitions and exchanges

- Acquisitions: 4160 volumes, approx. 2200 as gifts

- Exchanges: with 376 institutions in 29 countries – 186 in Germany, 190 abroad
680 publications were acquired through exchanges, 926 publications were sent away in exchanges

Kunstfonds

Selected purchases effected through new-acquisition funding in 2013

In all, 26 works in various media by 25 artists, including two artist groups, were acquired in 2013 thanks to the new-acquisition funding programme run by the Cultural Foundation of the Free State of Saxony. These include:

- Paul Barsch
newrafael, 2013
Audio track, USB stick, lanyard
JVC ghetto blaster, 8:22 min
- Benjamin Dittrich
Damn nature, 2011
Pastel/paper, magnet montage on wooden frame
Installation measurements
240 × 340 × 380 cm

- Grit Hachmeister
48 portraits, 2012
Mixed media / paper, framed, series of 48 works, each 29.8 × 21.0 cm
- Jens Klein
On a Walk, series: Dog Paths, Index of a Conspirative Daily Routine, 2012
Archival pigment print behind museum glazing, 30-part tableau, each approx. 29.7 × 21 cm
- Titus Schade
Shelf II, 2012
Oil, acrylic / canvas, 150 × 200 cm
- Christiane Wittig
Walk in the Forest, 2012
Digital print on Plexiglas, video on DVD, unique specimen, 65 × 89 × 22 cm, video 1:18 min, loop, with sound

Gerhard Richter Archiv

- Gerhard Richter
Mountain Range (Pyrenees Z.) (186–1), 1968
graphite on canvas, 130 × 180 cm
Donated by the artist
- Gerhard Richter
9 Colours (301/1–20), 1971
Oil on canvas, 61 × 86 cm
Donated by the artist



SPONSORS AND PATRONS

Main Sponsors

- Sparkassen-Kulturfonds des Deutschen Sparkassen- und Giroverbandes, Ostächsische Sparkasse Dresden, Ostdeutscher Sparkassenverband incl. all Sparkassen in Saxony, LBS Ostdeutsche Landesbausparkasse AG and Sachsen Bank, Sparkassen-Versicherung Sachsen, DekaBank Deutsche Girozentrale

Sponsored by

- A. Lange & Söhne

Galerie Neue Meister

- Gerda Henkel Stiftung
- Kulturstiftung des Bundes
- Ernst von Siemens Kunststiftung
- PwC-Stiftung
- Flämische Repräsentanz – Berlin
- Galerie Gebr. Lehmann – Dresden/Berlin
- Martin Mannig – Dresden
- Ulla und Heiner Pietzsch – Berlin

Gemäldegalerie Alte Meister

- The Getty Foundation
- Schloss Wackerbarth – Sächsisches Staatsweingut GmbH

Grünes Gewölbe

- Reiner Winkler Stiftung

Kupferstich-Kabinett

- Alfred Krupp von Bohlen und Halbach-Stiftung
- Stiftung zur Förderung grafischer Kunst
- Ernst von Siemens Kunststiftung

Mathematisch-Physikalischer Salon

- Infrarotsensorik und Messtechnik Dresden
- Klaus Hünig – Würzburg

Münzkabinett

- Deutsche Forschungsgemeinschaft
- Michael Böhmer – Bautzen
- Heide Dobberkau – Bergisch-Gladbach
- Jürgen Friede – Wedemark
- Peter Kress – Mömbris
- Fritz Rudolf Künker – Osnabrück
- Gottfried Naether OKR i.R. – Nuremberg
- Dr. Helmut Schreiber – Dresden
- Reinhard Seeck – Griesheim
- Janis Strupulis – Riga (Latvia)

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- Hochschule für Schauspielkunst »Ernst Busch« Berlin/ Studiengang Zeitgenössische Puppenspielkunst
- Theater Junge Generation Dresden
- Puppentheater Magdeburg
- Figurentheater Chemnitz
- SCHAUBUDE BERLIN Theater. PuppenFigurenObjekte
- Florentine Bruck – Hamburg
- Ruth und Hans-Joachim Hellwig – Dresden
- Eva Hergst und Wolfgang von der Ohe – Hamburg
- Veronika Krebs – Radebeul
- Klemens Kühn – Berlin
- Inka Reuter – Dresden
- Dr. Matthias Scherf – Münster
- Karin Schröder – Radebeul
- Angelika Tautenhahn – Gelenau

Porzellansammlung

- GKF Gesellschaft der Keramikfreunde e.V.
- Dr. Klaus Lippert – Berlin

Rüstkammer

- Dr. Alfred Beckers – Cologne
- Saxonia Edelmetalle GmbH Halsbrücke

Skulpturensammlung

- Bayerische Akademie der Wissenschaften – Munich
- Ernst von Siemens Kunststiftung – Munich
- Egmar Ponndorf – Dresden



Staatliche Ethnographische Sammlungen Sachsen

GRASSI Museum für Völkerkunde zu Leipzig

- Cultural Heritage Administration Korea
- National Research Institute for Cultural Heritage Korea
- Sparkasse Leipzig
- Augenoptiker Truckenbrod – Leipzig
- Achim Boldt – Barienrode

Museum für Völkerkunde Dresden

- Annette Korolnik-Andersch – Carona (Switzerland)
- Dr. Kai-Torsten Hohn – Dresden
- Dr. Volker Schneider – Zeutern
- Hans-Jörg Schwabl – Dresden
- Christa Gnirss – Freiburg i. B.

Völkerkundemuseum Herrnhut

- Michelle Ali – Paramaribo (Suriname)
- D. Hartmut Beck – Karlsruhe
- Eberhard Clemens – Herrnhut
- Ruth Eichler – Wiesbaden
- Dr. Reinhard Furtner – Vienna (Austria)
- Ursula und Wilfried Hommel – Herrnhut
- Dr. Heinz Israel (†) – Berlin
- Renate Kieback – Herrnhut
- Renate Kiwitz – Niesky
- Volker Lehmann – Großhennersdorf
- Gudrun Meier – Bischofswerda
- Uwe Noack – Kleindehsa
- Hans Schmidt – Görlitz
- Andreas Tasche – Herrnhut
- Helga Wittkamp – Stralsund

Gerhard Richter Archiv

- Henry H. Arnhold – New York
- Marian Goodman – New York

Kunstfonds

- Vertretung des Freistaates Sachsen beim Bund – Berlin
- Kulturstiftung des Freistaates Sachsen
- Kunstverein Freunde Aktueller Kunst Zwickau
- Görlitzer Sammlungen für Geschichte und Kultur – Kulturhistorisches Museum
- Dresdner Volksbank Raiffeisenbank

Museum education

- Commerzbank
- PricewaterhouseCoopers – Stiftung
- Bundesministerium für Bildung und Forschung
- Bundesverband Museumspädagogik
- European Social Fund – with funding from the European Union and the Free State of Saxony
- Sächsisches Staatsministerium für Kultus
- Robert Bosch Stiftung
- Kulturstiftung Dresden der Dresdner Bank
- Deutscher Museumsbund

Projects run by the Director-General's Office

Research and Scientific Cooperation

- Museum and Research Foundation GmbH

The Royal Hunting Palace Hubertusburg and the Peace Treaty of 1763

- Kulturstiftung der Länder
- Ostdeutsche Sparkassenstiftung jointly with the Sparkasse Leipzig

Summer Academy

- Espro Acoustiguide Group – Berlin
- Deutsche Werkstätten Hellerau
- Vitrinen- und Glasbau Reier – Lautau
- Bernd und Eva Hockemeyer-Stiftung – Bremen

Will Grohmann Research Project

- Kulturstiftung des Bundes
- Kulturstiftung der Länder
- Ferdinand Möller Stiftung Berlin
- Ernst von Siemens Kunststiftung

Winckelmann Lectures

- Kulturstiftung des Freistaates Sachsen

Scientists exchange with the Victoria and Albert Museum – London

- Henry H. Arnhold – New York

Further supporters

- Federal Foreign Office
- Dresdner Verkehrsbetriebe
- Ströer
- Goethe-Institut
- Federal Government Commissioner for Culture and the Media

Staatliche Kunstsammlungen Dresden 2014
Wir fördern die Ausstellungen

„Dionysos. Rausch und Ekstase“

„Nach Ägypten! Die Reisen von
Max Slevogt und Paul Klee“

Wann ist ein Geldinstitut gut für Deutschland?

Wenn sein Engagement für
die Kultur so vielfältig ist,
wie das Land selbst.



Sparkassen fördern Kunst und Kultur in allen Regionen Deutschlands.

Kunst und Kultur setzen schöpferische Kräfte frei, öffnen Geist und Sinne für Überliefertes und Ungewöhnliches. Mit jährlichen Zuwendungen von rund 150 Mio. Euro ist die Sparkassen-Finanzgruppe der größte nicht-staatliche Kulturförderer in Deutschland. Das ist gut für den Einzelnen und gut für die Gesellschaft. www.gut-fuer-deutschland.de

OUR CORPORATE PARTNER

The history of Saxon precision watch making begins with the Mathematisch-Physikalischer Salon



The large Lange date display harks back to the five-minute clock above the stage of the Semperoper. The historical functional model and a watch from the current production are held by the Mathematisch-Physikalischer Salon.



SAXONY'S REFOUND TIME

The history of chronometry in Saxony is unthinkable without the Mathematisch-Physikalischer Salon (MPS). Starting in the late 18th century, the MPS indicated the exact time for residents of Dresden and taught them to appreciate the value of time. With its observatory and its chronometrical service, the MPS was the ultimate authority on all questions of chronometry and became the cradle of precision clockmaking in Dresden. This was the place where young Ferdinand A. Lange, more than 180 years ago, fell in love with the art of clockmaking. It was where he developed his vision of creating the best clocks in the world in Saxony.

For A. Lange & Söhne, supporting the Staatliche Kunstsammlungen Dresden, and specifically the Mathematisch-Physikalischer Salon, is a way of paying tribute to the cultural roots of the brand. And in the newly developed

exhibition, the historical connection stands out clearer than ever before. Presenting impressive exhibits, it moves from the early days in the Zwinger to the founding of the manufactory in Glashütte. Dating from 1902, the most complex Lange watch in the renowned clock collection demonstrates the kind of feats the master clockmakers were capable of more than 100 years ago. Today, the Lange 1 stands as an icon of modern precision watchmaking, representing the rebirth of the company 20 years ago. This watch has opened a new chapter in the history of fine Saxon watchmaking.

A. LANGE & SÖHNE
GLASHÜTTE I/SA



News in brief



William Forsythe in the Albertinum

In July 2012, William Forsythe (The Forsythe Company) and Dr. Hartwig Fischer, Director-General, Staatliche Kunstsammlungen Dresden (SKD) agreed to engage in a long-term partnership in the fields of performance and dance as well as spatial and movement studies, focused in particular on the Albertinum and the Kunsthalle im Lipsiusbau. The cooperation began with the installation of the spatial artwork "Towards the Diagnostic Gaze" in the Lichthof, the bright atrium of the Albertinum.

To correspond with the temporary exhibition "Constable, Delacroix, Friedrich, Goya. A Shock to the Senses", Forsythe developed a spatial work of nine rectangular pedestals cast in exposed concrete. Planted in the centre of each of them was a duster made of ostrich feathers. Visitors who picked up a duster up from its base and held it perfectly still with their arm outstretched could see the "shock", the minimal wave of their heartbeat that spread along their arm and into the tips of the feather. In this way, visitors became part of the choreographic object.

KUNST4KIDS – An audio guide for children and young people

A new audio guide for the Dresden Albertinum has been available since July 2013: schoolchildren present their favourite works, guiding visitors on a tour of 33 exhibits they chose from the Skulpturensammlung and the Galerie Neue Meister. The audio tour invites visitors to listen and to join in activities and is designed for children and young people between the ages of 9 and 15. The audio guides have an

"activity" function which inspires independent research on and critical investigation of the artworks.

This art education project was carried out in the context of Lernort Albertinum (Learning in the Albertinum) thanks to the support of the PwC Foundation. The KUNST4KIDS (Art for Kids) audio guide is available at the Albertinum and the iTunes Store free of charge. This, combined with the free entrance to the museums for youngsters under the age of 17, makes it easy for young visitors to experience masterworks of painting and sculpture from Romanticism to the present day.

The SKD sign on to a joint project with a museum in Istanbul

In June 2013, Dr. Hartwig Fischer, Director-General of the SKD, and Prof. Dr. Dirk Syndram signed a cooperation agreement with Dr. Nazan Ölçer, Director of the Sakıp Sabancı Müzesi (Sakıp Sabancı Museum, SSM) and Prof. Dr. A. Nihat Berker, Vice-Chancellor at Sabancı Üniversitesi. The aim is to strengthen the existing relationship between the SKD and the Istanbul museum through future temporary exhibitions and through cooperation in scientific matters.

The SKD will present the diversity of their collections in Istanbul, communicating to the Turkish public the cultural richness that they embody in the Free State of Saxony. In turn, the SSM will present central Turkish works of art in Dresden and provide visitors with an overview of several centuries of artistic creation in Turkey.



Dresden Night at the Museums – After a long break, held again in the Porzellansammlung



On a visit to the Albertinum: Martin Schulz (left), President of the European Parliament, with Dr. Hartwig Fischer, Director-General of the SKD



Yellow Lounge concert in the Albertinum

On 25 February 2013, the “Pocket Symphonies” by Sven Helbig premiered in the Albertinum as part of the “Yellow Lounge” series. The Dresden-based composer and producer is interested not so much in responding to the seductive power of the Zeitgeist, but instead in searching for things that remain, that defy transience. The “Pocket Symphonies” – twelve short pieces for orchestra and piano quartet – are based on a number of disparate images, each reminiscent of music for film. This imagery is deliberate as the pieces are intended as “short strolls through life”. The “Pocket Symphonies” were performed by the Fauré Quartett and the MDR Sinfonieorchester under the direction of conductor Kristjan Järvi.

Night at the Museums electrifies!

All SKD museums participated in this year’s Museums-Sommernacht (Night at the Museums). After a long break, the Porzellansammlung, too, offered an entertaining programme. The presentations by a porcelain painter gave visitors an insight into creative artistic techniques. Long queues formed everywhere, especially at the entrance of the Mathematisch-Physikalischer Salon, which had been closed for six years. With its demonstrations of an electrostatic generator, it became the focus for visitors.

President of the European Parliament visits the Albertinum

On 25 April 2013, Martin Schulz, President of the European Parliament, was given a tour by Dr. Hartwig Fischer of the museums housed in the Albertinum. Mr. Schulz had travelled to Dresden to participate in the Deutscher Sparkasentag, the annual congress of German savings banks.

Students of Dresden master class visit the Museum für Völkerkunde Dresden

Over the course of four days, six master class students from the Hochschule für Bildende Künste Dresden (Academy of Fine Arts Dresden) presented their work on the subject of “time and distance”. The exhibition project “Anderswo ganz anders” (A World Apart) was presented at the Museum für Völkerkunde Dresden. The students’ works were linked to the permanent exhibition The Dresden Damascus Room and Textile Furnishings from the Middle East as well as to the Japanisches Palais (Japanese Palace), and offered artistic commentaries on these exhibitions. The centrepiece was the installation “Battlefield” by the Syrian artist Manaf Halbouni. With an oversized concrete chessboard that showed signs of destruction, he addressed the internationalisation of the conflict in Syria.

We can’t do better than this?

In November 2013, the SKD’s art education department celebrated its 50th anniversary and hosted the annual gathering of the Bundesverband Museumspädagogik e. V. (Federal Association of Art Educators) under the heading “We can’t do better than this? On the professionalisation of art education”. A total of 140 participants from all over Germany as well as the UK and Switzerland talked about issues such as the competencies that art educators need to have in order to live up to today’s developments and standards. In cooperation with the Deutsches Hygiene-Museum (German Hygiene Museum), the Militärgeschichtliches Museum der Bundeswehr (Bundeswehr Military History Museum) and the Technische Sammlungen Dresden (Technology Collections Dresden), participants were shown current concepts used by

Film shoot for "The Grand Budapest Hotel" in the Zwinger, from left: Jeff Goldblum, Willem Dafoe, Johanna Pulz, trainee at the SKD, Dirk Burghardt, Managing Director, SKD, with Wes Anderson, film director



Tulga Beyerle, Director, Kunstgewerbemuseum (since 1 January 2014)



Bizot Group in Jerusalem



museums, in exhibitions and in art education, which provided useful starting points for a lively exchange of experiences.

Stars in the Zwinger

Director Wes Anderson shot most of his new film "The Grand Budapest Hotel" in Görlitz. But in February 2013 he and his cast of stars also came to Dresden to shoot several scenes in the Gemäldegalerie Alte Meister, among other venues. The SKD issued a special permit for the Hollywood production because the museum was actually scheduled to be closed until the end of March due to renovation.

Kunstfonds still in an interim phase

The holdings of the Kunstfonds had to be moved out of the building in Marienallee in 2012 when the new owner ordered a general overhaul. Contrary to plans, this situation continued throughout the year 2013. Operating with limited capacities, the Kunstfonds remained in its interim locations at the Japanisches Palais and on Güntzstrasse.

Tulga Beyerle to be new Director of the Kunstgewerbemuseum

It was announced in December 2013 that Tulga Beyerle would be head of the Kunstgewerbemuseum in Schloss Pillnitz starting in January 2014. She was to take over from Dr. Peter Plaßmeyer, Director of the Mathematisch-Physikalische Salon, who had also been Acting Director of the museum for the past four years. Tulga Beyerle's previous responsibilities were with the Vienna Design Week, which she directed after founding the event in 2007 with Lilli Hollein and Thomas Geisler.

Gathering of Bizot Group in Jerusalem

The directors of major European museums and exhibition venues have been meeting regularly for the past twenty years or so to exchange ideas in an informal setting. Standards for exhibition and museum operations are discussed, strategies regarding the international lending and purchasing policies of museums are arranged, and legal questions that concern everyday museum operations are explored. Director-General Dr. Hartwig Fischer represented the SKD at the gathering of the Bizot Group in Jerusalem for several days in October 2013.

SKD inclusive!

March 2009 saw the ratification of a United Nations agreement about the rights of persons with disabilities. This document makes it clear that independent participation is a human right and not an act of mercy or welfare. Inclusion in the sense of the UN Convention on the Rights of Persons with Disabilities means more than guaranteeing absolutely barrier-free access. It means the complete inclusion of persons with disabilities in all aspects of social life, their acknowledgment and appreciation as equals and therefore their complete, equal and independent participation.

The SKD are proud that the museums' openness to all groups of visitors was acknowledged by the advisory council on inclusion of the Federal Government Commissioner for Matters relating to Disabled Persons, and that the SKD have been marked since 2013 on a map showing inclusive institutions. To us this is a token of appreciation, but it also serves as an incentive!

INSTITUTIONS

Residenzschloss



Albertinum



Japanisches Palais



102

Staatliche Kunstsammlungen Dresden
Residenzschloss
Taschenberg 2
01067 Dresden
www.skd.museum

Dr. Hartwig Fischer
Director-General

Dirk Burghardt
Managing Director

Press contact
Telephone: (03 51) 49 14 26 43
presse@skd.museum

Visitor Service contact
Telephone: (03 51) 49 14 20 00
besucherservice@skd.museum

Galerie Neue Meister (New Masters Gallery)

Prof. Dr. Ulrich Bischoff
Director until 31 March 2013

Dr. Hartwig Fischer
Interim Director from 1 April 2013
Albertinum
10 a. m. to 6 p. m., closed Mondays

Gemäldegalerie Alte Meister (Old Masters Picture Gallery)

Museum Director and Professor
Dr. Bernhard Maaz
Director and Deputy Director-General
Semperbau am Zwinger
(Semper Building at the Zwinger)
10 a. m. to 6 p. m., closed Mondays

Grünes Gewölbe (Green Vault)

Prof. Dr. Dirk Syndram
Director and Deputy Director-General
Residenzschloss (Royal Palace)
Neues Grünes Gewölbe
Historisches Grünes Gewölbe
10 a. m. to 6 p. m., closed Tuesdays
(For advance ticket sales, go to:
www.skd.museum)

Kunstgewerbemuseum (Museum of Decorative Arts)

Dr. Peter Plaßmeyer
Acting Director
Schloss Pillnitz
Open 1 May to 3 November 2013
10 a. m. to 6 p. m., closed Mondays

Kupferstich-Kabinett

(Collection of Prints, Drawings and Photographs)

Museum Director and Professor
Dr. Bernhard Maaz
Deputy Director-General
Residenzschloss
Temporary exhibitions: 10 a. m. to 6 p. m.,
closed Tuesdays
Study hall: Mon and Wed 10 a. m. to 1 p. m. /
2 p. m. to 4 p. m.; Thu 10 a. m. to 1 p. m. /
2 p. m. to 6 p. m.; Fri and each first Saturday of
the month 10 a. m. to 1 p. m.; closed Tuesdays
Josef-Hegenbarth-Archiv
Calberlastrasse 2
01326 Dresden
Thurs., visits by prior arrangement only
+ 49 (0) 351-49 14 32 11

Mathematisch-Physikalischer Salon

Dr. Peter Plaßmeyer
Director
Zwinger
10 a. m. to 6 p. m., closed Mondays

Münzkabinett (Coin Cabinet)

Dr. Rainer Grund
Director
Residenzschloss,
Georgenbau
Library and study hall:
Wed 10 a. m. to 5.30 p. m.

Schloss Pillnitz, Bergpalais

Zwingerhof, view of the
Kronentor and Wallpavillon



Kunsthalle im Lipsiusbau



**Museum für Sächsische Volkskunst
mit Puppentheatersammlung
(Museum of Saxon Folk Art and Puppet
Theatre Collection)**

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

Porzellansammlung (Porcelain Collection)

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

Rüstkammer (Armoury)

Prof. Dr. Dirk Syndram
Director and Deputy Director-General
Residenzschloss,
Türkische Cammer (Turkish Chamber),
Riesensaal (Hall of Giants)
10 a. m. to 6 p. m., closed Tuesdays

Skulpturensammlung (Sculpture Collection)

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

**Staatliche Ethnographische
Sammlungen Sachsen
(Saxon State Ethnographic Collections)**

Dr. Claus Deimel until 31 May 2013
Director and Deputy Director-General

Dr. Birgit Schepps-Bretschneider
from 1 June 2013
Acting Director

Dr. Iris Edenheiser
from 1 June 2013 to 16 October 2013
Acting Director

**Museum für Völkerkunde Dresden
(Ethnographical Museum Dresden)**

Palaisplatz 11,
Japanisches Palais (Japanese Palace)
10 a. m. to 6 p. m., closed Mondays

**GRASSI Museum für Völkerkunde
zu Leipzig
(GRASSI Ethnographical Museum in Leipzig)**

Leipzig, Johannisplatz 5–11
10 a. m. to 6 p. m., closed Mondays

**Völkerkundemuseum Herrnhut
(Ethnographical Museum Herrnhut)**

Herrnhut, Goethestrasse 1
Tue to Fri 9 a. m. to 5 p. m.
Sat and Sun 9 a. m. to 12 noon and
1.30 p. m. to 5 p. m.

Kunstabibliothek (Art Library)

Dr. Elisabeth Häger-Weigel
Head
Residenzschloss
10 a. m. to 6 p. m.,
closed Saturdays and Sundays

Kunstfonds (Art Fund)

Silke Wagler
Head
Interim: Japanisches Palais
Visits by prior arrangement only
Telephone: (0351) 814 48 86

**Gerhard Richter Archiv
(Gerhard Richter Archive)**

Dr. Dietmar Elger
Head
Albertinum
Visits by prior arrangement only
Telephone: (0351) 49 14 77 70

Published by

© Staatliche Kunstsammlungen Dresden, Press and Communications Department, Dresden 2014.

Project management

Cornelia Munzinger-Brandt, M. A.

Authors

Felicitas von Mallinckrodt (7–20), Gilbert Lupfer/Katharina Hoins (25–26), Gilbert Lupfer (21, 23–24, 34), Cornelia Munzinger-Brandt/Michael John (45–49), Bernhard Maaz (50–51), Birgit Dalbajewa (52), Giselher Blesse (53), Cornelia Munzinger-Brandt (55), Dirk Burghardt (81, excerpt from the article “Unternehmen Museum. Rechts- und Betriebsformen” (p. 245) in *Museen zwischen Qualität und Relevanz, Denkschrift zur Lage der Museen, Berliner Schriftenreihe zur Museumsforschung*, Band 30), Stephan Adam (75), Martina Miesler (76–77), Ramona Nietzold (73–74).

Editing

Cornelia Munzinger-Brandt, M. A.

Image editing

Nadja Wenzel, Oksana Katvalyuk

Editorial assistance

Nadja Wenzel

Proofreading

Schweitzer Sprachendienst www.ssd-online.de

Translation

Kennedy-Unglaub Translations
www.kennedyunglaub.de

Layout, typesetting, reprographics

Sandstein Kommunikation GmbH, Dresden
www.sandstein.de

Print

Stoba-Druck-GmbH, Lampertswalde

Annual Report 2013 of the
Staatliche Kunstsammlungen Dresden
Editorial deadline: 11 April 2014
Information subject to change.

Image credits

Cover image: Steven Cohen, one of the contributing artists, during his live performance at the opening event for the temporary exhibition *My Joburg in the Lipsiusbau* – see also p. 20, photo: Martin Förster

Inside the book: E. Bähr (p. 66); Herbert Boswank (p. 16, 26, 39, 46, 56–58, 60, 62, 66, 67, 71, 85, 91, 93); David Brandt (p. 5, 11, 18, 47, 95, 98, 102, 103); Bucerius Kunst Forum Hamburg (p. 70); Thomas Dachs (p. 59); Sven Döring (p. 6, 53); Jens Dornheim (p. 40); Dietmar Elger (p. 93); Elke Estel (p. 60, 68, 73, 81); Elke Estel/Hans-Peter Klut (p. 16, 28, 41, 57, 63, 65, 89, 92); Carola Finkenwirth (p. 68); Antje Fischer (p. 41); Martin Förster (p. 20, 23, 44, 46, 48, 49, 51, 52, 55, 61, 71, 78, 103); Tom Frisch (p. 41); Katharina Gossow (p. 101); Mario Graul (p. 63); André Henschke (p. 84); Christoph Herm (p. 28); Frank Höhler (p. 59, 61); Andreas Hoppmann (p. 43); Jörg Huhmann (p. 64, 88); Marjoleine Impe (p. 42); Gunter Jentzsch (p. 62); Jürgen Karpinski (p. 29, 34); Uta Karrer (p. 69); Oksana Katvalyuk (p. 83); Oliver Killig (p. 3, 8–15, 17, 47, 49, 58, 75, 81, 100); Gernot Klatte (p. 32); Hans-Peter Klut (p. 28, 29, 38, 56, 61, 82, 102); Christiane Kober (p. 85); Bohn Chang Koo (p. 66); Hans Christian Krass (p. 4, 7, 38); Paul Kuchel (p. 73, 74, 99); Jürgen Lange (p. 33); Werner Lieberknecht (p. 103); Jochen Littkemann, Berlin (p. 89); Jürgen Lösel (p. 19, 22, 32, 50, 51, 54, 92, 94); Alexandra Löser (p. 86); Foto Marburg (p. 67); Katja Matauschek (p. 73, 74); Jürgen Matschie (p. 68); Christine Müller-Radloff (p. 32); Cornelia Munzinger-Brandt (p. 78); Dr. Uta Neidhardt (p. 38); Zaki Nusseibeh (p. 27); Consuelo von Oppen (p. 26); Roger Paul (p. 26, 91); Jörg Petermann (p. 7); M. Pfitzner (p. 65); Klemens Renner (p. 15, 53); Heike Richter (p. 87); Matthias Rietschel (p. 23, 24, 55, 70, 72, 87, 88, 90, 100); Tom Roeder (p. 83);

Lorena Rojas (p. 59); Luc Saalfeld (p. 16, 21); Thomas Schlorke (p. 83); Mirko Schöder (p. 86); Jörg Schöner (p. 14); Falk von Schönfels (p. 86); Renate Schurz (p. 30); Judith Steinke (p. 43); Lars Thümmeler (p. 91); Eleni Trupis (p. 67); Heike Ulbricht (p. 40); Michael Wagner (p. 90); Dirk Weber (p. 56); Helga Wunderlich (p. 64, 93); Franz Zadniecek (p. 90)

Copyrights: © Georg Baselitz, Courtesy Galerie Michael Werner Köln und New York (p. 89); © Jodi Bieber / Courtesy Goodmann Gallery, Johannesburg / Cape Town (p. 67); © Bucerius Kunst Forum Hamburg (p. 70); © Courtesy of Fox Searchlight Pictures (p. 101); © Deutsche Fotothek (p. 31); © Frankfurter Allgemeine Zeitung (p. 77); © Katharina Gossow (p. 101); © Ute Großmann (p. 91); © Sven Helbig (p. 100); © Gunter Jentzsch (p. 62); © Kahfiati Kahdar (p. 64); © Uta Karrer (p. 69); © Kokdu Museum (p. 66); © Kunstauktionshaus Schloss Ahlden GmbH (p. 92); © MSU Museumsladen GmbH (p. 83); © Nasjonalmuseet for kunst, arkitektur og design, Oslo; © Naturkundemuseum Leipzig (p. 63); © Gerhard Richter, Köln (p. 43, 89, 93); © Lorena Rojas (p. 59); © Salzburg Museum (p. 70); © Jörg Schöner (p. 14); © Sutter/Schramm (p. 64); © The Israel Museum, Jerusalem (p. 101); © VG Bild-Kunst, Bonn (p. 16, 43, 56, 60, 65, 67, 89, 92); © Warmun Art Centre (p. 66); © Christiane Wittig (p. 93)

© All other images:
Staatliche Kunstsammlungen Dresden

Otto Dix. DER KRIEG ('WAR') – The Dresden Triptych ·

April 5 to July 13, 2014 **The Things of Life**

The Life of Things. Proposition I. · April 26 to July 27, 2014

To Egypt! The Travels of Max Slevogt and Paul Klee · April

30 through August 10, 2014 **Fantastical worlds**

Painting on Meissen porcelain and German faience by Adam

Friedrich von Löwenfinck 1714–1754 · October 1, 2014 through

February 22, 2015 **Luther and the Princes**

The Ruler's Image and Concept in the Age of the Reformation ·

1st National Special Exhibitions to the 500th anniversary of the

Reformation · May to October 2015