

# Annual report 2017



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# Annual report 2017

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# Foreword

2017 was a politically eventful year: Donald Trump was elected as the new US president; Britain began negotiating its way out of the European Union; in Turkey, the electorate voted to transform the country from a parliamentary democracy into a presidential system, and at the German federal elections, the major parties suffered serious losses. But how does all that affect Staatliche Kunstsammlungen Dresden? That was the question examined at the international symposium "The Role of Encyclopaedic Museums in Complex Political Times (in Europe)", which took place in Dresden's Lipsiusbau to accompany the Jerusalem Arts Festival at the Israel Museum and the London Arts Festival at the British Museum. It is not only the case, after all, that global nationalist tendencies seem to be testing Europe's identity and democratic values; even freedom of thought and means of artistic expression are at risk. In view of their social responsibility and educational mission, encyclopaedic museums are duty-bound to take a stance on social developments. This includes examining how the collections generate knowledge, and what taxonomy is applied to them, how pieces have ended up in the collections, what view of the world the presentations subscribe to and how they write history.

This was the context in which the first human remains were returned from the Museum für Völkerkunde Dresden to Hawai'i. These remains were stolen from burial caves in Hawai'i between 1896 and 1902 and sold directly to the Museum für Völkerkunde Dresden and Arthur Baessler, a patron of the museum. These human remains, previously seen as "objects", were rehumanised with respect, recognising and paying tribute to the cultural and religious traditions of their country of origin, returning their inherent individuality to them. Their return to their cultural context can by no means be seen as a loss; rather, it is an opportunity which actually opens the door to future research projects and cultural exchange. Questions regarding the provenance of "ethnographic objects" acquired and stolen in the colonial context are answered through intensive research and trusting cooperation with their countries of origin.

The collection and exhibition of such "objects" cannot be restricted to a purely scientific act. When an item is transformed into a museum exhibit, this is the result of a chain of circumstances and interwoven layers of history. Discovering those layers and telling their story was the goal of the workshop exhibition held by the Museum für Völkerkunde in the Japanisches Palais entitled "Prologue #1–10". A search for a new means of presentation resulted in ten vibrant, interactive installations facilitating a creative analysis of the ethnographic collections and offering a space for engaging with and discussing ideas.



Another aspect of provenance research which has a political dimension is the origin of museums' acquisitions after 1933. With their "Daphne" project, Staatliche Kunstsammlungen Dresden are one of the leading international institutions in this field, and hosted the spring meeting of the Arbeitskreis Provenienzforschung e.V. provenance research working group. This focused on evacuated works, art lost in the war or returned from the Soviet Union, and works "salvaged" from private owners in post-war East Germany or seized under GDR "law".

The Kunstsammlungen have always been a place for cultural discussion, and open to ideas, artists and works from all over the world. Carrying on that tradition, taking it further by asking new questions, and sharing it with others remains one of the greatest tasks of the coming years. One example of this is the research programme "Europe/World". Two previously almost unknown groups in the collections of the Kupferstich-Kabinett formed the basis for the exhibition "Stories in miniatures. The collection of Indian painting in the Kupferstich-Kabinett". In cooperation with the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Mumbai, these items were presented to the public for the first time following their lavish restoration.

Another research project focused on using planetary clocks to understand the processes by which inherited astronomical knowledge is received and transformed. The results were presented in the exhibition "The Wondrous Course of the Planets – A Heavenly Machine for Elector August of Saxony" at the Mathematisch-Physikalischer Salon. New formats clearly conveyed astronomical and technological aspects of the planetary clock from Dresden, and showed how important knowledge of the planets was to the region's rulers.

The Archiv der Avantgarden, the newest member of the Staatliche Kunstsammlungen Dresden association, was temporarily housed in several rooms of the Japanisches Palais. "Reprise and Repetition" was the first essay presented by the Archiv der Avantgarden to deal primarily with the role of the archive as a place to store memories from the past. It showed items from Egidio Marzona's collection of some 1.5 million pieces. During an "object talk", the archive displayed pioneering, historical items of furniture by Marcel Breuer, Mies van der Rohe and others, discussing their path to becoming modern-day lifestyle icons.

Three exhibitions were dedicated to contemporary artistic work. The Albertinum's "Skulls" and the Kupferstich-Kabinett's "Hope and Fear" offered parallel presentations of works from the artist Marlene Dumas, of Cape Town. To mark Gerhard Richter's 85th birthday, the Gerhard Richter Archiv also held an exhibition featuring 32 new pieces by the artist.

Describing the many other, no less significant exhibitions and activities would go beyond the narrow limits of this foreword. That is the purpose of the 2017 annual report, as found below. The results are thanks to the untiring efforts of the staff at Staatliche Kunstsammlungen Dresden, our colleagues from all over the world and our supporters and sponsors, to whom I would like to express my heartfelt thanks.

**Prof. Dr Marion Ackermann**

Director General of

Staatliche Kunstsammlungen Dresden

# Focus



View of the new permanent exhibition "Electoral Wardrobe" in the Renaissance wing of Dresden's Residenzschloss



# Power and fashion

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## The new permanent exhibitions at the Rüstkammer in the Residenzschloss

It all began in 2010 with the Türkische Cammer, continued in 2013 in the Riesensaal and in 2016 with "Concept and Encounter: The World around 1600" before reaching a temporary apogee in 2017 with three new exhibition areas: work on the new permanent presentation for the Rüstkammer in the Residenzschloss (Royal Palace). Planned by Prof. Dr Dirk Syndram, director of the Rüstkammer and the Grünes Gewölbe, and curated by Dr Jutta Charlotte von Bloh, the presentations "The Rise of Electoral Power in Saxony" and "Electoral Wardrobe" have been housed on the first floor of the newly completed Renaissance wing since 9 April 2017. On 16 September 2017, the Silberwaffensaal (Silver Weaponry Room) also opened to the public as a link between the Riesensaal and the Münzkabinett.

The space covers 1,113 newly designed square metres, fitted by the architect Peter Kulka with exhibition architecture that is adapted to suit the historical setting, yet ultra-modern, and which deliberately reveals damage and different layers of time. The exhibition starts with the section "The Rise of Electoral Power in Saxony" in the east wing. This presents ceremonial weapons used by the House of Wettin from the late Middle Ages to the end of the 16th century. They express wealth and power, and bear powerful witness to the German and European art of goldsmithing and armoury. The members of the Wettin dynasty's personal weapons, especially the electoral swords, bring to life a crucial epoch in Saxon history, during which Frederick the Belligerent became Elector of Saxony in 1423, the Reformation was set in motion under the Ernestine elector Frederick the Wise and Maurice, Duke of Saxony came to power as an elector for the Albertine branch



Visitor admiring gambeson and hose from Saxon electoral regalia, c. 1584–1590, Rüstkammer, SKD



Marvelling at the sumptuous mitre belonging to Margrave Albert V of Brandenburg, c. 1514, Rüstammer, SKD

Exhibition opening, from left: Dr Jutta Charlotte von Bloh, senior curator at the Rüstammer and exhibition curator, Stanislaw Tillich, the Saxon premier, Prof. Dr Dirk Syndram, director of the Grünes Gewölbe and Rüstammer and exhibition curator, Prof. Dr Marion Ackermann, Director General of the SKD, Gerhard Müller, chair of the board for Sparkassen-Versicherung Sachsen, Dr Eva-Maria Stange, Saxon Minister of State for Science and the Arts





of the Wettin dynasty in 1547, followed after his death by his brother Augustus and succeeded by a line of rulers who were to reign over Saxony until 1918. The rich pictorial programmes and symbols offer impressive proof of the dynastic conflicts during the Reformation period, the path to the Peace of Augsburg in 1555 and Prince Elector Augustus's triumph over his Ernestine rivals in 1566/67. The newly opened presentation in the Residenzschloss can thus be seen as the most important contribution made by the Staatliche Kunstsammlungen Dresden (SKD) towards the anniversary of the Reformation in 2017.

The wealth and power of great rulers were also manifested in their robes. Today, these can almost only be imagined based on paintings. This makes it all the more remarkable that the 27 Renaissance and early baroque costumes belonging to the Saxon electors have been preserved over the centuries, including six full outfits and four women's dresses. Their certain provenance, their outstanding craftsmanship and artistic quality, their value as an ensemble, their dynastic significance and impressively preserved condition raise them to the level of European cultural heritage.

Kept in storage since the Second World War and elaborately restored over recent years, they are now back on public display in the "Electoral Wardrobe" section of the exhibition, presented in rotation in special environmentally protected display cases. The garments bear testimony not only to their makers' high level of craftsmanship but also to far-reaching international trade relations: most of the fabrics are from Italy, but the majority underwent further decoration and working in Saxony, based on fashions found at the European courts. One impressive example is the magnificent dress belonging to the electoral princess Magdalena Sybilla (1586–1659). Its design is in the Italian/French women's fashion style set by Queen Elizabeth I of England or the French queen Marie de' Medici. The shoulder decoration is borrowed from Venetian bridal and festive garb. The combination of the rulers' power and fashion is most clearly evident in the landscaped robes made for Prince Elector John George I when he came to power in 1611. On the cloak, extremely artistic embroidery in fascinating detail depicts the Saxon territories, from Dresden, the new capital, through the prosperous Elbe Valley to the old Albertine seat of Meissen.

In the newly fitted  
Silberwaffensaal

Left: on foot and on horseback:  
view of the new permanent  
exhibition "The Rise of Electoral  
Power in Saxony" in the  
Renaissance wing of  
Dresden's Residenzschloss



The Rüstkammer's Silberwaffensaal, set up in what was once the Queen's chambers, steals the show with two sets of silver parade armour from 1591, belonging to Prince Elector Christian I. Each made of more than eleven kilos of silver, and decorated with elaborate depictions of ancient tales, they are the only ones of their kind in Europe. They form the central point of a display featuring works of art by Dresden goldsmiths on ceremonial weapons made for the Prince Electors, their heirs, princely guests and noble court officials from about 1580 to 1610.

The natural aura exuded by the regalia makes the three new permanent exhibitions at the Rüstkammer a centrepiece of the "home for art and science", a structure in which historical, historicising, fragmentary and modern architectural elements come together to create a whole new interpretation of the Residenzschloss (Royal Palace) as a museum complex with an international impact.

Face to face with the past

# Gerhard Richter

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Two exhibitions marking his 85th birthday



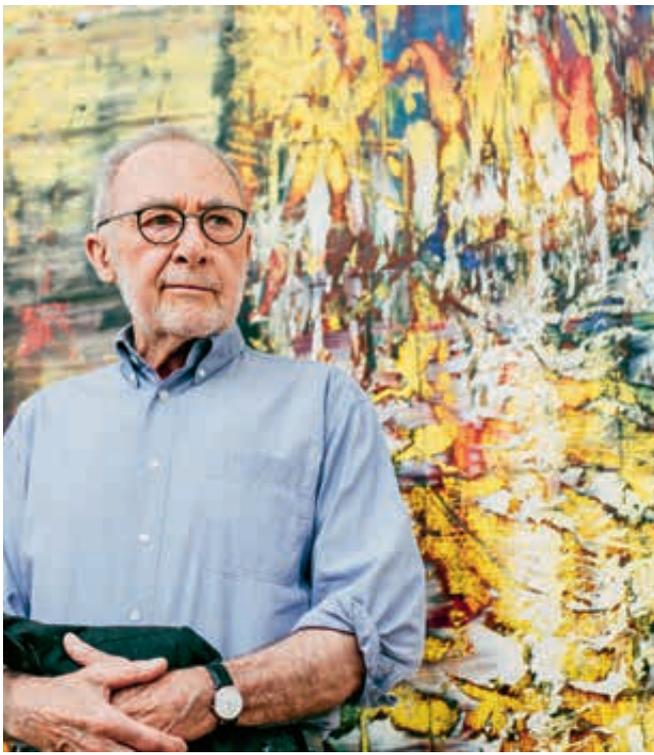
Gerhard Richter and Benjamin Katz in his Cologne studio, 2006

The painter at work in his Cologne studio, 1983



On 9 February 2017, Gerhard Richter celebrated his 85th birthday – and to mark the occasion, Staatliche Kunstsammlungen Dresden (SKD) paid tribute to the work of perhaps the most famous German artist of our time with two exhibitions. This began with “Benjamin Katz photographs Gerhard Richter”, which was on show from 31 January to 21 May 2017 as an intimate exhibition in the Albertinum. It presented a selection of images by the renowned photographer Benjamin Katz from the years 1982 to 2017. As the artist’s long-time friend, he was able to follow Richter and his work intensively. His photographs, taken with a small Leica camera, were shot almost incidentally, offering a very private insight into the artist’s work in the studio. In 2011, the SKD’s Gerhard Richter Archive was able to acquire a set of the photographs, thus adding an important element of the collection to its holdings.

The second exhibition, “Gerhard Richter. New Paintings” was on display from 20 May to 3 September, also in the Albertinum. It was dedicated to the new “Abstract Paintings” created since 2015. Of the 31 works, 25 had already been shown at the Museum Ludwig in Cologne, while the 7 most recent works were given their public premiere in Dresden. With the new “Abstract Paintings”, Richter is linking back in with his paintings from the late 1980s after his more recent STRIPS and reverse glass paintings. The focus is now once again on the play of colours created by working multiple layers of oil paint on the canvas. In addition to a brush and a squeegee, Richter also uses a knife in gestural movements, scraping away the material he has applied, down to the undercoat.



The artist in front of one of his works at the opening of the special exhibition "Gerhard Richter. New Paintings"

This open artistic gesture clearly distinguishes his current works from earlier "Abstract Paintings" and is a sign of a new artistic impetus. The musical installation "Richter's Patterns" by Corinna Belz and Marcus Schmickler was performed at the opening of the exhibition with the Musikfabrik ensemble. This is a commissioned composition from 2016 with an accompanying film, which was created based on an idea of Gerhard Richter's and inspired by his artist's book "Patterns: Divided, Mirrored, Repeated" (2011).

Gerhard Richter is closely linked to his native Dresden and the SKD through the archive which was founded at the Albertinum in 2005 and named after him. Among other things, one sign of this is a series of special exhibitions presenting Richter's new works to the public for the first time: in 2013 an extensive series of striped images (STRIPS) and reverse glass works, and in 2015 the Birkenau cycle. As well as collecting, safekeeping and caring for items in the archive, the Gerhard Richter Archive, directed by Dr Dietmar Elger, is also compiling a catalogue raisonné of all the artist's paintings and sculptures. This is planned to consist of six volumes. Volumes 1, 3 and 4 having already been published between 2011 and 2015, Volume 2 was now presented along with the "Abstract Images" exhibition.

Scrutinising an abstract painting by Gerhard Richter



# International symposium

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## The Role of Encyclopaedic Museums in Complex Political Times (in Europe)



Panel discussion in the Lipsiusbau

From 13 to 15 September 2017, the Staatliche Kunstsammlungen Dresden (SKD) organised an international symposium on the social role and responsibility of encyclopaedic museums in complex political times in the Kunsthalle im Lipsiusbau. Given the current polarisation of society and the swing to the political right, Europe's identity and underlying democratic values seem to be under strain. Public museums with international and multidisciplinary collections are in a particularly good position to convey complex worldviews and need to critically reflect on their own contribution to society. Guests at the symposium included George Okello Abungu, Beatrice von Bismarck, Olafur Eliasson, Jiří Fajt, Hartwig Fischer, Roxley Foley, Monica Juneja, Katarzyna Kozyra, Neil MacGregor, Paweł Machcewicz, Nana Oforiatta-Ayim, Karl-Siegbert Rehberg, Nanette Snoep, James Snyder and Barthélémy Togo.

The following questions in particular were discussed during the symposium: In what circumstances did the pieces enter the various collections, how is knowledge about them generated, what view of the world does this knowledge imply, and what role do museums play in historiography? Encyclopaedic museums are archives of the world's cultures. They are a geopolitical point where cultural assets from all the continents come together, and they can build bridges between different generations and cultural groups. The symposium underlined the rights of the countries of origin to the works and cultural items themselves, many of which were stolen under unlawful conditions during the colonial period.

The discussion studied the possibilities of a common cultural heritage, of collections that could tour the world, and of a "Museum of the Non-Racial Nation" (Ciraj Rassool).

The cultural objects' many layers and stories and the key role they play in identity and identification were also explained. The "Talk with Objects" organised by Katharina von Ruckteschell-Katte offered vivid evidence of how differently a work of art can be interpreted, the audience also being invited to explain how they saw the item. Interpretations ranged from a purely formal description to an explanation of where it originally came from and how it was originally used. The concept of fixed categories and classifications of art and culture was also questioned. It was agreed that the encyclopaedic museum should tell not just one story, but a variety of stories from different points of view.

The event concluded with the wish that these issues could be tackled with lasting effect. One initial cooperative project to come out of the symposium was the Children's Biennale developed with the National Gallery of Singapore.

The symposium accompanied the Jerusalem Arts Festival at the Israel Museum (2017) and the London Arts Festival at the British Museum (2018). It was presented by Matthew Teitelbaum, director of the Museum of Fine Arts in Boston. The symposium received positive press reviews and was seen as an important point in the current debate on museum institutions' responsibility. A second symposium on individual topics is planned.

Symposium attendees in front of the Frauenkirche, Dresden



# Exhibitions



Opening of the special exhibition "Geniale Dilletanten. Subculture in West and East Germany in the 1980s"



# Beneath Italian Skies

## 19th-Century Paintings of Italy between Claude Lorrain, Turner and Böcklin

During the 19th century it was already a widespread tradition among artists of all genres: going on a journey to Italy. Recorded in incomparable manner in the literature of Johann Wolfgang von Goethe (the first editions were published in 1816/17), the journey to the south is an expression of all kinds of yearnings – for the clarity of light, the powerful colours of the landscape, the ancient culture and the light-hearted life in the south. This collective passion was also echoed in the paintings and sculptural works presented in the Albertinum exhibition "Beneath Italian Skies. 19th-Century Paintings of Italy between Claude Lorrain, Turner and Böcklin", following on from the 2016 exhibition in the palace at Bad Muskau, "Italian Landscape of the Romantic Era. Painting and Literature".

From 10 February to 28 May 2018, the Albertinum displayed 130 works inspired by a yearning for Italy, most of which came from its Dresden collections. Many had been restored for the exhibition and were made accessible to the public for the first time. They were supplemented by generous loans from, among other places, the Tate Gallery in London, the Thorvaldsens Museum and the Statens Museum for Kunst in Copenhagen, the Staatliche Museen zu Berlin and the Bayerische Staatsgemäldesammlungen in Munich.

Gazing lost in thought at Johan Christian Dahl's painting "The Eruption of Mount Vesuvius in December 1820", which was on loan from the Städel Museum, Frankfurt



Just as 19th-century travellers set off for Italy with traditional ideas about the country in mind, the curators of the exhibition, Heike Biedermann and Dr Andreas Dehmer, brought up earlier reference points from the fine arts, displaying ancient sculptures from the Skulpturensammlung and works from the Gemäldegalerie Alte Meister. The first painting on display was the 1657 piece "Landscape with Acis and Galatea", by Claude Lorrain, who had a key influence on the development of landscape painting as an independent genre and left his mark on subsequent artists for centuries.

The exhibition revealed a multitude of different means by which the subject of Italy has been explored through art. Neoclassicist and Romanticist perspectives were represented by Jakob Philipp Hackert, Julius Schnorr von Carolsfeld, Ernst Ferdinand Oehme and Ludwig Richter. Their idealised depiction of a lyrical Arcadia was followed by Carl Blechen, Oswald Achenbach and Adolph Menzel; stances more strongly influenced by Realism and thus more concerned with reproducing the existing world.

In the second half of the 19th century, artists such as Arnold Böcklin, Anselm Feuerbach and Hans von Marées then came to the fore, again with an intensive examination of the ancient world and the Renaissance. In addition to this view of Italy offered by German artists, the exhibition also provided an insight into the perceptions of their international contemporaries, such as Camille Corot, Johan Christian Dahl and William Turner, creating a multi-layered panorama of paintings that continue to shape our perception of Italian landscapes to this day. It was therefore only logical to include visitors' own views at the end of the exhibition. An interactive digital photo presentation offered them the opportunity to contrast the paintings with their own holiday impressions.

That was not, however, the only opportunity the public was given to engage more intensively with the exhibition and its topics. As well as a series of academic lectures in cooperation with the TU Dresden's Italian Centre, themed tours and workshops aimed at specific target groups, the other key attraction was events featuring prominent guests. The author Florian Illies, for example, was invited to give a lecture, and the actor Wolfgang Stumph presented his very own interpretation of an "Italian journey" tracing Goethe's steps in the form of his legendary film "Go Trabi Go". It was, however, another literary authority who gave the exhibition its name. In 1801, Heinrich von Kleist wrote about the Dresden Elbe Valley to his fiancée Wilhelmine von Zenge: "It lay there like a painting by Claude Lorrain" with "the pure blue Italian sky" hanging above it".



Sophie Prell, "Orange Branch", 1886,  
Galerie Neue Meister, SKD

Visitors in front of the painting "Spring"  
by Ludwig von Hoffmann



# Dresden · Europe · The World

## Three exhibitions in the Residenzschloss

At the multimedia exhibits, visitors were able to study the topics of the exhibition in greater detail and find out more about the related research projects



Under the title "Dresden · Europe · The World", from 3 March to 5 June 2017 the Staatliche Kunstsammlungen Dresden (SKD) presented the first findings of the cross-collection research programme "Europe/World", run with the support of the Museum & Research Foundation GmbH. In the exhibition "Stories in miniatures. The Collection of Indian Painting in the Kupferstich-Kabinett", the Kupferstich-Kabinett presented its extensive, internationally significant holdings of Indian miniatures from the baroque and Romanticist periods. The exhibition was the result of a multi-year research project that was conducted in international cooperation with fellow conservationists from the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Mumbai. The addition of outstanding international loans and exhibits from other SKD collections gave visitors the first insight of its kind into the holdings and their artistic and culturo-historical context.

Two other, smaller presentations at the Residenzschloss offered an opportunity to focus on individual aspects of the research programme. In the Sponsel Room, the exhibition "Women Cross Media. Photography, Porcelain and Prints from Japan and China" displayed the outcome of a joint project with students from the Institute for Art History at Heidelberg University. Based on a cross-media approach, this presentation explored the question of how femininity is depicted in East Asian art from the early 18th to the late 19th centuries. To this end, a dialogue was created between holdings from the Porzellansammlung, the photographic collection at the Museum für Völkerkunde Dresden and the Kupferstich-Kabinett.

The third presentation, "Global Player", gave visitors to the Studiolo insights into early modern networking between Dresden and the world. Various transfer processes were discussed on the basis of selected objects from the Rüst-kammer, the Grünes Gewölbe, the Museum für Völkerkunde Dresden, the Kunstgewerbemuseum and the Kupferstich-Kabinett. These helped visualise aspects of cultural exchange, such as the transfer not just of materials, but also of images of the self and of others, and revealed a broad panorama of varied global exchange processes in the period from the 16th to the 18th century.

Extensive media exhibits presenting both individual thematic aspects and the research programme projects offered a means of delving further into the themes of the exhibitions. A generally available exhibition booklet in German and English provided further information. The presentation of the research findings, in the form of several exhibitions, was generously supported by the Savings Bank Finance Group.



Lively discussion at the opening of the special exhibition "Stories in miniatures. The collection of Indian painting in the Kupferstich-Kabinett"

Glimpse of the special exhibition "Women Cross Media. Photography, Porcelain and Prints from Japan and China" in the Sponsel Room at Dresden's Residenzschloss.



# You May Also Like: Robert Stadler



Play! On the top floor, visitors had a chance to explore the exhibition through play.

Next page:  
The artist is present: Robert Stadler and visitors at the opening of the special exhibition "You May Also Like: Robert Stadler"

It was the first survey exhibition of the French-Austrian designer Robert Stadler – but it was much more than just a retrospective: from 18 March to 25 June 2017, the Kunstgewerbemuseum presented the exhibition "You May Also Like: Robert Stadler" in the Kunsthalle im Lipsiusbau, featuring unprecedented connections between items on the borderline of art and design. Curator Alexis Vaillant drew links between more than 70 of Stadler's works and 20 masterpieces and anonymous artefacts from eight of the Staatliche Kunstsammlungen Dresden (SKD) museums, including works by Lucas Cranach the Younger, Agostino Carracci, Johann Joachim Kaendler and Paul Kindermann. In conjunction with pieces from Stadler's own art collection, a transitory community of pieces emerged of widely differing eras and styles.

Divided into the five themed sections "Artificial Intelligence", »Instability and Fetishism", "Informed Objects", "the Morphing of the Natural into the Artificial" and "Forms of Random/Control and Digital Fragmentation", the exhibition paved the way for an associative engagement with the work and the inspirational world of Robert Stadler. At the same time, it gave the audience the chance to explore their own views and associations.

The decision to forgo a traditional monographic exhibition in favour of attempting to portray a network of meanings, functions and forms was made in view of the defining characteristic of Stadler's creative work: a substantial examination of the real world today – a world shaped by digital images and fads – and an extremely relaxed approach to standard categories of art and design. He works in very different fields and blurs the boundaries between independent and commissioned work.

On the one hand, the title "You May Also Like" is a play on the algorithm-based shopping suggestions in digital consumer worlds; on the other hand, it invites visitors to discover the creative worlds of Robert Stadler as a network of associations. A catalogue came out to accompany the exhibition, published by Alexis Vaillant and the SKD.



# New exhibition formats at the Ethnographical Museums

The question of how a 21st-century ethnological museum can reach out to new, diverse visitor groups was a focus of attention for both the GRASSI Museum für Völkerkunde zu Leipzig and the Museum für Völkerkunde Dresden. "Classic" ethnological exhibition practices and ways of presenting items were discussed along with questions about the future of ethnological museums. The two museums' exhibition areas and collections were made accessible to artists, students, theatre-makers, dancers, researchers, representatives from the exhibits' countries of origin, and visitors, with the aim of developing a new exhibition practice. The museums were also opened up on a local and global scale by intensifying and adapting the events programme and introducing new cooperative projects as a space for lively discussion and a wide range of views. At the GRASSI Museum für Völkerkunde in Leipzig, the exhibition series "Grassi invites" continued with "#3 Masks!". Theatre-makers were invited to bring the museum's numerous masks back to life, to ask new questions about them and to create a "world theatre of masks".

Based on the photographs of the visitors' body art collected in the first part of the series ...





In "Grassi invites #4: Tattoo & Piercing: A World Skin-Deep. Parts I and II", people (mainly from Leipzig and environs) were invited to themselves become part of a new "Living Archive" of body art. The archive of photographs and related personal stories thus collected formed the basis for the ensuing exhibition, in which the innumerable untold local stories behind the body art were linked to the historical pieces collected from all over the world. Thanks to the new direction taken by the special exhibition formats, in 2017 the GRASSI Museum für Völkerkunde in Leipzig saw a 30% rise in visitor numbers.

At the Museum für Völkerkunde Dresden, over a period of ten months, the experimental workshop exhibition "Prologue #1–10: Stories of People, Things and Places" transformed what started out as an almost empty exhibition space into a labyrinth of questions and ideas about what makes up a 21st-century museum with ethnological collections. "Prologue" was not developed as a linear exhibition, but as a method which can be used to turn both museological theories and associations related to lotted pieces in a collection into interior installations. Experiments with all kinds of event formats were always carried out within the exhibition itself, always succeeding in creating spaces for different points of view on current debates and giving a voice to the descendants of the colonised. The many

... in the second part, an exhibition was created which revealed the variety inherent in the phenomena of tattoos and piercings, and placed them in relation to historical items collected from all over the world

accompanying formats and cooperative events with local stakeholders and institutions in Dresden enabled new target groups to be attracted. There were more than 11,000 visitors, even though the museum was only open two days a week at the time.

With the special exhibition "From the depot", Stephan Augustin retired after more than 40 years working for the Völkerkundemuseum Herrnhut. In 2017, the remaining team particularly ramped up the content available to schools and families. The plan is to remain on this path and develop new educational formats. The Völkerkundemuseum Herrnhut is to place children and young people, families and schools at the centre of its focus.

# Karl-Heinz Adler

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## Ganz Konkret

Karl-Heinz Adler is an outstanding representative of concrete art in Germany. In 2017, the artist, whose life and work follow a remarkable path from the 20th to the 21st century, celebrated his 90th birthday. This was taken as the occasion for an exhibition of all the artist's important groups of works, demonstrating the methodology behind his images: seriality, layering, and using minimalist means to add rhythm to the pictorial space. The exhibition was shown at the Albertinum from 30 March to 15 October 2017 and was ceremoniously opened with an evening marking Karl-Heinz Adler's 90th birthday, including a speech by the artist Olaf Nicolai. By the end of the exhibition, more than 77,000 visitors in all had been admitted to the Albertinum.

Karl-Heinz Adler's life work is an expression of both artistic/experimental and philosophical thought. He has always investigated the complex relationships between nature and culture, linking the elementary questions of space, time and perception to fundamental reflections on the nature of the image. Adler's "concrete experiment", he says, is nothing other than "the eternal process of formation, destruction and re-formation – from chaos to order, from order to chaos". The clarity of the artistic conception, the visual stringency and, not least, the perfectionist execution of the collages, drawings, pictures, prints and objects are simultaneously timeless and visionary.

Adler's development as an artist ran parallel to the Western establishment of conceptual art, minimal art, Zero, op art, and concrete art, but it was independent and unaffected by those trends, as it was largely cut off from them by the Iron Curtain. For three decades, Adler's genre was ignored and unacknowledged in the official East German art world. Only his building-related work was a feature of many cityscapes: from the mid-1960s he designed a patented "concrete block program for structural/decorative wall design" with Friedrich Kracht, used in many cities of the GDR to decorate facades, squares and fountains.



Two onlookers examine the picture "Serial lines (Panel 1)" by Karl-Heinz Adler, 1989



Adler was already 55 years old when, in 1982, a small gallery in Dresden first exhibited a set of minimalist/concrete collages and serial ruled lines, which would later set the reunited German art world abuzz with amazement. After the political upheavals of 1989/90, Adler's oeuvre finally began to be incorporated into the history and theory of art, and set in an international context. Today, Adler is a valued "artists' artist", with many younger artists discovering his work for themselves as a visual and intellectual frame of reference. Visitors find his pieces fascinating.

Special tours, some joined by Adler himself, have shed light on the artist's life and fascinating body of work, which adopted an opposing stance to official East German art until 1989 and was almost unknown to foreign visitors. The publication brought out to accompany the exhibitions in Dresden and Budapest contains an interview with the artist by Hans Ulrich Obrist, in which Karl-Heinz Adler describes the route he took to becoming an abstract artist. During the exhibition, a separate brochure provided information about projects the artist has been involved in since the 1960s in collaboration with Friedrich Kracht, some of which can still be found in Dresden and other towns which were once part of the GDR.

Four works by the artist in which he deals with the creation and effect of colour

Opening of the special exhibition in the atrium of the Albertinum: Karl-Heinz Adler and his wife Dr Ingrid Adler surrounded by Mathias Wagner, the curator of the exhibition, Prof. Dr Marion Ackermann, Director General of the SKD, Hilke Wagner, Director of the Albertinum, and Annekatriin Klepsch, deputy mayor for culture and tourism at the City of Dresden



# Geniale Dilletanten

## Subculture in West and East Germany in the 1980s

The exhibition "Geniale Dilletanten. Subculture in West and East Germany in the 1980s", shown at the Albertinum from 15 July to 19 November 2017, paid homage to the alternative art scene which stirred up excitement and attention in the 1980s through vociferous protest and deliberate provocation. Influenced by the British punk movement, rather than concentrating on a high level of skill, the artists aimed at a do-it-yourself form of self-organisation. As differently as this subculture evolved on either side of the Iron Curtain, fundamentally it was a means of self-empowerment. Musicians and artists carried out cross-media experimentation with music, painting, film, fashion and design – loudly and provocatively, challenging popular cultural norms and with no regard for their discomfited audience.

The exhibition took its name from a festival held in 1981 in the Tempodrom in Berlin, whose misspelt title became a synonym for the West German subculture of the early 1980s: "Geniale Dilletanten«

This touring exhibition accompanied by a catalogue was originally devised by Mathilde Weh for the Goethe Institute and presented seven bands from the West Germany alongside just one from the East. In Dresden, it underwent a necessary extension to include additional Eastern exhibits, also presented in their own exhibition brochure. Fifteen items were selected for the Albertinum by Christoph Tannert. In the 1980s, as a young art historian, he was closely associated with the East German alternative art and music scene, and today he is a recognised expert in GDR art. In the GDR, from the 1970s on, crossing the boundary from the fine arts to sound production, text, Super 8 film, performance and theatre was all part of the strategy adopted by rebel artists who opposed the regulations of the SED state and the artists' association. Bands and groups of artists such as "AG Geige", "Ornament und Verbrecher", "Zwitschermaschine", "37,2", "Pfff ...", "Rennbahnband", "Kartoffelschälmaschine", "Die Gehirne" or "Die Strafe" radically broke away from norms with a spectrum of sounds ranging from free jazz, anarcho jazz, freestyle, noise and punk to German New Wave electronica. Artists such as A.R. Penck or the group "Lücke frequentor", Helge Leiberg, Klaus Hähner-Springmühl, Cornelia Schleime, Ralf Kerbach, Christine Schlegel, the Dresden "Autoperforationsartisten" or Moritz Götze provoked audiences and party members both artistically and "musically", not just with wild gestures and hellraising performances, but also with subtle





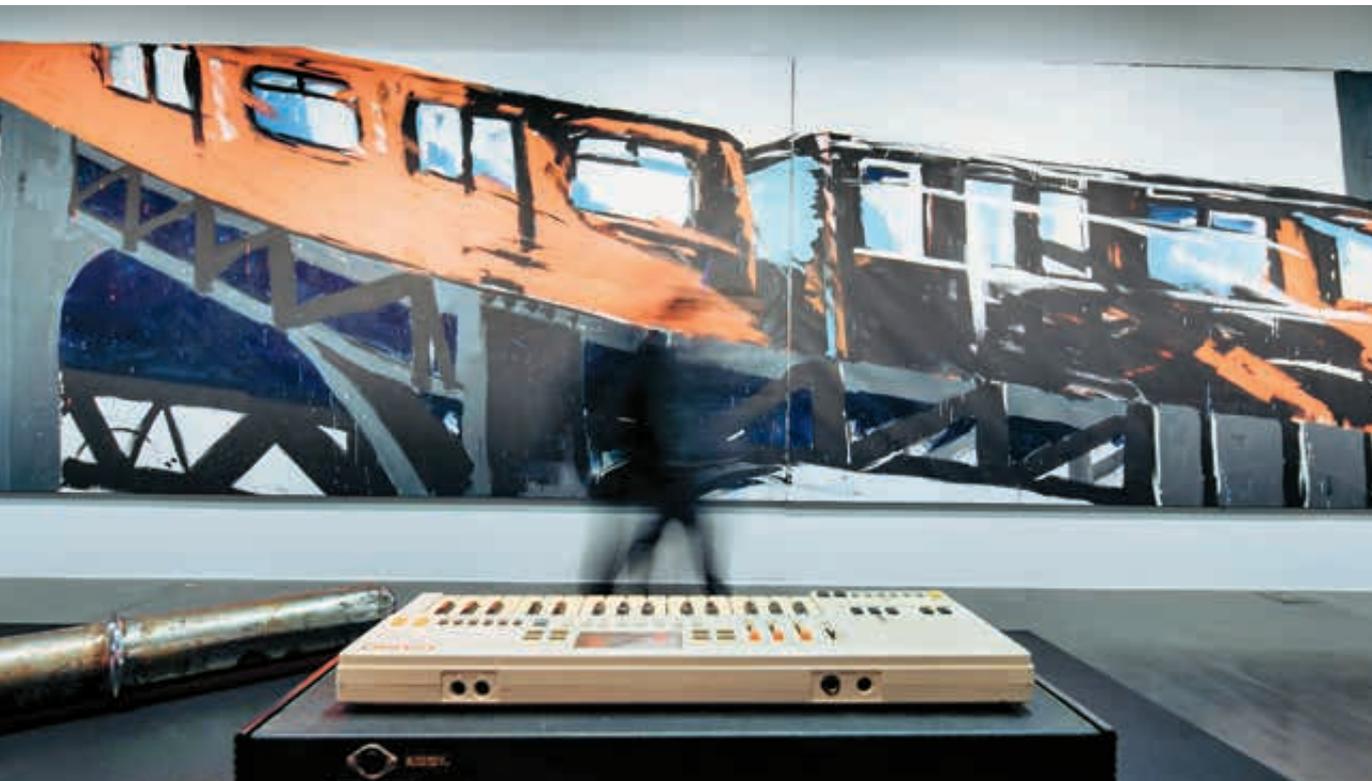
Curator Mathias Wagner guides visitors through the exhibition

Hilke Wagner, director of the Albertinum, at the opening



explorations of the inner workings of their art. The central focus of this “tour” of the East German scene was the “Intermedia I” festival which took place in 1985 in Coswig, near Dresden, and was featured for the first time in a documentary film produced by Thomas Claus for the exhibition. On two evenings, an audience of over 1,000 were presented with radical artistic border-crossing between music, performance, text, film and dance; between free jazz, punk and noise. In the later years of the GDR, “Intermedia I” was a sign of the widening gap between the restrictions and rigidity of political and cultural life, on one hand, and the other the nonconformist artists opening up to new practices within their art and their lives. The contrast exposed parallels and even cross-border commonalities between the East and West. What the exhibition refuted, however, was the argument put forward by the West that the East lagged behind artistically: it showed that thanks to the influences exerted by Penck and the free jazz scene, East Germany, and especially Dresden, developed its own independent subculture with crossover between music, the visual arts, performance, dance and film.

The exhibition was accompanied by an extensive programme of events. In addition to themed tours, there were well-attended talks with artists once involved in the Eastern scene: Ralf Kerbach, Christine Schlegel and Helge Leiberg. The LERNORT ALBERTINUM learning centre ran a well-attended course teaching schoolchildren about the alternative artistic



View of the exhibition with the Casio PT-30 synth keyboard in the foreground

"For more anarchy",  
Martin Kippenberger, 1984



cultures on both sides of the Iron Curtain, informing them about youth culture, opposition movements and everyday life in a divided Germany, and enabling them to make comparisons with their own musical and social experiences. Highlights of the programme included the discussion on the legendary Coswig festival "Intermedia I" with a panel of contemporary witnesses and researchers, and a concert featuring the band "Ornament und Verbrechen", founded in 1983 in (East) Berlin. During the exhibition, more than 47,000 visitors came to the Albertinum. On the one hand, the enthusiastic media response can be attributed to the fact that the exhibition was extended to include the alternative art and music scene of the East, which had never before been presented in this way. On the other hand, the exhibition also touched upon key points of the controversial "Dresden image dispute" about appropriate ways for museums to deal with the artistic legacy of the GDR; this took place at the same time in 2017 and thrust the Albertinum into the focus of media attention. At the end of the exhibition, on the theme of "We need to talk! Debating images eye to eye", there was a large public discussion on the topic in the Albertinum, attended by 600 visitors.

# ALL IN ALL

## The Conceptual World of the Mystic Philosopher Jacob Boehme

Connecting it all: man, nature and God. That, and no less, was the aspiration of the philosopher and mystic Jacob Böhme (1575–1624). At a time when religious conflicts were intensifying and old truths were being called into question by new scientific discoveries, Böhme saw the need for a universal theory capable of bringing the shattering fragments of the whole back into harmony. The Staatliche Kunstsammlungen Dresden dedicated the exhibition "ALL IN ALL. The Conceptual World of the mystic Philosopher Jacob Boehme" to him and his intellectual edifice. From 26 August to 19 November 2017 it was on display in the Schlosskapelle (Palace Chapel); the first time it had been used as an exhibition space since its reopening in 2013.

Jacob Böhme lived as a shoemaker in Görlitz. In 1612, he wrote his first work as a self-taught author, "Aurora", which soon began to circulate and earned him the sharp criticism of the church. Ultimately, however, not even a ban on writing would hold him back from writing a large number of other works, which were passed around a circle of friends and supporters and thus gained renown well beyond the borders of his native town. In those works, he united research into nature with knowledge of God, and developed a theosophist position which in some ways remains remarkably current to this day. Yet regardless of the fascination that Böhme's thinking held for many artists that followed him, his work is not well-known today.

Böhme's holistic view of the world  
met with keen interest





The exhibition, however, made it explorable. Böhme's concept of the "Philosophical Globe", which he used as a central figure of thought to illustrate the interplay of opposites, was used as the ground plan for the exhibition's architecture. Following its path, visitors were introduced to Böhme's conceptual world by all kinds of different items. These included not only the original "Aurora" manuscript but also what was known as the "Law edition" of his writings, published between 1764 and 1781 with various fold-out pictures and imaginative illustrations. The documents, many of which could be exam-

ined as detailed digital copies, were supplemented by selected paintings, prints, instruments and handicrafts, enabling visitors to explore the context of the time around 1600 in terms of culture and scientific history. Works by artists such as Philipp Otto Runge, William Blake, Hans Arp, Johannes Itten and Wassily Kandinsky demonstrated the long-lasting effect of Böhme's constantly fascinating conceptual world. The film "Dawn in ascent – Hommage à Jacob Böhme" by Max Hopp, Jan Korthäuer, Ronald Steckel and Klaus Weingarten was shown in the basement of the Schlosskapelle.



The striking curved rib vaults of the Schlosskapelle gave the exhibition a unique feel

At the same time, the intimate exhibition "Natural Mysticism in the Art of the Late Renaissance. Jacob Böhme in Context" was shown. This used 20 paintings and prints to illustrate how visual artists, like others, tried again and again to reconcile the scientific and mystical views of the world. The two exhibitions were accompanied by an extensive programme of supporting events, including not only guided tours and lectures but also film presentations, performances and concerts. Moreover, a volume of essays was published along with the exhibition catalogue, offering an insight into the way the scientific world of today engages with Jacob Böhme's multifaceted oeuvre.

On the opening evening, the Grosser Schlosshof was bathed in a sea of blue light



# Käthe Kollwitz and Marlene Dumas

In honour of one of the most important female artists of the 20th century, the Kupferstich-Kabinett's main autumn exhibition was devoted to Käthe Kollwitz's prints. On the occasion of her 150th birthday, from 19 October 2017 to 14 January 2018, the museum showcased some 80 masterpieces from its own holdings. Complemented by pieces by Max Klinger, Eugène Carrière, Edvard Munch and Ernst Barlach, as well as selected loans from the Käthe Kollwitz Museum in Cologne, the Kupferstichkabinett in Berlin and the Akademie der Künste, Berlin, the exhibition painted a comprehensive picture of her early work.

With its 252 prints, four portfolio works and 21 drawings, the Kupferstich-Kabinett houses one of the world's most important public collections of Käthe Kollwitz's works. Under Max Lehrs, from 1898 on it was the first public museum to actively promote the artist's work by systematically purchasing her pieces. As well as these acquisitions, a lively exchange of letters bears witness to the great esteem in which Kollwitz was held in Dresden, and specifically by Lehrs. The importance he attached to her oeuvre becomes particularly clear in the context of the international additions made to the Kupferstich-Kabinett's collections in around 1900.

The exhibition "Käthe Kollwitz in Dresden" traced the emergence of the first Kollwitz collection at a museum, and presented the artist as one of the "greatest talents in the field of the graphic arts" (Max Lehrs). Etchings, lithographs and woodcuts, as well as numerous drawings from all her creative phases, offered an insight into her complex work, committed to a fundamental stance of humanism. In addition to major themes such as death and war, motherhood and love, Kollwitz repeatedly focused on the self-portrait, in which she explored her role as an artist, wife and mother throughout her life.

Another impressive portrait was found in the neighbouring exhibition space: It showed Käthe Kollwitz, drawn by the contemporary artist Marlene Dumas (b. 1953 in Cape Town), whose exhibition "Hope and Fear" took place at the same time in the Kupferstich-Kabinett. Dumas, who drew international attention in the spring of 2017 with her altarpiece for Dresden's Annenkirche, was represented there with a selection of around 40 works on paper.



Picture of a self-portrait: a visitor during the opening of the special exhibition "Käthe Kollwitz in Dresden"



The director of the Kupferstich-Kabinett, Dr Stephanie Buck, with the artist Marlene Dumas

Top:  
Impression of the opening of the special exhibition "Marlene Dumas. Hope and Fear" in the Kupferstich-Kabinett, Residenzschloss, Dresden

In her work, the existential coordinates of human beings, such as birth, death, love and violence, are condensed into images that are sometimes serious, sometimes ironic, but always haunting. Most are created based on photographs, and it is their artistic adaptation which gives them their universality: very much comparable to Kollwitz's humanist attitude. At the same time as "Hope and Fear", the Albertinum presented 36 works from the series "Skulls" by Marlene Dumas.

To great public acclaim, the two exhibitions were officially opened in mid-October in the Kleiner Schlossohof (Small Palace Courtyard) in the presence of Marlene Dumas.

Another significant event occurred a few months after the opening: three of a total of 75 works by Kollwitz which have been missing since the end of the Second World War were returned to the collection by the Finnish Heritage Agency in Helsinki. This happy circumstance increased the media attention that lasted throughout the exhibition.

The exhibition was accompanied by an extensive catalogue in German and English. It was well received by the public – and its success shows not just how current the work of the graphic artist and illustrator Käthe Kollwitz remains today, but also how inspiring a dialogue with contemporary artistic interpretations can be.

# Carl Lohse. Expressionist

Although the artist Carl Lohse was well known in eastern Germany, there had not been a comprehensive retrospective since 1981. The Albertinum exhibition "Carl Lohse. Expressionist", planned in association with the Ernst Barlach Haus, Hamburg, was an attempt to change this situation. Previously held in Hamburg, where it had already received rave reviews, from 15 December 2017 to 15 April 2018 an extended version was then on show in Dresden. It now brought together groups of works from the Staatliche Kunstsammlungen Dresden's Albertinum and Kupferstich-Kabinett with loans from the Carl-Lohse-Galerie in Bischofswerda, the Brandenburgisches Landesmuseum für moderne Kunst, Kunsthalle Rostock, Bautzen Museum and Kunstsammlung Lausitz. Other works of art came from private collections.

Carl Lohse was born in Hamburg in 1895, survived the First World War and came in 1919 to Bischofswerda, where he was given financial support from an art-loving patron. An intense, extremely productive period of artistic work began for him; by the spring of 1921, in quick succession, he had produced a considerable number of colourful portraits, landscapes and cityscapes. In the process, Lohse developed a very individual style and experimented with different forms of Expressionism. His works are influenced by Cubism, Futurism and even pure abstraction. The connecting element is always his idiosyncratic, emotional artistic style: the paintings are full of contrasting – one might say daring – colour combinations, while the drawings are radically simplified. The life-size plaster busts combine powerfully fragmented shapes with dynamic, charged sculptural compositions.

At the special exhibition  
"Carl Lohse. Expressionist"





Visitor in front of Carl Lohse's painting  
"Jazz singer", 1919/21, private collection

But the exhibition did not only include works from this early creative phase. In 1921, Carl Lohse stopped painting and went back to Hamburg, where he worked as a tram conductor and bank courier. In 1928 he returned to Bischofswerda and resumed his artistic work. Works were also shown from this period, along with some from a phase in the 1950s and 60s which show how strongly Lohse opposed the aesthetic specifications of socialist realism. To accompanying his own works, other pieces from the Albertinum's collection were shown which were created by Lohse's contemporaries and artist friends, including paintings by Marianne Britze, Hans Christoph, Erhard Hippold and Wilhelm Rudolph, plus sculptures by Christoph Voll, Ludwig Godenschweg and Eugen Hoffmann.

Visitors were also invited to be directly inspired by Lohse's work. In the Farb\_Labor, a studio for art education, they got the chance to engage theoretically and practically with the effect of colour in paintings. Meanwhile, hands-on exhibits offered an opportunity for poetic philosophising about colour. Mirrors allowed them to paint their own self-portraits in the style of Carl Lohse; these were later exhibited on a magnetic wall. Numerous guided tours and expert discussions supplemented the supporting programme.

Inspired by Lohse's painting,  
visitors to the Farb\_Labor created  
a full 2,257 self-portraits



# Special exhibitions

## **Bücherhelden auf der Puppenbühne**

Exhibition by the Puppentheatersammlung  
2 March 2016 to 23 April 2017  
Dresden, Jägerhof

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## **Netzwerk Hegenbarth.**

### **Freunde, Kollegen, Weggefährten**

Exhibition by the Kupferstich-Kabinett  
1 May 2016 to 26 March 2017  
Dresden, Josef-Hegenbarth-Archiv

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## **World views on paper.**

### **Photography and the Object**

Exhibition by the Kupferstich-Kabinett  
14 September 2016 to 22 January 2017  
Dresden, Residenzschloss, Georgenbau

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## **Paradise on Earth. Flemish landscape painting from Bruegel to Rubens**

Exhibition by the Gemäldegalerie Alte Meister  
1 October 2016 to 15 January 2017  
Dresden, Kunsthalle im Lipsiusbau

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## **Revisiting Rome. Prints of the Eighteenth Century**

Exhibition by the Kupferstich-Kabinett  
19 October 2016 to 15 January 2017  
Dresden, Residenzschloss

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## **Taryn Simon. A Soldier is Taught to Bayonet the Enemy and not Some Undefined Abstraction**

Exhibition by the Albertinum in association with the Galerie Rudolfinum, Prague  
27 October 2016 to 15 January 2017  
Dresden, Albertinum

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## **Schaudepot #8: Textile Pictures**

An exhibition by the Kunstfonds  
16 November 2016 to 3 February 2017  
Dresden, Kunstfonds

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## **Renaissance and Reformation: German Art in the Age of Dürer and Cranach**

Masterpieces from the Staatliche Museen zu Berlin, Staatliche Kunstsammlungen Dresden and Bayerische Staatsgemäldesammlungen, Munich  
20 November 2016 to 26 March 2017  
Los Angeles, Los Angeles County Museum of Art (LACMA), USA

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## **Jewellery and Sculpture – Glass Pearls and Sculpture from Africa**

An exhibition by Völkerkundemuseum Herrnhut  
25 November 2016 to 26 February 2017  
Herrnhut

## **Christmas in the Jägerhof. Paradise – the prehistory of Christmas Eve**

Exhibition by the Museum für Sächsische Volkskunst  
26 November 2016 to 29 January 2017  
Dresden, Jägerhof

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## **“Come to the dazzling ice rink...”**

### **Winter at the Grünes Gewölbe**

Exhibition by the Grünes Gewölbe  
30 November 2016 to 13 February 2017  
Dresden, Residenzschloss, Neues Grünes Gewölbe, Sponsel Room

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## **Prologue #1 – 10: Stories of People, Things and Places**

### **Prologue #1: Whispering Boxes**

Exhibition by the Museum für Völkerkunde Dresden  
9 December 2016 to 8 April 2018  
Dresden, Japanisches Palais

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## **GRASSI invites #3: Masks!**

Exhibition by the GRASSI Museum für Völkerkunde in Leipzig  
16 December 2016 to 9 April 2017  
Leipzig, GRASSI Museum

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## **New contemporary art acquisitions**

by the Kunstfonds in 2016  
Purchases by the Kulturstiftung des Freistaates Sachsen to support artists  
Exhibition by the Kunstfonds at the Representation of the Free State of Saxony to the Federal Republic of Germany  
13 January to 23 April 2017  
Berlin, Brüderstrasse, exhibition at the Representation of the Free State of Saxony to the Federal Republic of Germany

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## **Prologue #1 – 10: Stories of People, Things and Places**

### **Prologue #2: Through the Looking Glass**

Exhibition by the Museum für Völkerkunde Dresden  
20 January 2017 to 8 April 2018  
Dresden, Japanisches Palais

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## **Benjamin Katz photographs Gerhard Richter – an exhibition on the occasion of Gerhard Richter's 85th birthday**

Exhibition by the Gerhard Richter Archiv  
31 January to 21 May 2017  
Dresden, Albertinum

## **Beneath Italian Skies.**

### **19th-Century Paintings of Italy between Claude Lorrain, Turner and Böcklin**

Exhibition by the Albertinum  
10 February to 28 May 2017  
Dresden, Albertinum

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## **Prologue #1 – 10: Stories of People, Things and Places**

### **Prologue #3: Under the Microscope**

Exhibition by the Museum für Völkerkunde Dresden  
24 February 2017 to 8 April 2018  
Dresden, Japanisches Palais

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## **L'héritage de Jérôme Bosch**

A Staatliche Kunstsammlungen Dresden exhibition in collaboration with Villa Vauban, Luxembourg  
25 February to 28 May 2017  
Luxembourg

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## **DRESDEN EUROPE THE WORLD**

- Global player
  - Women Cross Media. Photography, Porcelain and Prints from Japan and China
  - Stories in miniatures. The collection of Indian painting in the Kupferstich-Kabinett
- Exhibition by the cross-collection research programme "Europe/World"  
3 March to 5 June 2017  
Dresden, Residenzschloss
- 

## **GRASSI invites #4: Tattoo and Piercing – A World Skin-Deep**

### **Part I: Showtime!**

Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig  
17 March to 10 September 2017  
Leipzig, GRASSI Museum

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## **Geschichten auf dem Ei – Pysanky Eier aus der Ukraine**

Presentation in the permanent exhibition of the GRASSI Museum für Völkerkunde zu Leipzig  
17 March to 30 April 2017  
Leipzig, GRASSI Museum

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## **You May Also Like: Robert Stadler**

Exhibition by the Kunstgewerbemuseum  
18 March to 25 June 2017  
Dresden, Kunsthalle im Lipsiusbau

Eine Ausstellung des  
Kunstgewerbemuseums  
www.skkd.museum

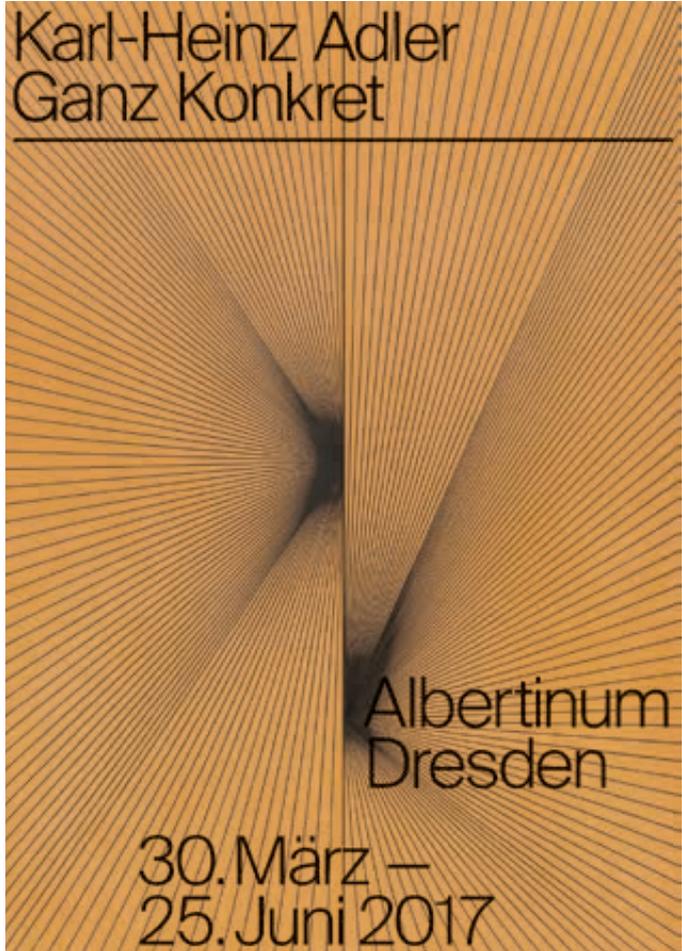
You May Also Like:  
Robert Stadler  
18.03. –  
25.06.2017  
Kunsthalle  
im Lipsiusbau



Karl-Heinz Adler  
Ganz Konkret

Albertinum  
Dresden

30. März –  
25. Juni 2017



STÄDTISCHE  
KUNSTSAMMLUNGEN  
DRESDEN

WEIHNACHTEN  
IM JÄGERHOF  
WEIHNACHT – 1988 GEFÄHRDUNG



2.12.2017 – 7.1.2018  
Museum für Völkerkunde, Kolonialer  
und Populärkulturmuseum

Prolog  
# 1 – 10

Erzählungen  
von Menschen,  
Dingen und  
Orten



STÄDTISCHE  
KUNSTSAMMLUNGEN  
DRESDEN

Museum für Völkerkunde Dresden  
JAPANISCHES PALAIS

9.12.2016   
— 31.10.2017

Freitag 14 – 18 Uhr  
Samstag und Sonntag 11 – 18 Uhr



**The Sky is the Limit. Südniederländische Landschaften aus frühmoderner Zeit**

Exhibition by the Gemäldegalerie Alte Meister in association with the Royal Museum of Fine Arts, Antwerp, Rockoxhuis Museum, Antwerp 24 March to 2 July 2017 Antwerp, Belgium

**Prologue #1 – 10: Stories of People, Things and Places**

**Prologue #4: Who are you?**

Exhibition by the Museum für Völkerkunde Dresden 24 March 2017 to 8 April 2018 Dresden, Japanisches Palais

**Karl-Heinz Adler. Ganz Konkret**

Exhibition by the Albertinum 30 March to 15 October 2017 Dresden, Albertinum

**From the depot – Rarely exhibited objects from the collections**

Exhibition by Völkerkundemuseum Herrnhut 31 March to 17 September 2017 Herrnhut, Völkerkundemuseum Herrnhut

**OCCUPATION**

Videos from the Kunstfonds/ Staatliche Kunstsammlungen Dresden 7 April to 2 July 2017 Dresden, Motorenhalle, Wachsbleichstrasse 4 a

**Easter in the Jägerhof**

**Katharina Benkert's Egg Theatre**

Exhibition by the Museum für Sächsische Volkskunst 8 April to 23 April 2017 Dresden, Jägerhof

**POWER & FASHION. The Rise of Electoral Power in Saxony/Electoral Wardrobe**

Two new permanent exhibitions at the Rüstkammer since 9 April 2017 Dresden, Residenzschloss, Georgenbau

**Prologue #1 – 10: Stories of People, Things and Places**

**Prologue #5: TaxoMania**

Exhibition by the Museum für Völkerkunde Dresden 28 April 2017 to 8 April 2018 Dresden, Japanisches Palais

**Amor Búcaro. Black Ceramics by Linde Burkhardt**

Exhibition by the Kunstgewerbemuseum 29 April to 5 November 2017 Dresden, Kunstgewerbemuseum, Wasserpalais

**Little Muck and Caliph Stork – Hegenbarth illustrates Hauff's fairytale collection "The Caravan"**

Exhibition by the Kupferstich-Kabinett 07 May 2017 to 02 April 2018 Dresden, Josef-Hegenbarth-Archiv

**The Wondrous Course of the Planets. A Heavenly Machine for Elector August of Saxony**

Exhibition by the Mathematisch-Physikalischer Salon 12 May to 7 January 2018 Dresden, Mathematisch-Physikalischer Salon, Zwinger

**Prologue #1 – 10: Stories of People, Things and Places**

**Prologue #6: Strange?**

Exhibition by the Museum für Völkerkunde Dresden 19 May 2017 to 8 April 2018 Dresden, Japanisches Palais

**Torgau. Home of the Renaissance and Reformation**

Exhibition by the Rüstkammer and Grünes Gewölbe 19 May 2017 to 11 February 2018 Torgau, Schloss Hartenfels, Wing D

**Gerhard Richter. New Paintings**

Exhibition by the Gerhard Richter Archiv 20 May to 3 September 2017 Dresden, Albertinum

**Focus Albertinum:**

**A. R. Penck (1939 – 2017)**

**"Ich aber komme aus Dresden (check it out man, check it out)."**

Exhibition by the Albertinum 25 May to 16 November 2017 Dresden, Albertinum

**Focus Albertinum: Russlandbilder –**

**Robert Sterl und Ernst Barlach**

Exhibition by the Albertinum 25 May 2017 to 6 May 2018 Dresden, Albertinum

**Focus Albertinum: German Forest.**

**Exhibition by the Albertinum**

25 May 2017 to 12 June 2019 Dresden, Albertinum

**Gregor Schmoll. Wunderblock – The World as Photography and Representation**

Exhibition by the Kupferstich-Kabinett 14 June to 18 September 2017 Dresden, Residenzschloss, Georgenbau

**Prologue #1 – 10: Stories of People, Things and Places**

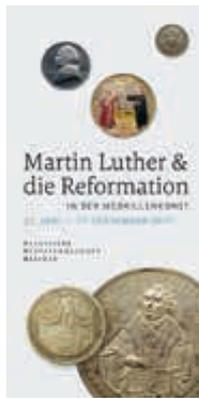
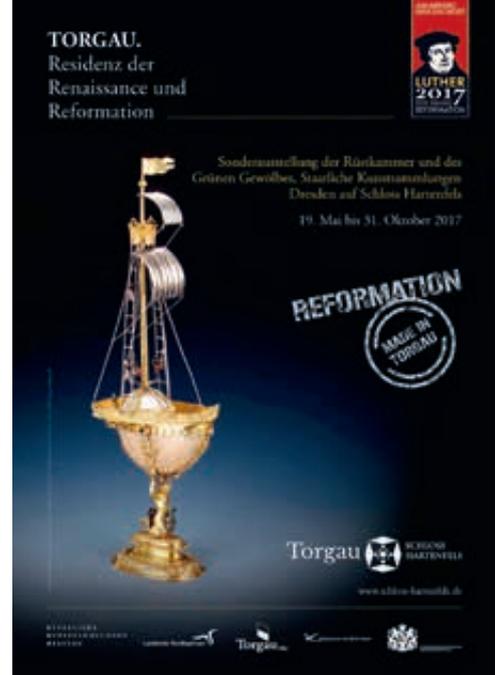
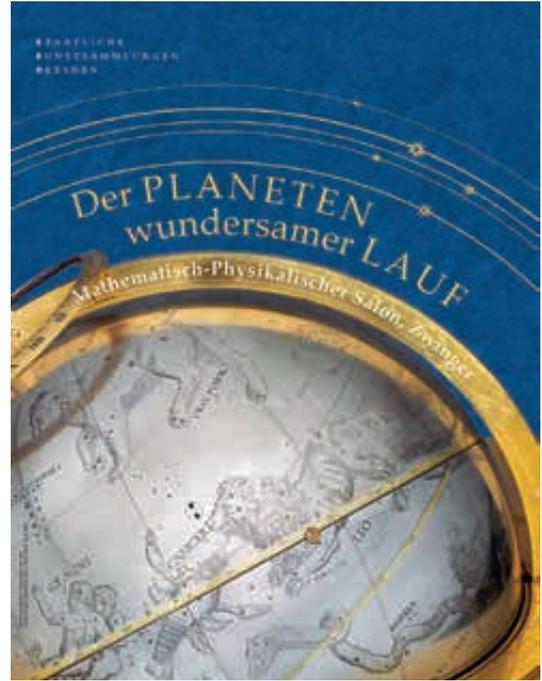
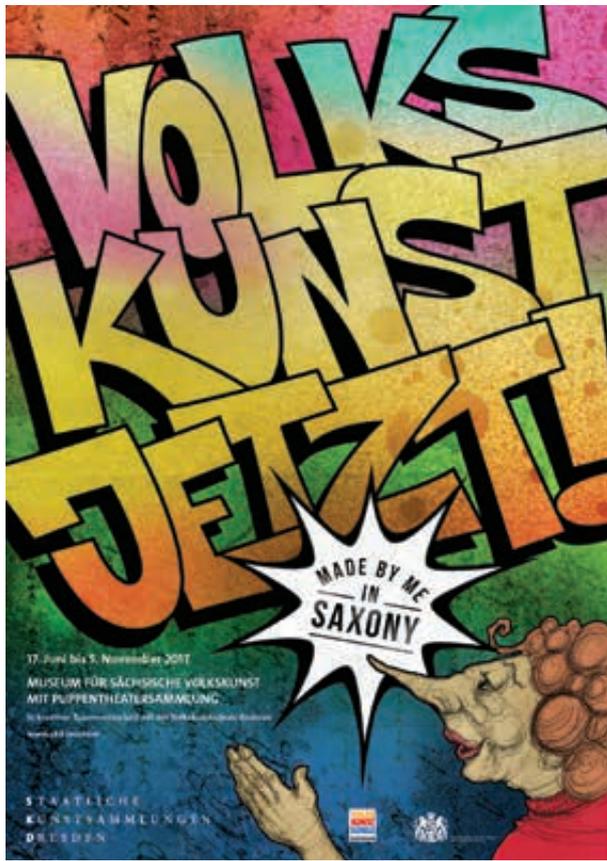
**Prologue #7: We?**

Exhibition by the Museum für Völkerkunde Dresden 16 June 2017 to 8 April 2018 Dresden, Japanisches Palais

**Made by me in Saxony. Volkskunst jetzt!**

Exhibition by the Museum für Sächsische Volkskunst in creative association with Volkskunstschule Oederan 17 June to 5 November 2017 Dresden, Jägerhof





**Martin Luther and the Reformation in Medallic Art**

Exhibition in the Münzkabinett  
22 June to 17 September 2017  
Dresden, Residenzschloss, Neues Grünes Gewölbe

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**Museum on the Couch III**

Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig  
24 June to 15 October 2017  
Leipzig, GRASSI Museum

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**UNIQUE! One-of-a-Kinds and Rarities**

Exhibition by the Kupferstich-Kabinett  
30 June to 25 September 2017  
Dresden, Kupferstich-Kabinett

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**Textile design. From experiment to production line**

Exhibition by the Kunstgewerbemuseum in association with Burg Giebichenstein Kunsthochschule Halle  
1 July to 5 November 2017  
Dresden, Schloss Pillnitz, Wasserpalais

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**Kasper träumt – Kasper räumt**

Exhibition by the Puppentheatersammlung  
5 July 2017 to 9 September 2018  
Dresden, Jägerhof

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**Geniale Dilletanten. Subculture in West and East Germany in the 1980s**

An exhibition by the Goethe Institute and Staatliche Kunstsammlungen Dresden  
15 July to 19 November 2017  
Dresden, Albertinum

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**Prologue #1 – 10: Stories of People, Things and Places**

**Prologue #8: Parade: get out of the Cupboards!**

Exhibition by the Museum für Völkerkunde Dresden  
28 July 2017 to 8 April 2018  
Dresden, Japanisches Palais

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**Prologue #1 – 10: Stories of People, Things and Places**

**Prologue #9: The Visitor!**

Exhibition by the Museum für Völkerkunde Dresden  
25 August 2017 to 8 April 2018  
Dresden, Japanisches Palais

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**All in All. The Conceptual World of the Mystic Philosopher Jacob Boehme**

Exhibition by Staatliche Kunstsammlungen Dresden  
26 August to 19 November 2017  
Dresden, Residenzschloss, Schlosskapelle

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**Focus Albertinum: "New Objectivity portrays women" and "Before and after 1933"**

Exhibition by the Albertinum  
13 September 2017 to May 2018  
Dresden, Albertinum

**Prologue #1 – 10: Stories of People, Things and Places**

**Prologue #10: Last Minute!**

Exhibition by the Museum für Völkerkunde Dresden  
15 September 2017 to 8 April 2018  
Dresden, Japanisches Palais

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**SPURENLESE 2. Re-pair & Re-use**

Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig  
15 September 2017 to 27 May 2018  
Leipzig, GRASSI Museum

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**Silberwaffensaal**

A new permanent exhibition by the Rüstkammer from 16 September 2017  
Dresden, Residenzschloss, Georgenbau, 2nd floor

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**The Dream of a King. Masterpieces from the Dresden State Art Collections**

Exhibition by the Grünes Gewölbe, the Rüstkammer and the Porzellansammlung  
19 September to 26 November 2017  
National Museum of Korea, Seoul, South Korea

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**Grassi invites #4: Tattoo and Piercing – A World Skin-Deep**

**Part II: (un)covered**

Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig  
22 September 2017 to 8 April 2018  
Leipzig, GRASSI Museum

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**Natural Mysticism in the Art of the Late Renaissance. Jacob Boehme in Context**

Exhibition by the Grünes Gewölbe  
27 September to 4 December 2017  
Dresden, Residenzschloss, Georgenbau

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**Reprise and Repetition**

Studio presentation by the Archiv der Avantgarden  
10 October to 4 November 2017  
Dresden, Japanisches Palais

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**AN-SICHTEN. Baroque ivories in a dialogue of the arts (Part 1)**

Exhibition by the Grünes Gewölbe  
12 October 2017 to 21 January 2018  
Dresden, Residenzschloss, Neues Grünes Gewölbe

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**Marlene Dumas. Skulls**

Exhibition by the Albertinum  
17 October 2017 to 14 January 2018  
Dresden, Albertinum

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**Käthe Kollwitz in Dresden**

Exhibition by the Kupferstich-Kabinett  
19 October 2017 to 14 January 2018  
Dresden, Residenzschloss  
Marlene Dumas. Hope and Fear  
Exhibition by the Kupferstich-Kabinett  
19 October 2017 to 14 January 2018  
Dresden, Residenzschloss

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**Im Moment. Photography from Saxony and Lusatia**

Exhibition by Kulturhistorisches Museum, Görlitz and the Kunstfonds, Staatliche Kunstsammlungen Dresden  
18 November 2017 to 15 April 2018  
Görlitz, Kaisertrutz

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**Focus Albertinum: Auguste Rodin and Eugène Druet**

Exhibition by the Skulpturensammlung  
24 November 2017 to 4 March 2018  
Dresden, Albertinum

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**Russische Volkskunst – Märchen- und Spielfiguren aus Holz und Ton**

Exhibition by Völkerkundemuseum Herrnhut  
1 December 2017 to 8 April 2018  
Herrnhut, Völkerkundemuseum Herrnhut

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**Christmas in the Jägerhof. Weihnacht – eine Geschichte**

Exhibition by Museum für Sächsische Volkskunst  
2 December 2017 to 7 January 2018  
Dresden, Jägerhof

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**New Acquisitions of Contemporary Art in the Kunstfonds 2017**

Purchases by the Kulturstiftung des Freistaates Sachsen to support artists  
6 December 2017 to 4 May 2018  
Republic of Germany, Berlin, Brüderstrasse, exhibition at the Representation of the Free State of Saxony to the Federal Republic of Germany

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**Ralf Winkler – A. R. Penck. Welterfahrung und Bildsprache**

Exhibition by the Kupferstich-Kabinett  
13 December 2017 to 19 March 2018  
Dresden, Residenzschloss, Georgenbau

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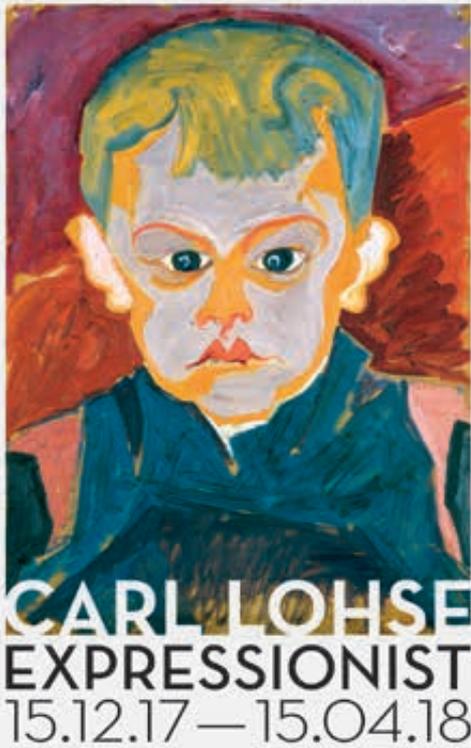
**Carl Lohse. Expressionist**

Exhibition by the Albertinum  
15 December 2017 to 15 April 2018  
Dresden, Albertinum

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**The Dream of a King. Masterpieces from the Dresden State Art Collections**

Exhibition by the Grünes Gewölbe, the Rüstkammer and the Porzellansammlung  
19 December 2017 to 8 April 2018  
Gwangju National Museum, Gwangju, South Korea



**CARL LOHSE**  
**EXPRESSIONIST**  
 15.12.17 – 15.04.18

ALBERTINUM STAATLICHE KUNSTSAMMLUNGEN DRESDEN

SONDERAUSSTELLUNG  
**GENIALE DILLETANTEN**  
 15.07 BIS 19.11.2017  
 IM ALBERTINUM | SUBKULTUR  
 DER 1980ER JAHRE IN WEST- UND OSTDEUTSCHLAND

SONDERAUSSTELLUNG  
**IM MOMENT**  
 FOTOGRAFIE AUS SACHSEN UND DER LAUSITZ

**18.11.17 – 15.04.18**  
 KAISERTRUTZ / PLATZ DES 17. JUNI 1  
 KULTURHISTORISCHES MUSEUM GÖRLITZ

**MARLENE DUMAS**  
**IN DRESDEN** 19.10.2017 – 14.1.2018

Hope and Fear / Kupferstich-Kabinett // Skulls / Albertinum

**ARCHIV**

**DER AVANTGARDEN**

Part 1

**AN-SICHTEN**

Denkzettel

**ALLES IN ALLEM**  
**JACOB BÖHME**

# A changing institution



Until the completion of the "Blockhaus" building, the Japanisches Palais will be housing the various items from the Archiv der Avantgarden



# Archiv der Avantgarden gets underway

In 2016, the Archiv der Avantgarden (AdA) was presented as a gift to Staatliche Kunstsammlungen Dresden (SKD) in a generous gesture by the collector Egidio Marzona. Ever since, it has constituted an extraordinary enrichment to the museums association. It contains some 1.5 million items – paintings and sculptures, drawings, sketches and architectural plans, furniture and designer pieces, along with correspondence, manuscripts and manifestos – providing an extensive material basis for long-term research into modernism. At its new Dresden home, it is to be made permanently available and communicated to the general public. To this end, the Free State of Saxony is modifying the historical Blockhaus building in Dresden and making it available to the AdA.

In April 2017, the two directors, Dr Rudolph Fischer and Marcelo Rezende, took up their posts and the AdA was able to start scientific and organisational work on the collection. During the first year, one accompanying task was to run an architectural competition. Until the completion of its new home in the Blockhaus, the Archiv der Avantgarden is open to visitors and researchers at the Japanisches Palais. At the heart of the AdA is the collection: that is what the archives are designed to preserve, research into and activate. This will spur on research and exhibitions in the other institutions and museums under the aegis of the SKD and beyond. Even at this developmental stage in the Japanisches Palais, the AdA wants to establish itself both internationally and regionally as a young, ever-evolving space; a place of visions and impressions, of reflection and discussion. A place where the avant-garde are at home.

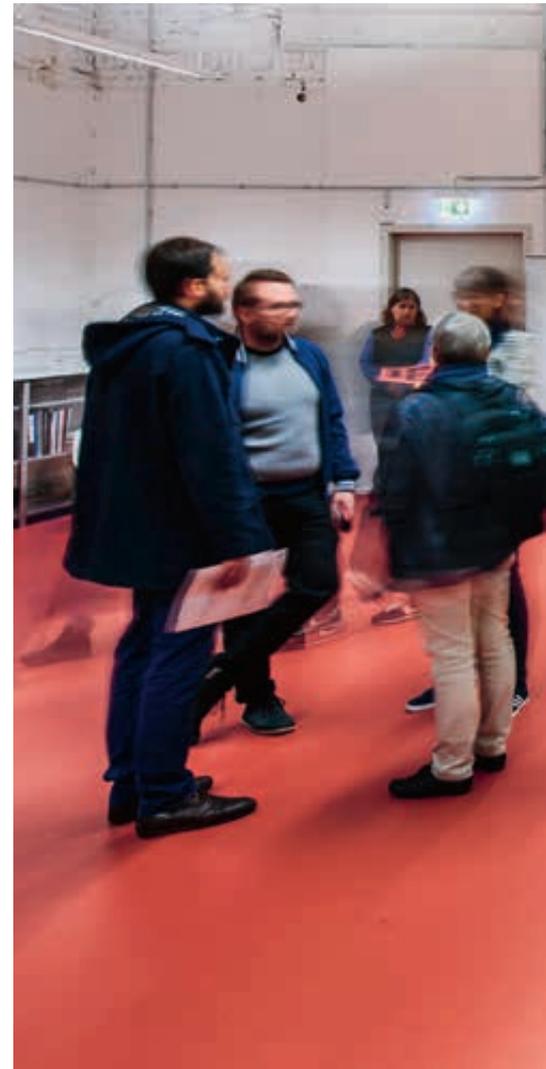
To provide a firm footing for the AdA in Dresden and environs, in October 2017 a four-part programme began entitled "System AdA: Reprise and Repetition". This was explicitly addressed to every age group and segment of the population. The productively provisional aspect of the archive's temporary setting also determined the event format: studio presentations, lectures, discussions and workshops shed light on different aspects of the phenomenon of 20th-century avant-garde.



Dr Rudolph Fischer



Marcelo Rezende



On the opening night of "System AdA: Reprise and Repetition", the avant-garde was brought to life

Below:  
The first AdA presentation revolved around the role of the archive as a place of remembrance





To set things off, on 10 October 2017 there was a discussion round on the subject "Collecting, organising, exhibiting. The archive as an impetus?" with its donor Egidio Marzona, the director of the Folkwang Museum in Essen, Dr Tobia Bezzola, and the Director General of the SKD, Prof. Dr Marion Ackermann. At the same time, the first studio presentation "Reprise and Repetition" was opened. This examined the role of the archive as a repository for memories. Archived materials are not only able to re-contextualise works of art and reveal narratives, but also deal poetically with items and memories. The second studio presentation "Methodologies of teaching and learning", was opened on 21 November 2017 and dealt with the strategies used to teach and acquire knowledge.

The activities are always accompanied by a programme of discussions. This complements and underlines the questions from each theme from the perspective of different scientific views and lifeworlds. In the "Object Talks" series, selected items from the archives were also presented and discussed in the AdA studio.

Many of the discussion events in the AdA were filmed and streamed live via social media, and can thus also be viewed from the AdA website.

The donor Egidio Marzona in conversation with the director of Museum Folkwang, Dr Tobia Bezzola, and the Director General of the SKD, Prof. Dr Marion Ackermann

# Back to Go!

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## Change of tack at the Kunstgewerbemuseum since 2014

Founded in 1876, the Kunstgewerbemuseum in Dresden is one of the oldest of its kind in the German-speaking world. It is, moreover, a very special museum of the decorative arts, not only because of its far too little known but outstanding study collection acquired during the first few years after the museum's foundation, but also because, unlike many of its "cousins" in Europe, it looks back upon an extremely varied history. This is inextricably linked to the history of the GDR as well as the early embracing of National Socialism in Dresden. Or the lack of interest in contemporary design not just before, but also after the Second World War, as illustrated by its renaming as the Museum of Handicrafts during the GDR. Or, after the Second World War, the addition to the museum of expropriated pieces from palaces and estates which had been dissolved. Or the shift in the collection due to the reorganisation of the Staatliche Kunstsammlungen Dresden museums association, which brought some exceptional courtly pieces into the museum's holdings. Not only because of these pieces, but also because the Grünes Gewölbe then did not exist in its present form, the focus shifted from design to courtly splendour. In 1964/65, the museum was relocated to Schloss Pillnitz, where it still presents permanent and special exhibitions, but has to be closed in the winter due to the lack of heating in the exhibition rooms. There were good reasons for everything, but all in all these events left the museum's actual task very unclear.

View of the exhibition "Amor Búcaro.  
Black Ceramics by Linde Burkhardt" at the  
Kunstgewerbemuseum, Wasserpalais  
(Water Palace)





Presentation from the collection  
"Material (textile)", Wasserpalais

Knowing this complex situation helps better understand the challenges faced by Tulga Beyerle on her appointment as director in 2014. She picked up the baton from the early days and the museum's founding in 1876: affiliated with the Kunstgewerbeschule Dresden, the museum was intended to promote an awareness of high-quality materials and design, as well as giving students, visitors and producers from industry and commerce a feel for design and good taste. In accordance with its founding concept, today the museum takes on active responsibility for contemporary design issues. A consistent, clear change of tack was made: though the collection is at the heart of the museum, its goal is to bring the pieces to life with different projects. One step was to involve prominent young designers with exciting projects; another was to develop new formats enabling the public to actively participate in the development of exhibitions. Whether they are young or old, from the Dresden area or far away is neither here nor there. One decision which was easily made was that to exhibit Polish and Czech designs. Calling to mind the original task of acting as inspiration for high-quality design, and also because of Saxony's special history in the field of handicrafts, craftspeople and workshops are being approached. By these means, the team from the Kunstgewerbemuseum have made steps to bring this special museum into the present day, with a passion for experimentation but also respecting its tradition, and ideally playing a part in the future of design.

Presentation from the collection  
"Material (wood)", Wasserpalais



# New home for the Puppen- theater- sammlung

The time came shortly before the end of the year: on 6 December 2017, the plans were settled which had been in development since 2014: to move the Puppentheatersammlung, run by Staatliche Kunstsammlungen Dresden (SKD), into the Kraftwerk Mitte complex. In the presence of the Saxon premier Stanislaw Tillich, the Minister for Science and the Arts, Dr Eva-Maria Stange, and Prof. Dr Marion Ackermann, Director General of the SKD, the commercial director of the SIB (Staatsbetrieb Sächsisches Immobilien- und Baumanagement), Oliver Gaber, and the managing director of DREWAG, Dr Reinhard Richter, signed the tenancy agreement for the Puppentheatersammlung's new home in Kraftwerk Mitte. The tenancy is expected to begin in October 2020 when the building is completed. The Puppentheatersammlung will be moving not just into the city centre but also into a cultural centre: the old power station was already re-opened in December 2016 following extensive refurbishment and conversion work. The Staatsoperette and the tjg. theater junge generation moved in straight away.

The Puppentheatersammlung is one of the most important and largest collections of its kind and has so far been restricted to the confines of the exhibition and storage rooms in the Jägerhof and Garnisonkirche. Within the SKD, it belongs to the Museum für Sächsische Volkskunst.

Signing of the tenancy agreement on 6 December 2017, from left: Prof. Dr Marion Ackermann, Director General of SKD, Reinhard Richter, Managing Director of DREWAG, Dr Eva-Maria Stange, Saxon Minister of State for Science and the Arts, Stanislaw Tillich, Premier of Saxony, and Dr Igor Jenzen, director of the Museum für Sächsische Volkskunst and the Puppentheatersammlung



# In Memoriam Martin Roth

On 6 August 2017, the long-serving Director General of the Staatliche Kunstsammlungen Dresden (SKD), Prof. Dr Martin Roth, died at the age of just 62. From 2001 to 2011, he headed the museums association and shaped what was one of the most important and formative eras in the history of the SKD.

A brilliant manager, team player and communicator, almost the moment he took up his post, he had to lead the SKD through the catastrophic floods of 2002. His period of office in Dresden saw historical events such as the openings of the Neues Grünes Gewölbe, the Historisches Grünes Gewölbe, the Türkische Cammer and the Albertinum; after the floods, the latter was fully renovated, restructured and, with a flood-safe "bridge" crossing the atrium, used to store paintings and house state-of-the-art restoration workshops. Martin Roth was a successful driving force behind these major construction projects and the strategic development of new museum presentations, which combined to give the SKD a whole new overall image. He cleverly staged the openings and re-openings in grand style, befitting their significance; fostering culture on another level, that of celebration and festivity.

Under Martin Roth's leadership, the SKD's worldwide reputation was underscored by numerous tours abroad with spectacular international special exhibitions. In Japan, the USA, London, Moscow, St. Petersburg and Beijing, the SKD were "cultural ambassadors for Saxony and Germany", as the then German Foreign Minister Frank-Walter Steinmeier put it in 2008. One example was the exhibition "Splendeurs de la Cour de Saxe. Dresde à Versailles" in 2006, opened by Chancellor Angela Merkel and Jacques Chirac, then President of France. Exchanging ideas with peers at museums around the world, Russian, Indian, Chinese or Arab institutions alike, was very close to his heart. A European through and through, he still thought far beyond those borders.





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The gifted networker and dedicated citizen of the world also initiated a cooperative project with the Museo del Prado entitled "Transformed Gods" (2009), bringing together ancient sculptures from both institutions in a magnificent presentation in the Prado and in Dresden.



6

Martin Roth was a visionary and homo politicus. His cultural and political opinion also gave the SKD a weighty voice on the world stage that was heard and taken seriously. With his courage, Martin Roth crossed borders and used art to spur on social processes. If he ever acted as an agent provocateur, then it was always in that interest. With his many talents, and especially his intellectual and rhetorical skills, Martin Roth tirelessly lobbied for – even fought for – the SKD. He acted as a great, challenging, infectuous role model with passion, idealism and vision. Martin Roth did an admirable job of harnessing his team's enthusiasm so that grand goals were achieved as a joint effort. He drew out the best in people.



7

Martin Roth lastingly redesigned the SKD's traditional museums association and led it into an international future. He was a director general with the great ability to spot emerging opportunities for the association and individual museums, even in unexpected emergencies. The SKD and the Free State of Saxony owe much to Martin Roth. He is much missed as an advisor, mentor and champion for the museums on a national and international level. The SKD will honour his memory and continue to work in his spirit.

**Prof. Dr Marion Ackermann**

Director General of  
Staatliche Kunstsammlungen Dresden



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1 ... saying farewell to Prof. Dr Martin Roth as Director General of the SKD, with Dirk Burghardt, Commercial Director of the SKD, far left: Dr Harriet Roth, 2011 | 2 ... with Prof. Dr Ahmet Davutoğlu, Foreign Minister for the Republic of Turkey, Stanislaw Tillich, premier of Saxony, Dr Guido Westerwelle, Minister of Foreign Affairs for the Federal Republic of Germany at the opening of the Türkische Cammer, 2010 | 3 ... with Prof. Dr Peter-Klaus Schuster, Director General of Staatliche Museen zu Berlin, and Prof. Dr Reinhold Baumstark, Director General of the Bayerische Staatsgemäldesammlung, at the opening of the exhibition "Views on Europe. Europe and German Painting in the 19th Century" in the Palais des Beaux-Arts, Brussels, 2007 | 4 ... with Chancellor Dr Angela Merkel and José Manuel Barroso, President of the European Commission, during the opening of the exhibition "Views on Europe. Europe and German Painting in the 19th Century" in the Palais des Beaux-Arts, Brussels, 2007 | 5 ... with Gerhard Richter and Georg Baselitz during Martin Roth's farewell as Director General of the SKD | 6 ... at the signing of the cooperation agreement for the exhibition "The Art of Enlightenment" in the presence of Chancellor Dr Angela Merkel and the Premier of China Wen Jiabao in Berlin, 2011 | 7 ... with Lord George Weidenfeld during the AMEURUS conference in Dresden's Residenzschloss, 2007 | 8 ... with Dr Frank-Walter Steinmeier, Minister of Foreign Affairs for the Federal Republic of Germany, Yang Jiechi, Foreign Minister of the People's Republic of China, and Fan Di'an, Director of the National Art Museum of China, 2008 | 9 ... with the architect Peter Marino and Prof. Dr Ulrich Pietsch, director of the Porzellansammlung, at the press conference for the reopening of the porcelain collection, 2010

# Science and research



Thanks to provenance research,  
August Querfurt's work "Riders'  
rest by a ruined cabin" could be  
returned to the Gemäldegalerie  
Alte Meister



# Spring meeting of the Provenance Research Working Group

From 24 to 26 April 2017, the spring meeting of Arbeitskreis Provenienzforschung e. V., the largest international organisation of provenance researchers, took place in the Residenzschloss. Regular meetings rotating between cities, now for the first time in Dresden, offer opportunities for networking and intensive interdisciplinary exchange.

The theme of the Dresden conference was the confiscation of cultural assets in the Soviet Occupation Zone and the GDR. In her introduction, Director General Prof. Dr Marion Ackermann stressed that though the issue of cultural assets being confiscated between 1945 and 1989 was familiar in East Germany, it actually had a little-known pan-German dimension, and a thorough investigation was required of German-German art transfers by the GDR company Kunst und Antiquitäten GmbH. From its founding in 1973, KuA sold works of art and antiques to Western Europe, especially to the Federal Republic.

Three days were spent in animated discussion of issues and problems related to the confiscation of cultural assets in the Soviet Occupation Zone and the GDR





A moral and legal distinction needs to be made between the confiscation of cultural assets before after the end of the war: the "Washington Principles" are aimed only at confiscations under National Socialism, whereas items cleared from stately homes as part of the Soviet Occupation Zone land reform fall under the Indemnification and Compensation Act (EALG). The range of events ambivalently described as "Schlossbergung" ("palace salvage") extended from the literal plundering of expropriated palaces and stately homes and the mercenary »liquidation« of mobile assets to the seizure of interiors with a significant role in art history. Most museums gratefully accepted these holdings, their own collections having been depleted by war losses and relocations to the Soviet Union.

The role played by museum directors and staff dealing with expropriated works of art was also inconsistent, and was discussed in all its facets based on the example of Dresden. Investigations by members of the Dresden Daphne Project and other speakers showed that they could choose between criminal actions aimed at personal gain, concealment and the hidden or open refusal to comply with political guidelines and instructions. Complex problems are also documented,

Listening attentively in the Fürstengalerie, Residenzschloss Dresden

such as multiple kinds of confiscation taking place at once, when cultural assets seized by Nazi persecutors were confiscated again after 1945.

Altogether, on one hand the meeting offered professionally researched insights into the complexity of cases in East German museums, while on the other it revealed numerous desiderata for provenance research to deal with in future. Above all, of the roughly 150 participants, the large number who came in from western Germany and abroad are likely to have gained many new insights.

# Congress of German Art Historians in Dresden

The high-profile panel discussion in the atrium of the Albertinum focused on the future of museums; from left: Prof. Dr Barbara Welzel, TU Dortmund, Prof. Dr Monica Juneja, Heidelberg University, Prof. Dr Karl-Siegbert Rehberg, TU Dresden, Prof. Dr Marion Ackermann, Director General of the SKD, Prof. Dr Pia Müller-Tamm, Director of Staatliche Kunsthalle Karlsruhe

The tension between the local and the global has probably never been so topical and emotionally charged as it is today. The motto of the 34th Congress of German Art Historians, which took place from 8 to 12 March 2017 in Dresden, was thus especially explosive: "Art Local – Art Global". Taking into consideration not just accelerating processes of cultural transformation but also current debates about the dislocation of cultural assets and the experience of the destruction of such assets, the Association of German Art Historians and the Institute of Art and Music at Technische Universität Dresden, as co-hosts of the congress, decided to place questions about the tension between the local and the global at the centre of the scholarly and disciplinary discussion. The topic was also intended to act as a visible sign of Dresden's internationalism as a city of university learning and culture.

The breadth of the scientific discourses, ranging from the Middle Ages to the present, from Dresden in the modern age to the global migration of works of art, became evident from the twelve sections and sixteen forums. The programme of supporting events was on an unprecedented scale, with numerous meetings held at Staatliche Kunstsammlungen Dresden institutions and other Dresden museums, enabling them to exchange ideas with specialist audiences about the role they play in educational cultural science.





Archives from the  
SKD's holdings

# DFG project "Museums in NS Germany"

The project "Art, Science, Politics – Museums in NS Germany. The State Collections for Art and Science in Dresden and their Scientific Staff", funded by the German Research Foundation (DFG), is based on a thorough review of extensive archives. It focuses especially on personnel files from the Nazi era and correspondence among the staff. The first stages of research in the archives of Staatliche Kunstsammlungen Dresden and the main archives for Saxony, Hauptstaatsarchiv Dresden, are largely completed along with initial examinations of contemporary periodicals and newspapers. This already paints a comprehensive picture of the museums' work in Dresden under National Socialism. Though the collections were closed during the war and works evacuated, the few remaining members of staff on the Home Front continued to organise exhibitions, lectures and guided tours right up until 1944. One of the most important individuals at the time was the art historian Fritz Fichtner: from 1937 to 1944, the director of the Porzellansammlung and head of the Kunstgewerbemuseum also worked as a consultant for the State Collections at the Ministry of Education.

Director Fritz Fichtner at the Johanneum,  
examining a trial arrangement of Chinese porcelain  
for the exhibition in the Zwinger, 1937/38



# Free State of Saxony returns human remains

For the first time in its history, the Free State of Saxony has returned human remains to representatives of their country of origin. On the evening of 22 October 2017, a delegation from Hawai'i accepted the remains at a moving private ceremony in the Japanisches Palais, Dresden. The human remains, originating in Hawai'i, were stolen from burial caves there between 1896 and 1902 and, between 1896 and 1904, entered the Royal Zoological and Anthropological Ethnographic Museum as purchases and gifts. This was the predecessor institution to the Museum für Völkerkunde Dresden, which has been part of Staatliche Kunstsammlungen Dresden (SKD) since 2010. The human remains, which had until then been considered "items", were rehumanised respectfully, recognising and paying tribute to the cultural and religious traditions of their country of origin. This thus restored their inherent individuality and human dignity. With this first act of rehumanisation, the Free State of Saxony has begun a new chapter in the way human remains found in museums are treated.

The restitution was made possible by intensive provenance research combined with close, trusting collaboration between the SKD and the representatives of the Hui Mālama I Nā Kūpuna ,O Hawai'i Nei Group Caring for the Ancestors of Hawai'i and the Office of Hawaiian Affairs. The importance of this return for the Hawaiians was also demonstrated by the fact that high-ranking representatives of Hawaiian organisations, and the Economic Officer of the Embassy of the United States, Robert Folley, travelled to Dresden to attend the return. Representing the Free State of Saxony, the ceremony was attended by the State Minister for Science and the Arts, Dr Eva-Maria Stange, the Director General of Staatliche Kunstsammlungen Dresden, Prof. Dr Marion Ackermann, and the director of the museums of ethnography in Dresden, Leipzig and Herrnhut, Nanette Snoep.

On the occasion of the return, Dr Eva-Maria Stange emphasised that there was general agreement in Saxony that human remains, however they had come to Saxony, should be returned to their ethnic groups. Before their return, she continued, there needed to be reliable research into the



Dr Kamana'opono Crabbe, Ka Pouhana/Chief Executive Officer of The Office of Hawaiian Affairs (OHA), and Dr Birgit Scheps-Bretschneider, SKD, during the contract signing in the rooms of the Japanisches Palais



history of each collection, following a legally proper process. Prof. Dr Marion Ackermann related that ethnological museums around the world were increasingly coming into the focus of critical discussion. She described the debates on issues around the provenance of “ethnographical items” acquired or stolen in a colonial context, and on returning human remains to the descendants of the deceased, as being conducted with great commitment. However, she believed, they sometimes lacked productive consequences. She argued that restitution in ethnological museums should be seen as a gain if, thanks to provenance research, rehumanisation and, where possible, material or immaterial restitution, ethnological objects and human remains could be reconnected with the cultural context of their societies of origin and source of cultural knowledge.

There is a long history of human remains being returned to Hawai’i. Changing political conditions, a lack of cultural knowledge and incomplete documentation have posed major obstacles. Marion Ackermann apologised to the people of Hawai’i, represented by the delegation: “We also see today’s ceremony as a commitment to humanity and respect for other people and cultures. This opens up doors for cooperation, joint research projects and cultural cooperation.”

Representatives of Hawaiian organisations, the Free State of Saxony and Staatliche Kunstsammlungen Dresden at the handover ceremony

# Works of art return

"Self-Portrait, Hand at the Forehead", Käthe Kollwitz, around 1910, Kupferstich-Kabinett, SKD



In 2017, more than 70 years after the end of the war, missing works again returned to Staatliche Kunstsammlungen Dresden. In March 2017, the Stiftung Deutsches Historisches Museum handed over two works of art: an equestrian portrait of the Elector John George I of Saxony, engraved in gold, and a family tree of Elector John George I and his second wife Magdalena Sibylla, painted in oil. The two works were evacuated during the war and then, when it ended, sent to the USSR, which gave them to the Museum für Deutsche Geschichte in Berlin in 1958. On several occasions, the Deutsches Historisches Museum has already returned pieces to Dresden's Rüstkammer which were mistakenly sent to Berlin.

In August 2017, three more lost artworks were returned to the Gemäldegalerie Alte Meister; paintings by August Querfurt, Giulio Campi and Jan Griffier, all trace of which had been lost after the war. The works were registered as losses in the German Lost Art Foundation's »Lost Art« database and identified on arrival at auction houses, which made a valuable contribution in this regard. All of the paintings can be found in gallery inventories of the 18th and 19th centuries.

To mark the artist Käthe Kollwitz's 150th birthday, the Kupferstich-Kabinett was also able to present works that had been returned in its anniversary exhibition "Käthe Kollwitz in Dresden". In Finland, three works from the Kupferstich-Kabinett's collection were identified as having been lost during the war. They were part of a group of works seized by Finnish customs back in the 1970s and passed on to the National Board of Antiquities in Helsinki. A recent review of this collection, which comprised artworks from different sources, three pieces by Kollwitz were identified as coming from Dresden. These were a lithograph from around 1905 showing a woman's head, and two etchings, the first also a woman's head from around 1905 and the second a self-portrait with her hand on her forehead, dating to mid-June 1910.

All these cases again showed that provenance research can lead to works of art being not just relinquished but also returned to their collections.

# Conservation challenges at the Münzkabinett



Roman denarii depicting Julia Domna (193–217 AD); coin on left with silver chloride plating

When a museum needs to temporarily close in order to protect the exhibited works of art, that is an extraordinary measure. In 2017, the Münzkabinett, part of Staatliche Kunstsammlungen Dresden (SKD), was forced to take a preventive decision of this kind. A fine, greyish-white coating had formed on about 100 silver coins and medals. This change, hardly visible to the untrained eye, alarmed the collections' restorers and curators. To prevent other items from possible hazards or damage, all 3,300 pieces in the permanent exhibition were taken to the storage facility. At the same time, an intensive investigation of the cause began. Very soon, materials analysis using various scientific methods showed that a chlorine-containing coating had formed on the non-conserved silver surfaces. Numerous studies and measurements followed to find the source and chemical mechanism behind its formation. Following up every possible hypothesis, the conditions in the Münzkabinett and the air-conditioned showcases were explored, from the materials

used to make them to the composition of the air or everyday museum workflows, such as cleaning. In this task, the Münzkabinett received help and support from various partners cooperating with the SKD. There was also an intensive exchange of ideas with professionals from other numismatic collections, such as the coin cabinets in Berlin, Munich and Vienna. The phenomenon which struck Dresden's Münzkabinett has never been encountered by experts before.

Despite all efforts, it has so far not been possible to determine with absolute certainty the cause or combination of causes behind the changes to the silver coins' surfaces. However, some preventative measures have been implemented to improve the exhibition conditions identified during the investigations. Among other things, the filter system for the showcases has been improved to filter out any harmful gases in the showcase air even more effectively.

The early discovery of the changes to the coins' surfaces and the rapid measures taken allowed the deposit to be removed by restorative methods, making them ready for exhibition once more. Since the phenomenon in question only occurred in the case of unpreserved silver coins and medals, these items – about 2,300 silver coins and medals – were subsequently preserved, so the risk of a deposit forming again is significantly reduced, if not ruled out.

After all the investigations and the implementation of preventive improvements, it was decided to re-open the Münzkabinett exhibition. As the reason for the change could ultimately not be identified exactly, the items have since been monitored closely, with very tight checks. In addition to regular visual inspections, this also includes measurements of the air in the room and showcases. The Fraunhofer Institute for Silicate Research (ISC) in Würzburg, from the Research Alliance Cultural Heritage, was also brought in as a partner to help monitor the quality of the air. A special sensor system is used, consisting of glass sensors that detect harmful components in the air.

The appearance of this hitherto unknown phenomenon called for a quick reaction and extensive investigations, as well as conservation measures to constantly improve the conditions of the exhibition and continue to maintain the valuable objects in a responsible manner so that they can be presented to the public again in an attractive permanent exhibition at the Münzkabinett.

# Sculptures from the early Aegean to the end of Hellenism

Back in 2011, an inventory catalogue of idealised sculptures from the Roman Empire was added to the series on the Skulpturensammlung's antique sculptures. In 2013, another covered ancient portraits. These were followed in 2017 by another volume. The 88 scientifically studied sculptures documented in its photographs and drawings span the period from early Aegean times to the end of the Hellenistic era. Most of these works were acquired between 1882 and 1915 and recall the expansion and reorientation of the collection in around 1900 under Georg Treu. They reflect his scientific interest, but also the wish to extend the range of the Antiquities collection, especially adding Greek works from the 5th and 4th centuries BC. This volume presents the Neolithic idols of the Cyclades, late Classical grave markers and votive monuments, along with small-scale Hellenistic sculptures from Ptolemaic Egypt, from the Greek islands or from Rome, once again with contributions by respected scientists from universities and museums, and specialists in the field of ancient sculpture. These scientific publications on the ancient sculptures of the Skulpturensammlung are a project sponsored by the Ernst von Siemens Kunststiftung. All the volumes have so far been published by Hirmer Publishers.

Statuette of Asclepius,  
150–100 BC, to a design from  
the middle of the 4th century BC,  
Skulpturensammlung, SKD



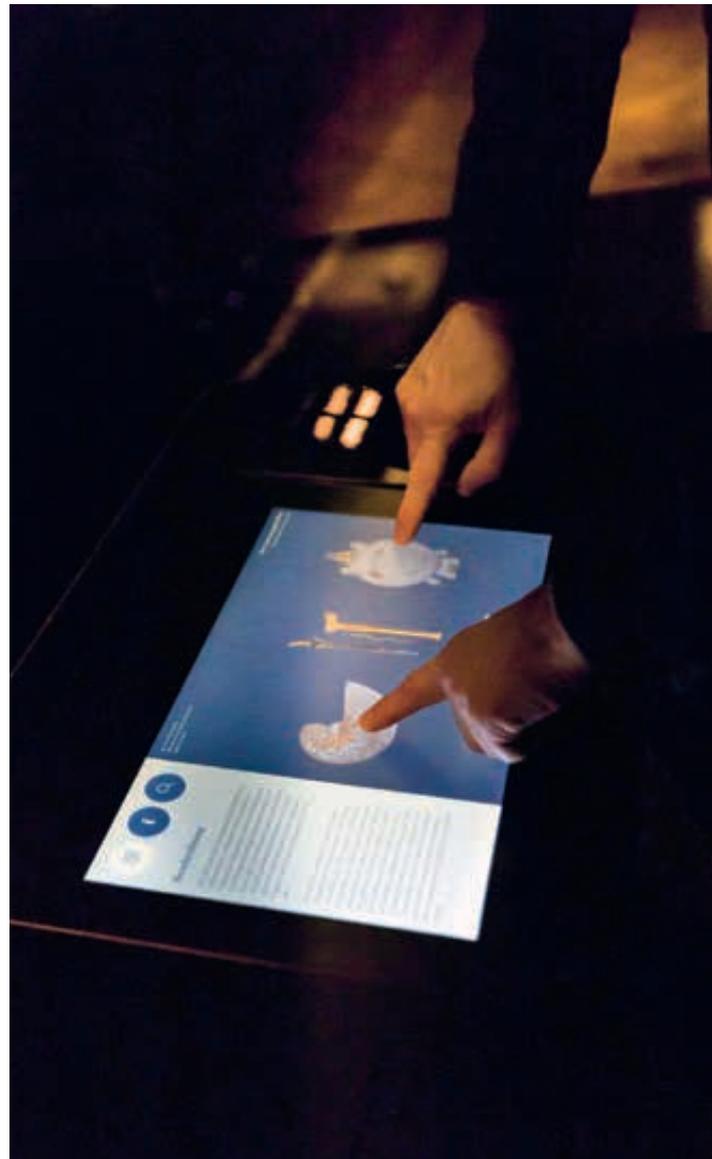
# Another accolade from the Wissenschaftsrat

In 2014, after a thorough examination of Staatliche Kunstsammlungen Dresden, the Wissenschaftsrat (Council of Science and Humanities) declared that the SKD showed "outstanding research potential", underscoring its special, national significance as an excellent research-based museums association. At the same time, however, the Wissenschaftsrat also made several recommendations to further strengthen the museums' research skills and scientific profile.

In 2017, three years later, that further development was now subjected to a critical evaluation; the SKD eagerly awaited the results. The report was again very gratifying for the SKD, but at the same time encourages further research activities and bringing the profiles into sharper focus. Two examples which were underlined were the establishment of the still relatively new cross-sectional research and scientific cooperation project, and the running of cross-museum research programmes.

For the SKD, this statement by the Wissenschaftsrat – the board which advises the federation and states on all research issues – can be seen as an honour, setting it apart from other art and cultural history museums in Germany.

Multi-media exhibits also enable visitors to explore the SKD's research activities



# Ivory art at the Grünes Gewölbe in Dresden

## History of a collection

The inventories of the Kunstkammer and the Grünes Gewölbe in Dresden, along with the collection holdings that have been preserved for centuries, form a symbiosis of inestimable value which, as a fundamental constant in art history research, must be of unique significance. The ivory art – statuettes, groups of figures, reliefs, vessels, miscellany – owned by the Grünes Gewölbe is one of the world's most famous collections of its kind in terms of quality and variety. Dr Jutta Kappel, senior curator at the Grünes Gewölbe, has for the first time thoroughly analysed this collection and summed it up in a scientific, opulently illustrated catalogue published by Sandstein Verlag in Dresden. At the same time, she takes a chronological look at the history of this excellent specialised collection, revealing not just its lines of development and dynastic traditions, but also its forward-looking modernity. Stylistic analyses, comparisons and iconographic explanations of individual works open up a multifaceted spectrum of motifs, themes and models to readers. From the point of view of monographic presentation, the catalogued works of ivory art with established provenances are a very stable basis for highly accurate dating and further exploration of the artists' oeuvres. The Dresden collection is clearly dominated by German ivory art, with a representative stock

In the exhibition, an ivory "Venus with Mirror" is contrasted with her bronze sister (both Grünes Gewölbe, SKD) and the drawing by Ernst Hassebrauk (Kupferstich-Kabinett, SKD)





View of the exhibition, centre: "Hercules and Cacus", Francesco Baratta the Younger, c. 1700, Skulpturensammlung, SKD

of works of French provenance. Smaller groups of works can be traced to Italy, Flanders, Austria and the Netherlands, among other places. The earliest works date to Byzantine times; most are from the 17th and 18th centuries, including works by famous ivory artists who were closely linked to Dresden such as Jacob Zeller, Melchior Barthel, Balthasar Permoser, Paul Egell, Paul Heermann and Johann Christoph Ludwig Lücke.

Large ivory frigate, Jacob Zeller, Dresden, signed and dated 1620, Grünes Gewölbe, SKD



The publication, which is divided into six chapters and 376 catalogue numbers – supplemented by a bibliography, list of sources, keys to the people and iconography, concordances and numerous appendices – testifies to the author's extensive, long-term research work. The printing of this catalogue, as well as many years of financial support, were made possible by the Reiner Winkler Foundation, which plays an exemplary role in funding research into baroque ivory art.

An exclusive selection from the collection of baroque ivory art preserved in the Grünes Gewölbe formed the centrepiece of an intimate exhibition curated by Jutta Kappel: "AN-SICHTEN. Baroque ivories in a dialogue of the arts", shown from 12 October 2017 to 21 January 2018 in the Sponsel Room at the Neues Grünes Gewölbe. This also had its own catalogue published by Dresden's Sandstein Verlag. A select variety of 17th- and 18th-century masterpieces was presented, with a total of 40 works of art of various forms and genres. Precious items arrived on loan from Paris, Versailles, Munich, Augsburg, Stuttgart, Hamburg and Schwerin, as well as from museums run by Staatliche Kunstsammlungen Dresden.

# Vermeer's "Girl Reading a Letter at an Open Window"

## First steps of the restoration

The decisive step leading to Johannes Vermeer's famous painting "Girl Reading a Letter by an Open Window" (from the Gemäldegalerie Alte Meister) being subjected to a complex restoration was a meeting with German and foreign experts in March 2017. The experts heard reports on the investigations made in the last decade and joined Dresden's restorers and art historians in discussing the resulting restoration concept.

The first extensive task was to remove the old, deep brown varnish. It revealed a subtle, cool hue also known from other paintings by the old master, such as the famous "Milkmaid" from the Rijksmuseum in Amsterdam. The painting's good state of preservation was also astonishing, with only a few parts of the paint layers missing, almost all at the edges.

In 2017, the entire painting was examined using X-ray fluorescence (X-ray fluorescence mapping). This examination method, which is not yet available to the Staatliche Kunstsammlungen Dresden, was conducted by Anneliese van Loon and Anne Krekeler of the Rijksmuseum in Amsterdam. This determines the chemical elements spread over a painting, enabling statements to be made about the distribution of the colour pigments.

A second meeting in November 2017 was devoted to evaluating the progress made on the restoration and evaluating the findings of the X-ray fluorescence spectrometry and paint cross-sections analysed by Prof. Dr Christoph Herm from the laboratory of the Academy of Fine Arts. The meeting was also used to decide which steps would be taken next, in particular to evaluate and treat sections which had been over-painted.



Johannes Vermeer's  
"Girl Reading a Letter by  
an Open Window"  
during X-ray fluorescence  
spectrometry



Restorer Silvia Oertel  
working on a pedestal

# The furniture of Jean-Pierre Latz

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## Research and restoration project

2017 was the most eventful year so far for the “Jean-Pierre Latz” project carried out by Staatliche Kunstsammlungen Dresden’s Kunstgewerbemuseum. This focuses on examining and restoring the museum’s collection of furniture ascribed to the workshop of the Parisian cabinetmaker Jean-Pierre Latz (c. 1691–1754); a collection which is outstanding in terms of both quality and quantity.

The Ernst von Siemens Kunststiftung was secured as the main sponsor through the “Kunst auf Lager” (art in storage) alliance. Along with the VolkswagenStiftung, the friends association Freundeskreis Kunstgewerbemuseum Dresden e. V. and private donors, third-party funding was thus largely secured.

Supported by an external restorer, Frank Dornacher, and with Silvia Oertel as a restorations volunteer, a technological investigation began of the three pendules aux biches and a cartonnier. Extensive dendrochronological analyses were carried out on the polychromatic Chronos pendule and its pedestal. A technological investigation of the heavily damaged cases of the so-called “palm trunk” clocks looked into possible ways of preserving them.

In October 2017, during a workshop sponsored by the VolkswagenStiftung initial results were discussed with international experts from, among other places, the Louvre, the Wallace Collection and the Cleveland Museum of Art.

# Highlights

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## Gilbert Lupfer appointed to a post in Magdeburg



As of 1 April 2017, Prof. Dr Gilbert Lupfer was appointed Honorary Scientific Director of the German Lost Art Foundation. He has headed the "Daphne" provenance research and inventory project at Staatliche Kunstsammlungen Dresden since 2008, and in 2013 took on the directorship of the department of research and scientific cooperation; he will continue to hold these positions in Dresden. Monika Grütters, Federal Government Commissioner for Culture and the Media, stated: "The appointment of the art historian

Professor Lupfer gives the German Lost Art Foundation a scientific director with an exceptional profile and a strongly driven personality. Prof. Dr Lupfer has made a name for himself in provenance research with his "Daphne" project in Dresden. His experience in research and scientific cooperation are excellent prerequisites for helping the foundation continue on its successful path and becoming further established, both nationally and internationally as a key contact and promotor of provenance research in Germany."

## Provenance Research Exchange Program

Staatliche Kunstsammlungen Dresden (SKD) are partners in the three-year German-American Provenance Research Exchange Program (PREP) which, from 2017 to 2019, is bringing together museum professionals from Germany and the USA who specialise in the study of National Socialist art looting. The researchers' first rounds of discussions took place in February 2017 at the Metropolitan Museum in New York, and in September 2017 at the Staatliche Museen zu Berlin. Dr Barbara Bechter, a provenance researcher at Dresden's Kunstgewerbemuseum, took part in the exchange programme. In the second year, selected participants will then get together at the Getty Research Institute in Los Angeles and the Zentralinstitut für Kunstgeschichte in Munich. For one week in March 2019, the SKD will be providing insights into their extensive provenance research activities, and in the autumn of 2019, the Smithsonian Institution in Washington will act as a host.



## Count Heinrich von Brühl. A Saxon patron in Europe

In March 2014, a joint conference was held in Dresden and Rome by Staatliche Kunstsammlungen Dresden and the Bibliotheca Hertziana. Lasting four days in all, it was dedicated to the Saxon Prime Minister Count Heinrich von Brühl (1700–1763) – a key figure in the political and cultural development of 18th-century Saxony. The focus was on Brühl's work as a collector, patron and cultural politician: he not only developed numerous collections but was also a significant patron of works by painters, sculptors and architects from Germany and abroad. Now, the lavishly designed and richly illustrated conference proceedings have been published in German, English, French and Italian by the Sandstein Verlag publishing house in Dresden. The publication broadens the narrow view of Brühl's regional importance for Dresden and Saxony, revealing some amazing connections. It sees itself as opening the doors to research into Saxony's cultural and political significance in 18th-century Europe and the world.

## Workshop on historical educational traditions in Saxony

In the coming years, a critical examination of historical educational traditions in Saxony is to be one of the main research topics in the field of education and learning by Staatliche Kunstsammlungen Dresden (SKD). The plan is for the SKD to develop its own, specific education approach based on the findings. Accordingly, alongside the basic research, the next step will be to carry out a project to develop educational formats. To discuss possible future research in this field, on 7 September 2017 a joint workshop took place with Prof. Dr Johannes Bilstein of Düsseldorf Art Academy. As part of his research in the field of historical anthropology, Johannes Bilstein has, among other things, closely examined the historical origins of art education and art pedagogy. Colleagues from various collections joined in the discussion on where to start out when giving education and learning work a historical basis. One point which came to light was that

Pestalozzi's and Fröbel's education reform activities had little influence in Saxony up to the late 19th century, whereas stronger links can be found to the Lebensreform "back to nature" movement. In order to develop a suitable research program for the SKD, it is important to emphasise links to the collections. One focus could be on how the museums themselves have dealt with their educational role.



# Research projects

## Selection

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### **Daphne – the provenance research, cataloguing and inventorying project run by the SKD's provenance research section**

Research and scientific cooperation  
Planned project duration: 2008–2021

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### **"Europe/World" research programme**

Office of the Director General  
Main sponsor: Museum & Research Foundation GmbH  
Planned project duration: 2014–2017

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#### **Subprojects:**

- Early orientalia and chinoiseries at the Saxon court (Kupferstich-Kabinett)
- East Asian porcelain and its significance to European culture (Porzellansammlung)
- Indian-influenced pieces in the SKD's collections (Kupferstich-Kabinett)
- The Dresden Damascus Room: history and presence of a room bringing together the Orient and Occident, Museum für Völkerkunde Dresden
- The cosmos and our view of the world in planetary mechanisms (Mathematisch-Physikalischer Salon)
- The photographic holdings of the SES: digitising and cataloguing photographic archives
- Fellowship programme with the British Museum

Museum Experts Exchange Programme  
Natural sciences/restoration  
Digital communication and visualisation

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### **Research programme "Research journeys in the storage facility"**

Office of the Director General  
External curator: Wolfgang Scheppe  
Main sponsor: Museum & Research Foundation GmbH  
Planned project duration: 2014–2017

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### **Italian Landscape of the Romantic Era. Painting and Literature**

Albertinum  
Planned project duration: 2015–2017

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### **Goldsmiths' works as a means of courtly display at the Dresden court of the 16th to 18th centuries**

Grünes Gewölbe  
Funding: Fritz Thyssen Stiftung für Wissenschaftsförderung; Freunde des Grünen Gewölbes e. V.  
Planned project duration: 2014–2019

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### **Flemish painting in the Gemäldegalerie**

Alte Meister  
Gemäldegalerie Alte Meister  
Funding: Ernst von Siemens Kunststiftung  
Planned project duration: 2011–2018

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### **Catalogue of Bolognese paintings at the Dresden Gemäldegalerie Alte Meister**

Gemäldegalerie Alte Meister  
Funding: The Getty Foundation, Los Angeles; Getty Research Institute, Los Angeles; Center for Advanced Study in Visual Arts, National Gallery of Art, Washington DC; Bibliotheca Hertziana, Rome  
Planned project duration: 2006–2008 and 2012–2017

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### **Glass cutting of the early modern age: interdisciplinary study on Caspar Lehmann, the Schwanhardt family and their circle**

Grünes Gewölbe  
Cooperation partners: Bayerisches Nationalmuseum, Munich; Doerner Institut at Bayerische Staatsgemäldesammlungen, Munich; Helmholtz-Zentrum, Dresden-Rossendorf  
Project duration: since 2008

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### **The Furnishing of the State Apartment in Dresden Palace**

Kunstgewerbemuseum  
Cooperation partner: Sächsisches Immobilien- und Baumanagement, Dresden branch  
Planned project duration: 2007–2019

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**Dresden's Antiquities – paradigms of the modern artwork. The Antiquities in the Dresden collection as subjects of perception, discourse and practice between 1728 and 1836**

Skulpturensammlung

Planned project duration: 2014–2017

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

Office of the Director General

Funding: Ferdinand-Möller-Stiftung

Planned project duration: 2009–2017

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**Ébéniste des rois étrangers. The passion of the Saxon court for the stately furniture made by the Parisian ébéniste Jean-Pierre Latz**

Kunstgewerbemuseum

Planned project duration: 2011–2019

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**"Shot at noon – European artillery instruments c. 1500 to 1750." Function and significance of means of artillery execution in Europe, 1500–1750**

Mathematisch-Physikalischer Salon

Cooperation partners: The British Museum,

London; Germanisches Nationalmuseum,

Nuremberg; Museum of the History of Science,

University of Oxford; Militärhistorisches

Museum der Bundeswehr, Dresden

Planned project duration: since 2005

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**Reference prints for painting at the Meissen Porcelain Manufactory in the 18th century**

Porzellansammlung

Cooperation partner: Staatliche Porzellan-

Manufaktur Meissen GmbH

Funding: Freundeskreis der Dresdner

Porzellansammlung im Zwinger e. V.

Project duration: since 2011

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**Catalogues of works from the Ancient World**

Skulpturensammlung

Cooperation partner: Rheinische Friedrich-

Wilhelms-Universität Bonn, Institut für

Archäologie und Kulturanthropologie

Funding: Ernst von Siemens Kunststiftung

Planned project duration: 2013–2017

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**Catalogues of ancient vessels**

Skulpturensammlung

Cooperation partner: Bayerische Akademie

der Wissenschaften, Munich

Funding: Bayerische Akademie der Wissen-

schaften, Munich

Planned project duration: 2012–2017

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**East Asian musical instruments held at the GRASSI Museum in Leipzig**

GRASSI Museum für Völkerkunde zu Leipzig

Cooperation partner: GRASSI Museum für

Musikinstrumente der Universität Leipzig

Funding: VolkswagenStiftung

Planned project duration: March 2015 –

February 2019

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**Textile art from Africa and modern art**

Museum für Völkerkunde Dresden

Planned project duration: 2009–2017

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**The East Asian porcelain from the collection of Augustus the Strong in the context of the 18th-century museum inventories**

Porzellansammlung

Funding: Deutsche Forschungsgemein-

schaft (DFG)

Project duration: since 2014

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**Inter-institutional research resource on paintings by Rembrandt**

Gemäldegalerie Alte Meister

Funding: Andrew W. Mellon Foundation

Cooperation partners: Mauritshuis, Den

Haag; Metropolitan Museum, New York;

National Gallery, London; Louvre, Paris

Project duration: since 2011

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**The porcelain collection of the Dresden physician Carl Gustav Adolf Spitzner (1831–1899)**

Porzellansammlung

Project duration: since 2013

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**The porcelain cabinet in the tower room of the Dresden Royal Palace**

Porzellansammlung

Planned project duration: 2015–2018

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**Hermann Prell; the decoration of the staircase in the Albertinum**

Galerie Neue Meister

Project duration: since 2009

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**Not the usual – German precision watchmaking**

Mathematisch-Physikalischer Salon

Funding: Gerda Henkel Stiftung

Project duration: since 2015

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**Christian Borchert: photographer, archivist, media archaeologist**

Kupferstich-Kabinett

Funding: VolkswagenStiftung

Planned project duration: 2016–2020

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**Art, science, politics – museums in NS Germany. The state collections for art and science in Dresden and their scientific staff**

Research and scientific cooperation

Funding: Deutsche Forschungsgemeinschaft (DFG)

Planned project duration: 2016–2019

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**Elbe Marches, Poland and Bohemia in the 10th to 12th centuries (The hoard of Cortnitz as a mirror of the far-flung connections of the Saxon Marches)**

Münzkabinett

Main partner: Geisteswissenschaftliches

Zentrum Geschichte und Kultur Ostmitteleuropas (GWZO)

Funding: Bundesministerium für Bildung und

Forschung (BMBF)

Planned project duration: 2014–2019

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Further information about the different research projects can be found on the SKD's website: [www.skd.museum](http://www.skd.museum)

# Publications

## Selection

A complete list of publications appears in each annual Jahrbuch der Staatlichen Kunstsammlungen.

### **Dresdener Kunstblätter**

Published by: Staatliche  
Kunstsammlungen Dresden

Vol. 1/2017 · Sehnsucht Italien  
ISBN 978-3-95498-278-3

Vol. 2/2017 · Kunst + Medizin  
ISBN 978-3-95498-308-7

Vol. 3/2017 · Menschen im Museum  
ISBN 978-3-95498-330-8

Vol. 4/2017 · Engel  
ISBN 978-3-95498-358-2

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## **Office of the Director General**

Marion Ackermann, Die global vernetzte Welt als Herausforderung und Chance für neue Formen der Kulturvermittlung, in: Zusammenspiel. Kulturelle Bildung im Spannungsfeld globaler Prozesse, ed. by Kulturstiftung der Länder, Kulturstiftung des Bundes and Bundeszentrale für politische Bildung, Berlin 2017, pp. 37–47

### **Department of research and scientific cooperation / Daphne project**

Agnes Matthias, Der Mann mit Turban – Fotografie als kulturelles Hybrid, in: Ulrich Hägele & Irene Ziehe (eds.), Eine Fotografie. Über die transdisziplinären Möglichkeiten der Bildforschung, conference proceedings of the Photography Commission of the Deutsche Gesellschaft für Volkskunde in cooperation with Staatliche Museen zu Berlin, Tübingen 2017, pp. 197–217

Gilbert Lupfer, Die Symbiose von Landschaft und Architektur – Dresden und das Elbtal als Gegenstand der Kunst, in: Stefan Bürger & Ludwig Kallweit (eds.), Capriccio & Architektur. Das Spiel mit der Baukunst. Festschrift für Bruno Klein, Berlin & Munich 2017, pp. 139–144

Dresden – Europa – Welt, Staatliche Kunstsammlungen Dresden booklet accompanying the Dresden – Europa – Welt special exhibitions, 3 March to 5 June 2017, Dresden 2017

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## **Archiv der Avantgarden**

Reprise und Repetition, ed. by Rudolf Fischer, Marcelo Rezende, exhibition booklet, Archiv der Avantgarden (AdA), Staatliche Kunstsammlungen Dresden, Dresden 2017

Methodologien des Lehren und Lernens, ed. by Rudolf Fischer, Marcelo Rezende, exhibition booklet, Archiv der Avantgarden (AdA), Staatliche Kunstsammlungen Dresden, Dresden 2017

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## **Albertinum**

Italienbilder zwischen Romantik und Realismus. Malerei des 19. Jahrhunderts, ed. by Heike Biedermann and Andreas Dehmer for Staatlichen Kunstsammlungen Dresden, Dresden 2017

Marlene Dumas' Altarbild für die Annenkirche Dresden, mit Beitr. von Ulrich Bischoff und Marlene Dumas, ed. Holger Birkholz, Cologne 2017

Auguste Rodin im Albertinum, ed. by Astrid Nielsen for Staatliche Kunstsammlungen Dresden, Dresden 2017

Astrid Nielsen, Schaffensorte. Das Atelier als Bühne und Schutzraum, and: Glaubensfragen. Bezüge zum Christentum, in: Hinter der Maske. Künstler in der DDR, Publications by the Museum Barberini, ed. by Ortrud Westheider and Michael Philipp, Munich, London & New York 2017, pp. 176–197 and pp. 198–209

Karl-Heinz Adler. Kunst im System. System in der Kunst, ed. by Hilke Wagner, Gergely Pröhle, Enikő Róka and Gerd Harry Lybke, Leipzig 2017

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## Gemäldegalerie Alte Meister and Skulpturensammlung until 1800

Roland Enke, Ariadne abandoned by Theseus by Angelika Kauffmann / Ariadna opuszczona przez Tezeusza Angeliki Kauffmann, and Old Masters Picture Gallery in Dresden / Galeria Obrazów dawnych Mistrów w Dreźnie, in: Exhibition of one Painting, Royal Lazienki Museum / Wystawa jednego Obrazu, Royal Lazienki Museum, Warsaw 2017, pp. 4–17 and pp. 18–23

Andreas Henning, La 'Madonna di San Matteo' di Annibale Carracci. Un 'auto accertamento' artistico tra Venezia e Parma, in: Ricche Minere. Rivista semestrale di storia dell'arte, Vol. 7 (2017), pp. 60–81

Uta Neidhardt, The Development Process of the Dresden Triptych. News and Questions, in: Christina Currie, Bart Fransen et al. (eds.), Van Eyck Studies. Papers Presented at the Eighteenth Symposium for the Study of Underdrawing and Technology in Painting, Brussels, 19–21 September 2012, Paris, Leuven & Bristol 2017, pp. 351–366

Uta Neidhardt, Vreemde landschappen. Het verzamelen van Vlaamse landschapsschilderijen aan het hof van de Wettiners in Dresden, in: The Sky is the Limit. Het landschap in de Nederlanden, ed. by Hildegard van de Velde, Antwerp 2017, pp. 103–119

Kordelia Knoll, Die Dresdner Antikensammlung im 19. und frühen 20. Jahrhundert unter besonderer Berücksichtigung der Erwerbung antiker Skulpturen, in: Katalog der antiken Bildwerke, Vol. Skulpturen von der ägäischen Frühzeit bis zum Ende des Hellenismus, ed. by Kordelia Knoll and Christiane Vorster, Munich 2017

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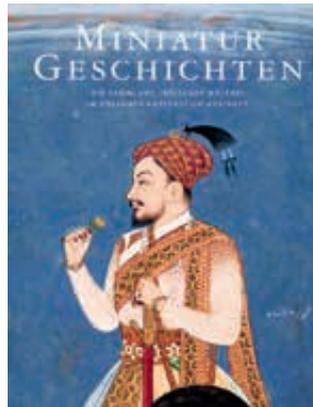
## Kunsthofbibliothek

### Acquisitions

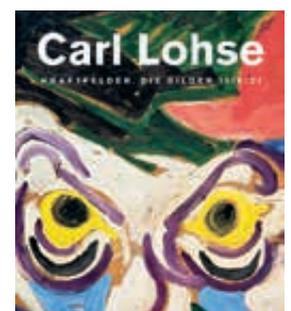
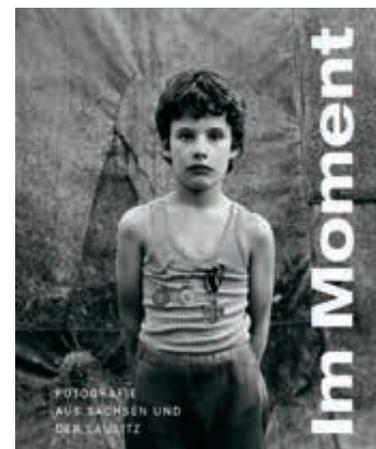
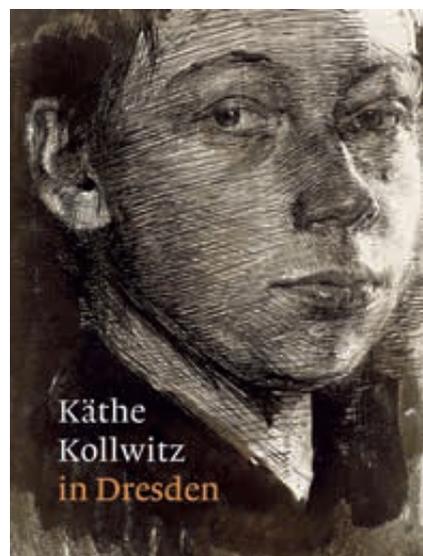
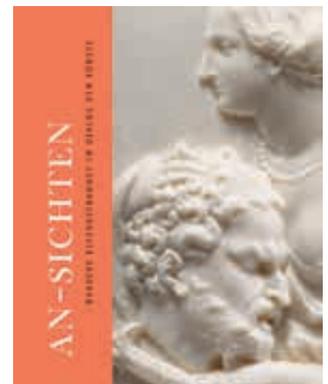
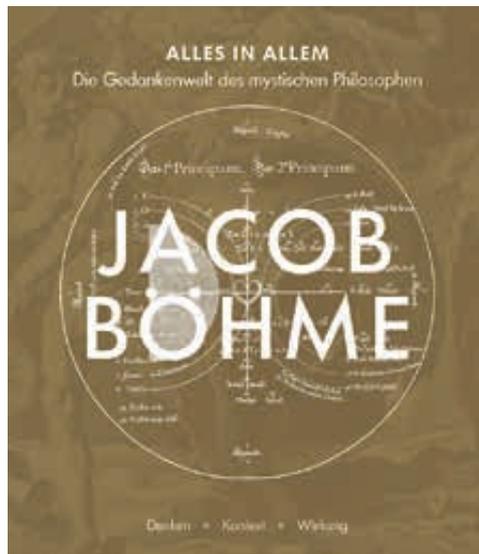
5,024 volumes (3,599 Kunsthofbibliothek [KB]; 1,425 Wissenschaftliche Bibliothek der Staatlichen Ethnographischen Sammlungen Sachsen [SES]), of which 3,249 volumes as a gift (2,534 KB; 715 SES)

### Exchange of publications

with 742 institutions (244 KB, 498 SES), of which 337 in Germany (141 KB, 196 SES) and 405 abroad (103 KB, 302 SES) 1,088 publications were obtained through the exchange of publications (678 KB, 410 SES) and 972 (870 KB; 102 SES) sent elsewhere



You May Also Like:  
Robert Stadler

A photograph of a sculpture by Robert Stadler. It consists of a flat, square top supported by four thick, tapered legs that resemble a stool or a table. The sculpture is shown against a light background, with a blue rectangular shape to the left and a small, detailed sculpture of a creature's head to the right.

# The museum and the public



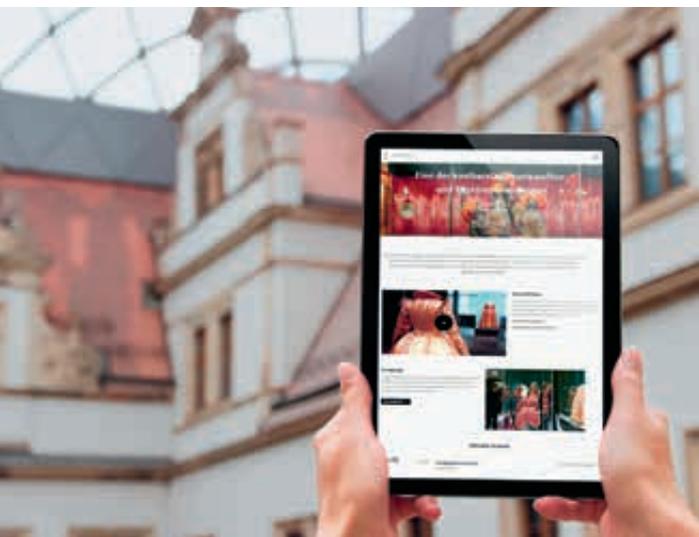
Great art for little viewers:  
young visitors carefully find the  
right height for a reproduction  
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"Hare in the Snow"



# Diversity in unity

## The new Staatliche Kunstsammlungen Dresden websites

SKD wherever and whenever you like: the website now also comes in the right layout for mobile devices



Seven years in the life of a website are light years in the digital age. That is how much time had passed since the last relaunch of the Staatliche Kunstsammlungen Dresden (SKD) websites. In a globalised, digitised world, the response from different target groups and audiences largely depends on providing contemporary digital communication, at the heart of which is the website. In view of rapidly progressing digital development, the old website no longer met the demands of international users, and neither did it meet the needs of the SKD. Renovation was no longer an option: it needed to be torn down and rebuilt from scratch. Finally, in August 2017, the websites which went online represented a quantum leap into the future. As well as innovative technological functions, smart user navigation and a new design, it was also extremely important that, after the two-year relaunch process, all 15 museums, plus the other institutions – hence the plural – came together under the SKD's digital umbrella with their own home pages and subpages, and reflect their specific profiles while also being linked to the SKD holding, which in turn welcomes visitors with a new landing page.

Thanks to the search engine-optimised subdomains, anyone searching the Internet for one of the famous museums, such as the Grünes Gewölbe or Albertinum, is directly taken to the correct main site. There, all specific information, for instance about permanent and special exhibitions, programmes of events, educational schemes and research projects, is set out individually for each museum.

The home page [www.skd.museum](http://www.skd.museum) brings together everything there is to know about the umbrella brand Staatliche Kunstsammlungen Dresden, and showcases selected highlights from the individual museums and collections.

One particular challenge was to set out the huge amount of content from not just the association but also the museums and institutions using a clear, well thought-out information architecture. This was achieved using menu navigation adapted to both the SKD as a whole and to the museums: the main navigation points (Visit, Exhibitions, Program, Education, Research, About Us) take visitors to general information on the SKD website. On the museum pages, the corresponding information is filtered depending on the institution. For users, the main navigation menu does not change. The new logo design means that the SKD umbrella brand still appears on the separate museum pages. The intuitive user navigation system enables not just interested visitors but also fellow specialists from all over the world to go straight to the varied content without delay.

The website design stands out for an image-oriented approach which perfectly showcases the unique objects in the SKD inventory, focusing on people's experience of the collections and the pleasure they take in exploring the items and exhibi-



tions. Familiar features, such as panoramic tours, exhibition videos, audio clips and visitor information in a total of eleven different languages are, of course, still to be found on the site, not to mention the SKD blog, the social media channels and the newsletter. The Online Collection database and the research channel are directly integrated via separate modules, and provide further information on what are currently more than 112,000 items in the collection, and on scientists and research projects. In the press section newsroom, media representatives and multipliers will find information clearly presented, including relevant material.

The new portal has been designed to be responsive, taking into account the fact that portals are increasingly accessed from various mobile devices. The layout thus automatically adapts to the displays on smartphones, tablets and desktop computers so that the site looks its best on every device. To ensure that the site is as convenient as possible for all visitors to access, most of the website is fully accessible.

The new design followed extensive analysis of the different needs of various internal and external user groups, interactively planned and carried out by the Berlin company TBO. The findings led to an extensive basic concept developed interactively by TBO. The design, technical planning and implementation were carried out by the Dresden company XIMA Media in cooperation with the Polyform agency and in an ongoing process of coordination with the SKD Press and

Alongside the website relaunch, classic PR work also received its fair share of attention

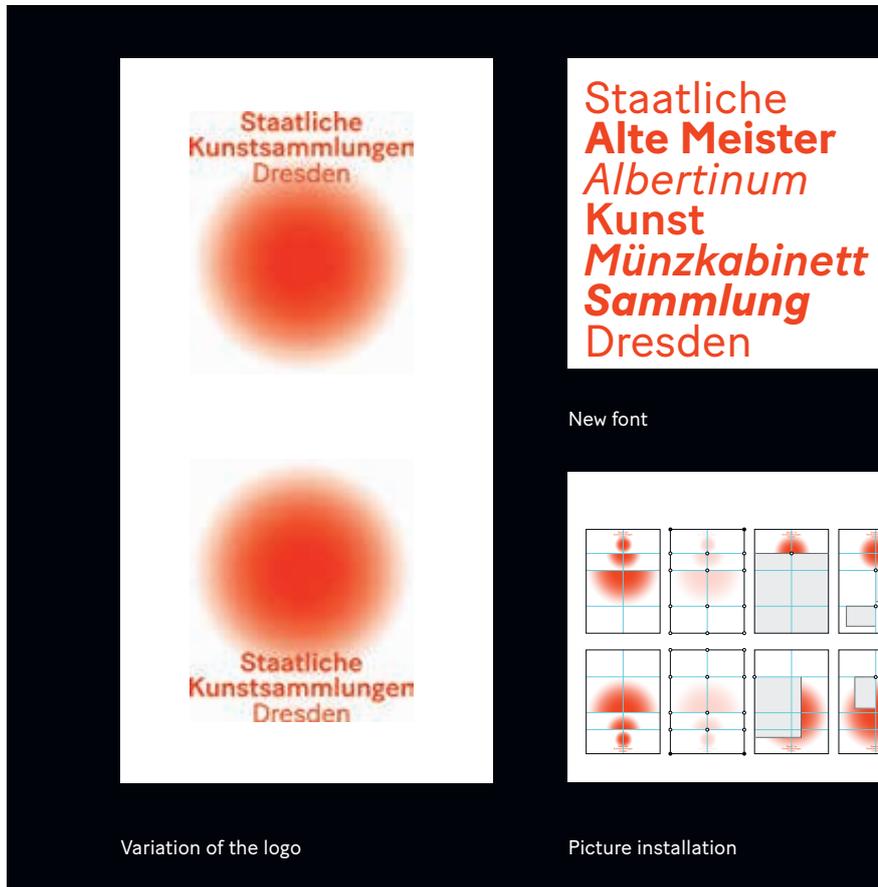
Communication and Construction, Technology and Security departments. The new SKD websites were made possible by the Federal Government Commissioner for Culture and the Media, Monika Grütters, as part of the "InvestOst" funding programme and by funding from the Free State of Saxony.

The relaunching of the website has given the SKD a "digital home" represented by state-of-the-art online architecture in a design reflecting the quality and uniqueness of the collections, and thus strengthening its position as an internationally renowned association. As innovation cycles are growing ever shorter, the new website will also be constantly developed following the principle of a "continuous relaunch".

# Spot on

Synergy and contemporaneity are the essence of the new corporate design

The source for the colour of the SKD's new corporate design: Abraham Jamnitzer's "Daphne" as a drinking vessel, late 16th century, Grünes Gewölbe, SKD



Variation of the logo

New font

Picture installation

It could almost be called a facelift for a grande dame of the cultural sector, though the comparison would admittedly be superficial: in an intensive process, a new corporate design was developed for the almost 500-year-old institution. On one hand, the new face of Staatliche Kunstsammlungen Dresden (SKD) demonstrates very clearly that the association's individual museums belong together; on the other hand, it leaves scope for diversity in unity. What is new is the logo's extreme flexibility and changeability. The bold red is taken from the colour spectrum of the coral in the statuette of "Daphne" (Abraham Jamnitzer, 1579–1586, Grünes Gewölbe), which stands like no other exhibit for the early days of collecting in Dresden. The blurred circle came from the ideal of the dynamic synergy created by the SKD's countless people and collections, located at the heart of society with unwavering links to the outside world. The logo does not always appear in the same form, but can be used flexibly – like the different outer forms of the museums it represents. It can be smaller, larger or sometimes cut off.

Following a selection process, in the summer of 2017 the Berlin-based Stan Hema brand-building agency was commissioned to take on the SKD's branding. That made a statement: the SKD was looking not just for a new logo, but for recognisability and a new, clear joint appearance offering a means of making the association of 15 museums even better known as a whole on the international stage, and lead it into the future.

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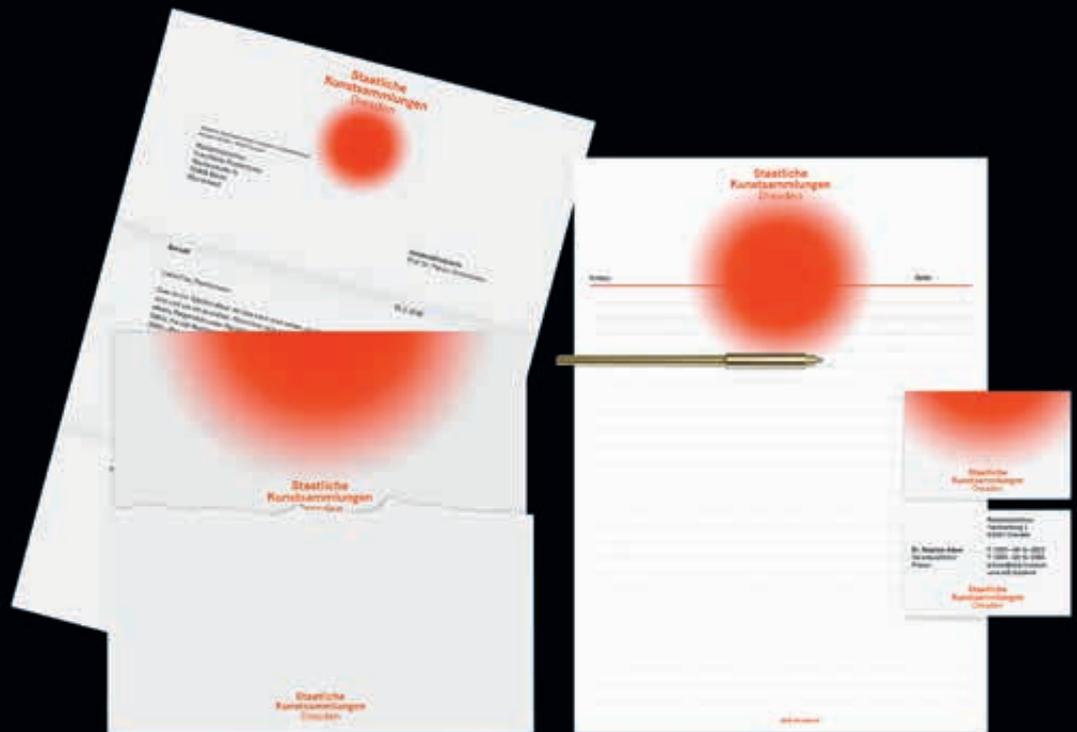
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M

Ausgehend von der Platzierung der drei Wort-/Bildmarken im Format und der stark betonten Mittelachse ergeben sich insgesamt 14 Ankerpunkte, um Bilder einzuspiegeln.

Werden die äußeren (schwarz gefüllten) Ankerpunkte auf Höhe der Wort-/Bildmarke ausgewählt, so ist das Bild vollständig einzuspiegeln. Die Lesbarkeit der Wort-/Bildmarke muss gewährleistet bleiben.

Alle bereitgestellten Mustervorlagen im Hoch- und Querformat beinhalten auf einer separaten Ebene Hilfslinien, die die korrekte Bildeinspiegelung erleichtern.



Business equipment

Prior to this, the Director General of the SKD, Prof. Dr Marion Ackermann, got together with the directors of the museums to discuss the strategic goals which form the basis for work in the association. Based on these, Stan Hema developed a brand message, as, according to the agency, "A brand means identity". The new look, including not just the logo's word and device mark but also a new typeface (Baton Turbo) and modern imagery, is designed to express a joint attitude – by all means with different levels of intensity.

What unites the 15 very different museums are their unique, precious holdings, their high standards of work, a rich past coupled with a future filled with new challenges and tasks, not to forget respectful interaction with each other and with visitors, as well as an examination of the role and responsibility that museums have in modern society. For that reason, the new logo is not a stamp that appears everywhere, but a clear signal of the attitude that unifies all the SKD museums as places where all the people that come together in them work together. All those people are always at one with the times; they accompany the museums during their lifetime and shape them for posterity. Contemporaneity and innovation have always been the driving forces behind an almost 500-year history of collecting and research. Even the Prince Electors' collections were contemporary, compiled with a view to the future.

Though the museums have a lot in common, at the same time the museums association is characterised by its diversity. The spectrum extends from the oldest collections – the Münzkabinett and the early days of the Prince Electors' Kunstkammer (such as the Rüstkammer or Mathematisch-Physikalischer Salon) – or the baroque treasures of Augustus the Strong (such as the Grünes Gewölbe and Porzellansammlung) and the Gemäldegalerie Alte Meister, all the way to the Archiv der Avantgarden. Visitors to the Albertinum come across art from the Romantic period to the present day and the Gerhard Richter Archive; the collection includes works on paper from the very early days to the present. The Kunstgewerbemuseum and Museum für Sächsische Volkskunst mit Puppentheatersammlung were founded only in the 19th century, and Dresden's Völkerkundemuseum has now been joined by those in Leipzig and Herrnhut. This unique combination of such diverse collections is now also to be made internationally visible through a bold joint presence.

# The Wondrous Course of the Planets

Testing out new ways to explore and explain a highly complex machine

The course of the heavenly bodies is brought to life by reconstructing astronomical instruments



The imposing 450-year-old astronomical clock built for Elector Augustus of Saxony has always been one of the showpieces of the Mathematisch-Physikalischer Salon (MPS) in Dresden. This princely planetarium shows exactly how the heavenly bodies move, seen from the earth.

When the movement's solid main spring is wound up, various hands begin to turn on the displays of the golden side walls. These show where in the sky the seven "planets" visible to the naked eye – Mercury, Venus, Mars, Jupiter, Saturn and the sun and moon – are at any given time. An elaborate mechanism with over 150 gears turns each hand at the right speed, from one revolution a month for the moon to a revolution that takes about 30 years in the case of Saturn. The mechanism so faithfully mimics the course of the planets that it automatically indicates subtle deviations from uniform movements, including the celestial bodies' occasional "backwards" movements. The wondrous course of the planets is thus captured in real time.

Even in the Renaissance, astronomical clocks like that belonging to Elector Augustus were a rarity usually reserved for emperors and high-ranking princes. Apart from the clock in Dresden, only three similarly outstanding specimens remain today: one each in Paris, Vienna and Kassel. Technologically complex exhibits of this type pose a particular challenge to the history of science and culture, as in order to understand the process behind their creation and the effect they must doubtless have had on people at the time, it is necessary to understand subtle details of contemporary astronomy while also bearing in mind how it connects to the history of ideas. That is the only way to understand how these masterpieces were judged, valued and compared by scholars, princes and craftspeople.

Few of the museum visitors who today admire the magnificent clock in Dresden are familiar with the astronomical knowledge built into it. Today's star-gazers see the sky with eyes influenced by modern space research. So how can such an extraordinarily complex and, in fact, alien artefact like the astronomical clock be explained to 21st-century museum-goers? Thanks to generous support from the German Federal Cultural Foundation, from May 2017 the Staatliche Kunstsammlungen Dresden (SKD) had the chance to run a pilot scheme aimed at answering that question. An intervention into the permanent exhibition of the MPS saw an intimate exhibition set up right by the astronomical clock. Responsibility for this rested with the senior curator for the MPS, Dr Michael Korey, and the fellow sponsored by the Cultural Foundation, the Lisbon science historian Samuel Gessner, in close coordination with the SKD's education and information department. Visitors to this exhibition can familiarise themselves step by step with the clock, following a tour consisting of five displays. This requires no special prior knowledge. The point of entry to each of these displays



is an “everyday phenomenon” such as the appearance of the Plough (Big Dipper), the length of the seasons or the names of the days of the week. This leads into ideas which were common among the people of the Renaissance, such as that of a celestial sphere with fixed stars, geometric models of planetary movements or the planets’ perceived influence on earthly events. These are the views depicted by the astronomical clock. Haptic, “hands-on” models bring the skies within reach, and though the clock has been stopped for conservation reasons, animated films developed with the Chair of Computer Graphics at the Hochschule für Technik und Wirtschaft (Dresden University of Applied Sciences) get the hands turning digitally in the exhibition. The tour raises awareness of the difficulties that the clock’s designers had to overcome, and demonstrates how important knowledge about the planets was for rulers such as Augustus.

A “salon in the salon”, the education programme “Lernort Mathematisch-Physikalischer Salon”, which was developed to go with the exhibition, acts as a fascinating complement to school lessons in Astronomy, Physics, Mathematics, History and Art. This ranges from long-forgotten instruments being reconstructed to illustrate the course of the planets, to the

Splendour and precision united in Prince Elector Augustus of Saxony’s astronomical clock

“Dance of the Planets”, which used bodily movements to depict the heavenly bodies moving day by day, season by season.

The exhibition invites visitors to look up at the sky – with 16th-century eyes. Those that play along with the idea are left amazed by everything the astronomical clock can do. This was confirmed by visitors’ experiences: after a detailed evaluation of the exhibition, the pilot project was added as a fixed feature of the museum’s permanent exhibition. A 48-page brochure to go with the topics of the exhibition “The Wondrous Course of the Planets” can also be purchased from the museum’s ticket desk.

# Cooperation between Dresden and Prague



Dr Jiří Fajt, Director of the National Gallery in Prague, and Prof. Dr Marion Ackermann, Director General of the SKD

In 2017, Staatliche Kunstsammlungen Dresden (SKD) and the National Gallery in Prague (NG) arranged a long-term cooperative scheme. Their cooperation was to involve developing ideas and projects together, turning them into exhibitions and research projects, and promoting an exchange of ideas between staff at the two museums associations.

Despite their geographical proximity – Dresden is closer to Prague than Berlin – this intense level of cooperation between the institutions is new. And though the short distance is just one of many reasons for the cooperation, the SKD and the NG made the most of it to celebrate the start of the scheme with the “Prague – Dresden / Dresden – Prague Culture Train”. On four dates in November and December 2017, German and Czech artists performed on the Eurocity train operated by České dráhy and Deutsche Bahn between Prague and Dresden. They included Durs Grünbein, Anna Mateur, Kateřina Šedá, Jakuba Katalpa and David Záborský.



The poet Durs Grünbein with Dr Berthold Franke, regional director for Central Eastern Europe at the Goethe Institute, and Prof. Dr Marion Ackermann, Director General of the SKD, in the Culture Train to Prague

# Highlights

As well as creating links among the public, another key aspect of the partnership is bringing together German and Czech members of staff. For this reason, in 2017 the museums associations already carried out two rounds of the employee exchange "Dresden Prague Exchange Program" (DPEP) to encourage cooperation among staff and thus promote the long-term development of connections and subsequent projects.

On the occasion of Gerhard Richter's 85th birthday, the National Gallery in Prague and the Gerhard Richter Archiv in the Albertinum simultaneously presented the special exhibitions "Gerhard Richter" in Prague and "Gerhard Richter. New Paintings" in Dresden. For young people from Prague and Dresden, they offered welcome opportunities to meet on two Saturdays that autumn – once in Prague and once in Dresden. They exchanged views about the subjects, the effect of colour, the interplay of abstract and concrete depictions and many other topics, engaging creatively with the works of Gerhard Richter. This youth exchange is to be continued in the years to come. The friends and support groups from Dresden and Prague also networked during these exhibitions and took them as an opportunity to organise members' trips to the respective partner institution. Over the coming years, the two museums associations will be carrying out other jointly planned projects together.

## Dream of a King



The special exhibition "The Dream of a King" took the Staatliche Kunstsammlungen Dresden (SKD) for the first time to the Republic of Korea (South Korea), where they presented the largest German exhibition there to date. This included some 130 exhibits from the Grünes Gewölbe, the Rüstkammer and the Porzellansammlung, and painted a vivid personal picture of Augustus the Strong, his passion for collecting and the special way his art treasures are presented. Shown first at the National Museum of Korea (NMK) in Seoul (19 September to 26 November) and then at the Gwangju National Museum (19 December 2017 to 8 April 2018), in 2017 alone the exhibition drew in a total of 61,544 visitors to the two presentation sites. The exhibition marks the start of cooperation between the SKD and the NMK that is planned to last several years, followed at a later stage by an exhibition of Korean art in Dresden.

# Rayski for children

A person's first encounter with works of art in childhood often play a crucial role in their later interest in art. And the effect which paintings have depends largely on their distance from the viewer. In a museum, pictures are usually hung at a height which enables the average Central European adult to look at them while standing upright. The Albertinum has now experimented with the idea of breaking that pattern, and placed nine selected paintings literally eye to eye with young visitors to the museum. On 20 September 2017, a team of five experts, made up of children aged six and seven, got together with the installation team, Linda Dietrich from Lernort Albertinum and the curator Holger Birkholz to move eight works by the painter Ferdinand von Rayski (1806–1890) and the popular painting "Grandmother and Granddaughter" by Julius Scholtz (1825–1893) to a level they found agreeable.



## Kauffmann's "Ariadne" in Warsaw

From 1 May to 30 July 2017, the Gemäldegalerie Alte Meister presented the painting "Ariadne abandoned by Theseus" by Angelica Kauffmann at the Muzeum Łazienki Królewskie in Warsaw. There, the work was displayed as a loan as part of a cooperative project by the SKD and the Muzeum Łazienki Królewskie. As far back as the 18th century, the artist embodied European thought in an extraordinary manner. Her life and work stand for dialogue and togetherness; a reminder of a common European cultural history. In the years to come, the SKD and the Muzeum Łazienki Królewskie would like to run further joint exhibitions. Projects are planned with the Gemäldegalerie Alte Meister, the Rüstkammer and the Münzkabinett, among others.



## Albertinum: Two new permanent loans by Otto Dix

Thanks to the generous support of the Otto Dix Foundation in Vaduz, since March 2017 the Albertinum has been able to present two important permanent loans by Otto Dix. These are the works "Still Life with Widow's Veil", 1925, and "Baby with umbilical cord on cloth (Ursus)", 1927. In the Dix gallery, the works are juxtaposed with the epochal triptych "War". Birth and dying, eros and death, war and peace were huge, central themes for the artist, which occupied him throughout his life. These two additional paintings mean that the Dix gallery in the Albertinum offers a new opportunity to engage intensively with the artist's works.



24 hours  
150 artists  
1,600 visitors

JUNGE FREUNDE called upon anyone who felt the calling as an artist, and was 35 years old or less, to display their work for one night and one day in an exhibition at the Kunsthalle im Lipsiusbau. And so it came that, for the JUNGE FREUNDE party on 21 November 2017, some 150 artists hung their art on hoardings – with no curatorial concept. It brought great joy to see the variety of paintings, drawings, photographs, prints and collages, to enter into conversation with the artists and live speakers, and to experience the enthusiastic guests – on the night of the party, there were about 700 visitors, plus more than 900 on 22 November, Repentance Day.

## Please do touch

Since December 2017, visitors have been able to explore a miniature version of Dresden's Residenzschloss with their fingertips, taking in the sublime splendour of the entire museum complex, from its facades to the modern roof construction and the sgraffito painting in the inner courtyard. The model, made of bronze, weighs about 200 kilogrammes and was created for both visually impaired and sighted guests. This further improves inclusion and accessibility at Staatliche Kunstsammlungen Dresden. The tactile model was made by the Pfeifer art foundry in the Hessian town of Stadallendorf on a scale of 1: 125. The project was funded by the Saxon State Ministry of Social Affairs and Consumer Protection, with the support of the Saxon State Ministry for Science and the Arts (SMWK).



## Porcelain tones

The historic carillon made of Meissen porcelain in the Ernst Zimmermann gallery at the Porzellansammlung seldom rings, for conservational reasons. It was thus a special event when Staatliche Kunstsammlungen Dresden and the Ensemble Ac(c)orda dedicated two concerts to this unusual instrument in September 2017. The musicians, specialised in Early Music, went in search of original scores for the carillon, and met with success in the collection of instrumental works kept in Dresden's Hofkirche. After an introduction to the history of this unique instrument, the visitors were entranced by the bells, which sounded both individually and in conjunction with a string ensemble.

## Panel discussion

On 6 November 2017, the Albertinum and the Städtische Galerie Dresden held a discussion in honour of A. R. Penck, who had died that May. The art theoreticians Pirkko Rathgeber and Siegfried Gohr, the mathematician Friedrich von Klitzing and the psychologist, gallery owner, author and Penck's friend Jürgen Schweinebraden discussed the life and work of the artist, who was born Ralf Winkler in Dresden in 1939 and was forced to leave East Germany in 1980. He worked as a painter, draughtsman, sculptor, Super 8 film-maker and jazz musician. Subjects included Penck's artistic exploration of Germany's division, his interest in cybernetics and philosophy, and how his work fitted into international art developments after 1945. The discussion formed the prelude to the preparations for the retrospective in the Albertinum, planned for the autumn of 2019, "A. R. Penck. Terror in Dresden"



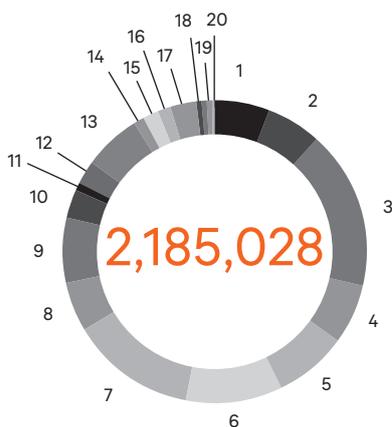
## Picture dispute

The Dresden "picture dispute", entered into with vehemence on 6 November 2017, offered an opportunity to seek out a direct, constructive exchange of ideas under the title "We need to talk. A picture dispute eye to eye". Some 600 guests took up the Albertinum's invitation and entered into the discussion with representatives from the worlds of politics and art. The aim was to use the controversial debate as an opportunity, as the discussion about museum content saw the impassioned expression of not just a justifiable demand for the presence of art from East Germany, but also of deeper issues around the German-German relationship. This dialogue will be continued in 2018 with the extensive programme of events supporting the presentation "East German Painting and Sculpture 1949–1990".

# Visitor numbers

## Number of visitors to the museums and exhibitions of the Staatliche Kunstsammlungen Dresden in 2017

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



## External special exhibitions

Torgau. Home of the Renaissance and Reformation, Schloss Hartenfels, Torgau 19 May 2017 to 11 February 2018 (Number of visitors by 31.12.2017)	<b>9,658</b>
Renaissance and Reformation. German Art in the Age of Dürer and Cranach, Los Angeles 20 November 2016 to 26 March 2017 (Number of visitors from 1.1.2017)	<b>65,077</b>
The Dream of a King, Seoul 19 September to 26 November 2017	<b>59,484</b>
The Dream of a King, Gwangju 19 December 2017 to 08 April 2018 (Number of visitors by 31.12.2017)	<b>5,783</b>
The Sky is the Limit. The landscape of the Low Countries, Antwerp 24 March to 2 July 2017	<b>11,979</b>
L'héritage de Jérôme Bosch, Luxembourg 25 February to 28 May 2017	<b>approx. 10,000</b>

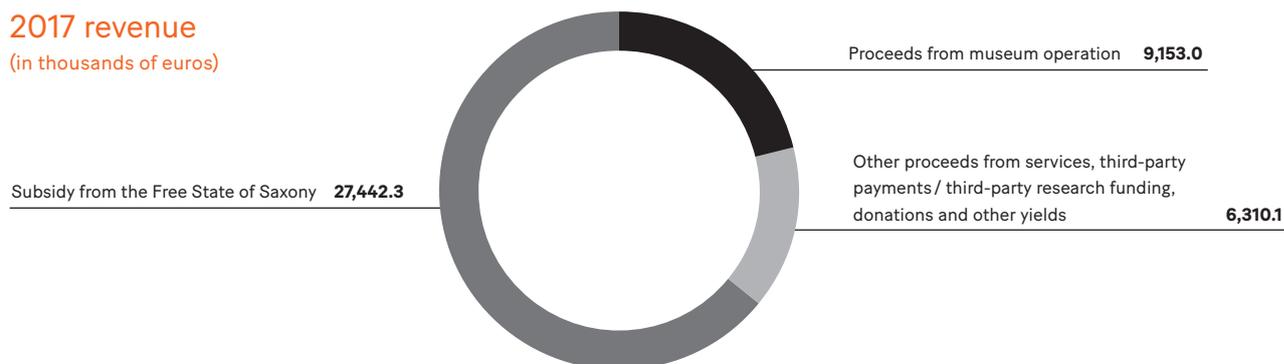
## Since 2013

	2013	2014	2015	2016	2017
Skulpturensammlung	149,140	125,736	161,114	88,652	129,212
Galerie Neue Meister	148,016	125,736	161,114	88,652	129,212
Gemäldegalerie Alte Meister <sup>1</sup>	400,922	428,053	360,457	316,712	368,105
Mathematisch-Physikalischer Salon <sup>2</sup>	137,731	167,145	155,948	127,472	142,964
Porzellansammlung	196,616	218,133	189,498	162,433	171,089
Historisches Grünes Gewölbe	289,712	270,671	240,132	225,274	222,244
Neues Grünes Gewölbe	342,675	305,979	291,036	284,803	291,003
Türkische Cammer	286,665	241,056	158,466	136,134	112,941
Rüstkammer / Riesensaal <sup>3</sup>	244,977	201,842	191,703	196,296	155,881
Hausmannsturm			60,560	56,522	64,433
Münzkabinett <sup>4</sup>	84,189	73,683	95,246	125,627	17,850
Kupferstich-Kabinett <sup>5</sup>	47,556	63,750	63,011	45,044	54,359
Macht und Mode <sup>6</sup>					132,868
Special exhibitions at Residenzschloss and state apartments	78,618	62,802			28,444 <sup>7</sup>
Kunstgewerbemuseum <sup>8</sup>	36,069	51,485	38,503	45,479	36,943
Museum für Sächsische Volkskunst with Puppentheatersammlung	37,406	29,116	44,671	29,832	25,191
GRASSI Museum für Völkerkunde zu Leipzig	48,903	48,291	34,786	44,555	61,850
Museum für Völkerkunde Dresden	18,042	19,048		3,245	13,419
Völkerkundemuseum Herrnhut	11,507	11,341	10,025	11,231	11,277
Kunsthalle im Lipsiusbau	24,239	31,802	32,002	89,773	15,697
Kunstfonds (Schaudepot)					46
Japanisches Palais		5,237	29,800		
<b>Total</b>	<b>2,582,983</b>	<b>2,480,906</b>	<b>2,318,072</b>	<b>2,077,736</b>	<b>2,185,028</b>

<sup>1</sup> from 14. 1 to 26. 3. 2013 and 14. 9 to 29. 10. 2015 – closed completely for renovations; from 27. 3. 2013 to 13. 9. 2015 east wing closed and west wing open; since 30. 10. 2015 west wing closed and east wing open | <sup>2</sup> since 14. 4. 2014 | <sup>3</sup> Riesensaal since 19. 2. 2013 | <sup>4</sup> new permanent exhibition in Residenzschloss since 7. 6. 2015 | <sup>5</sup> incl. Josef-Hegenbarth-Archiv | <sup>6</sup> Macht und Mode since 7. 4. 2017 in Residenzschloss | <sup>7</sup> special exhibition All in All. The Conceptual World of the Mystical Philosopher Jacob Böhme | <sup>8</sup> open from 1. 5 to 31. 10.

# Economic indicators

## 2017 revenue (in thousands of euros)

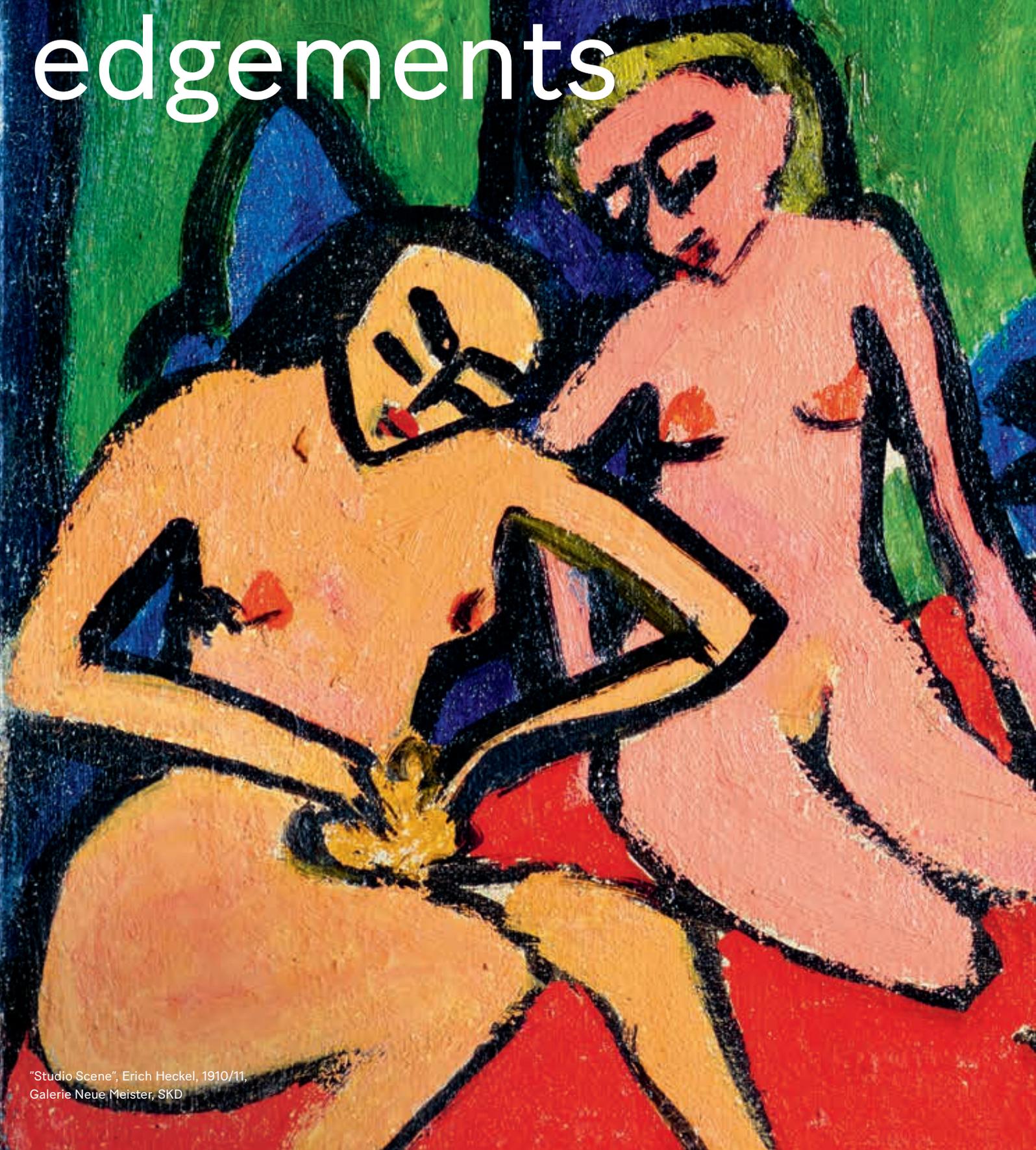


## Excerpt from the 2013 – 2017 budget (in thousands of euros)

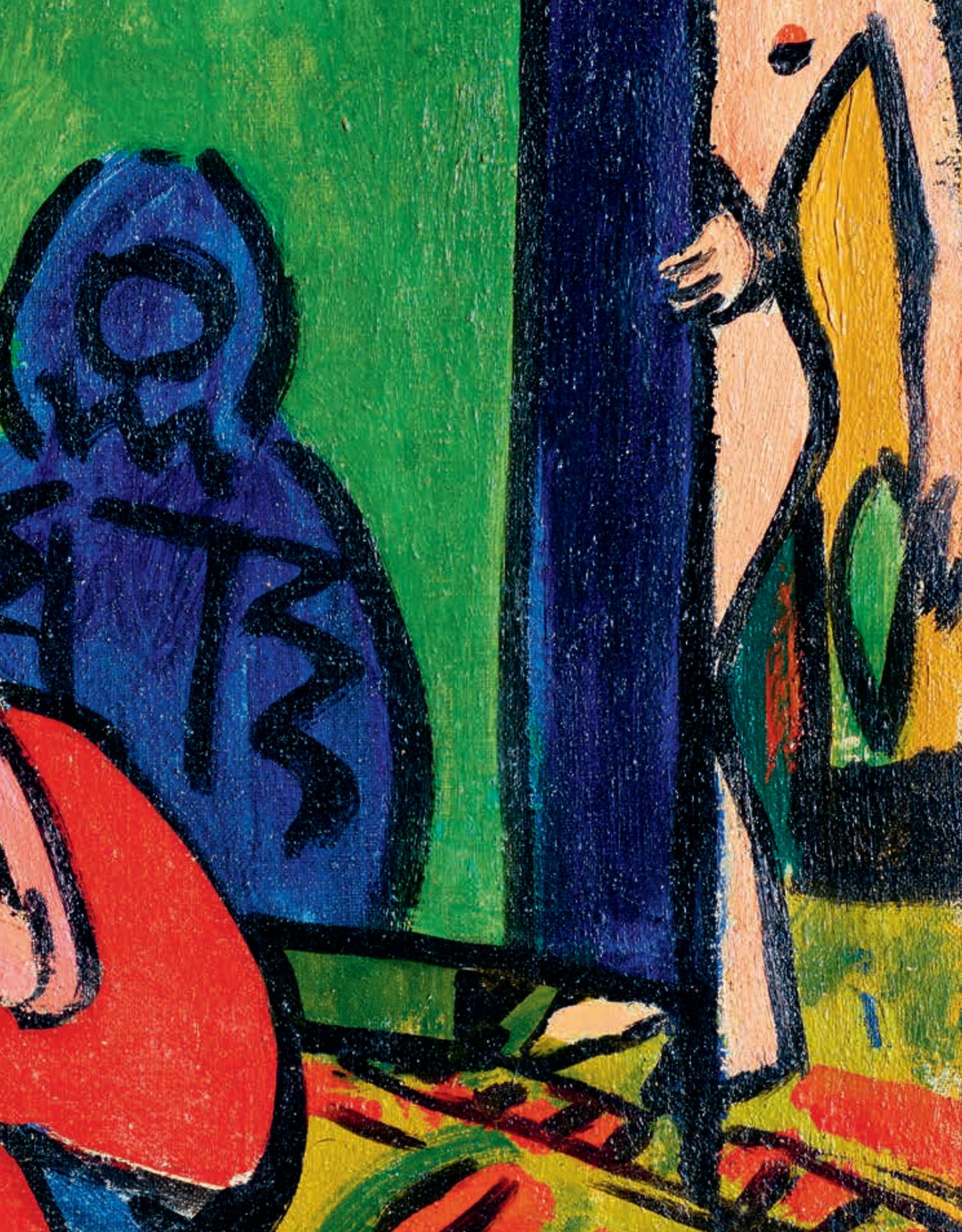
		2013	2014	2015	2016	2017
<b>Yields</b>	Proceeds from museum operation including special exhibitions and publications	12,756.5	11,602.5	11,513.6	8,984.5	9,746.2
	Other proceeds	1,351.4	1,350.6	1,374.5	1,560.3	1,161.2
	Third-party payments / third-party research funding	3,034.6	4,546.8	6,355.9	4,536.7	4,379.9
	Donations and other	866.7	1,580.8	1,146.7	380.6	390.8
	<b>Total</b>	<b>18,009.2</b>	<b>19,080.7</b>	<b>20,390.7</b>	<b>15,462.1</b>	<b>15,678.1</b>
<b>Expenditures</b>	Personnel costs	18,423.4	19,466.6	19,677.5	19,830.0	20,877.4
	Non-pay costs <sup>1</sup>	17,900.3	20,129.8	23,325.8	23,481.4	19,904.6
	<b>Total</b>	<b>36,323.7</b>	<b>39,596.4</b>	<b>43,003.3</b>	<b>43,311.4</b>	<b>40,782.0</b>
	Addition to fixed assets <sup>2</sup>	5,158.8	4,672.4	5,492.3	2,527.1	2,414.3
<b>Subsidies from the Free State of Saxony</b>	Subsidy for ongoing operations	20,859.0	22,448.5	23,614.2	22,798.0	23,989.0
	Subsidy for investment	2,397.6	1,445.9	2,395.9	5,042.5	1,859.2
	<b>Total</b>	<b>23,256.6</b>	<b>23,894.4</b>	<b>26,010.1</b>	<b>27,840.5</b>	<b>25,848.2</b>
<b>Overview of positions and staff</b>	Civil servants	4	4	2	2	2
	Employees	326	321	316	313	310
	Volunteers	8	8	5	7	8
	Pre-university interns	2	3	4	5	6
	Employees paid from project funding	33	35	32	33	30
	Employees in projects run with external funding	9	10	13	18	26
	Workers also in other offices and jobs	10	–	–	–	–
	Employees on the "Daphne" project	34	29	36	35	35

<sup>1</sup> not including spending on real estate | <sup>2</sup> investment including art, without real estate

# Acknowledgements



"Studio Scene", Erich Heckel, 1910/11,  
Galerie Neue Meister, SKD



# Perseverance and good luck

“Sometimes it takes perseverance and good luck to fulfil your wishes”, said Prof. Dr Dirk Syndram, accepting a gift to the Rüstammer. The armoury already has a set of rifles of Oriental provenance from the late 16th to 18th centuries, plus roughly 90 Ottoman rifle barrels mounted in Saxony. Pre-19th-century Ottoman pistols, by contrast, are rare, and extremely so as pairs. Holger Schuckelt, senior curator of the Rüstammer, had his eye on a pair of these richly decorated snaplock pistols as far back as 2008. It was not until 2015 that he was able to acquire the pair of pistols for the Rüstammer with the help of an American collector, as a gift from the descendants of Hans Arnhold and the Anna-Maria & Stephen Kellen Foundation. Following extensive restoration, the pistols have been on display at the Türkische Cammer since 2017.

Erich Heckel is one of the most important representatives of German Expressionism and a co-founder of the “Brücke” artists’ group in Dresden. One of his main works, the painting “Studio Scene” (1910/11), had been on display at the Albertinum since 2009 as a loan and was now secured for Dresden (illustration on pages 94/95). The acquisition would not have been possible without the committed cooperation of various sponsors: there was support from the Federal Republic of Germany, represented by the Federal Government Commissioner for Culture and the Media; the Cultural Foundation of the German Federal States; the Ernst von Siemens Kunststiftung, the Ostdeutsche Sparkassenstiftung with Ostsächsische Sparkasse Dresden and the State of Saxony. Along with the “Atelier Scene”, the remarkable still life “Stones” (1939) was also acquired, from a later phase in Henkel’s work, as a two-for-one offer: it is on the back of the painting. This new acquisition rounds off the permanent exhibition with a work of exceptional quality.

In 2017, the Kupferstich-Kabinett received two outstanding drawings: an important piece by the artist Oskar Kokoschka came to the collection as a gift from Renate Schleußner. The acquisition of the highly expressive drawing “The Artist’s Mother (Romana Kokoschka)”, once from Willy Hahn’s collection, and which had remained in the family’s possession, was arranged thanks to Dr Peter Hahn, the former director of the Bauhaus-Archiv in Berlin and the collector’s son. Back in 2013, Peter Hahn already gave the museum a set of 80 drawings and watercolours by Oskar Kokoschka. This latest gift further strengthens the focus on Expressionism at the Kupferstich-Kabinett.

MUSEIS SAXONICIS USUI, the friends association of Staatliche Kunstsammlungen Dresden, helped the Kupferstich-Kabinett make another significant acquisition in the form of a drawing from the early 17th century. A major donations campaign enabled the museum to purchase a large-format view of Dresden. The drawing “Panoramic View of the Elbe Valley from Oberloschwitz with Dresden in the Background” is one of the earliest depictions of Dresden to offer a view of the city and its surroundings. The rich collection of 17th-century prints depicting landscapes complement this piece in an exceptional manner. The work was exhibited until 24 September 2017 in the public study room of the Kupferstich-Kabinett.

At the end of 2017, MUSEIS SAXONICIS USUI, the friends’ association of Staatliche Kunstsammlungen Dresden, once again gave the Kupferstich-Kabinett a generous gift: as a result of the cooperation with the artist Marlene Dumas during the special exhibition “Hope and Fear”, which was on show at the Residenzschloss from 19 October 2017 to 14 January 2018 (see pages 34/35), seven drawings were successfully acquired for the Kupferstich-Kabinett.



From left: Prof. Dr Marion Ackermann, Director General of the SKD, Kathrin Hahne, Assistant Secretary of State and Federal Government Commissioner for Culture and the Media, Dr Martin Hoernes, Secretary General of the Ernst von Siemens Kunststiftung, Dr Britta Kaiser-Schuster, Director of the Kulturstiftung der Länder, Friedrich-Wilhelm von Rauch, Managing Director of Ostdeutsche Sparkassenstiftung, Hilke Wagner, Director of the Albertinum

Dumas (b.1953 in Cape Town), is one of the most important female artists of our time. Her work condenses the key factors of human existence, such as love, death, religion and spirituality, power and powerlessness, into images that are both vivid and ambivalent. The works now purchased are closely linked to the altar project and images of Jesus at Dresden's Annenkirche. The artist added a gift of another five drawings and two collages to the purchase, extending the collections of the Kupferstich-Kabinett by a significant contemporary interpretation of the question of how man is depicted in modern times.

At the same time, after many years of hard work, and with the help of a generous donation, the museum also succeeded in purchasing a subcollection of more than 90 19th-century works returned to the descendants of the important Dresden collector Hans Geller by the Landesamt für Denkmalpflege conservation office.

Fulfilling wishes, sometimes takes perseverance and good luck – and always requires plenty of good friends!



Maria Krusche, Managing Director of MSU, and Petra von Crailsheim, chair of MSU, with the seven drawings by Marlene Dumas which were successfully acquired by the Kupferstich-Kabinett

# Acquisitions and gifts

## Selection

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### Albertinum

**Erich Heckel**

**Studio Scene, 1911, verso: Stones, 1939**

Oil on canvas, 70 × 48 cm

Acquired in 2016/2017 from the estate of Erich Heckel with the support of the Kulturstiftung der Länder, Albertinum/Galerie Neue Meister, Staatliche Kunstsammlungen Dresden  
Loan from the Federal Republic of Germany, represented by the Federal Government Commissioner for Culture and the Media  
Loan from the Ernst von Art Foundation  
Joint loan from Ostdeutsche Sparkassenstiftung in cooperation with Ostsächsische Sparkasse Dresden

**Eric Johansson** > 2

**Hunger and love, 1922**

Oil on hardboard, 130 × 90 cm

Acquired in 2017 from the estate of the artist with the support of the Rosa Luxemburg Foundation and the Max Lingner Foundation

**Mario Pfeifer** > 1

**On Fear and Education, Disenchantment and Justice, Protest and Disunion in Saxony, Germany, 2016**

4K video installation, colour, stereo  
546 min.

Ed. 2/7 + 2 AP

Acquired in 2017 with funds from the Hermann Ilgen Foundation

Bequest from the estate of Günter Horlbeck and Irmgard Horlbeck-Kappler:

**Günter Horlbeck**

**Brühlsche Terrasse, 1981**

Oil on hardboard, 80 × 103.5 cm

**Günter Horlbeck**

**Woman with red flower, 1982**

Oil on hardboard, 80.5 × 64.5 cm

**Günter Horlbeck**

**Landscape with animal, 1983**

Oil on canvas, 40 × 50 cm

**Irmgard Horlbeck-Kappler**

**Growth, 1983**

Oil on hardboard, 80 × 60 cm

**Siegfried Klotz**

**Self-portrait, 1987**

Oil on canvas, 65.5 × 41 cm

**Florian Auer**

**YOU'RE LIVE (PHYSICAL STATES), 2016**

4 torsos, digital print on fabric, glass-fibre, synthetic resin, aluminium, steel cable, various dimensions

Gift from Paragone, friends' association of the Skulpturensammlung, Staatliche Kunstsammlungen Dresden

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### Gemäldegalerie Alte Meister and Skulpturensammlung until 1800

**August Querfurt** > 3

**Riders' rest by a ruined cabin**

**Before 1741**

Oil on hardboard, 32 × 42.5 cm

Returned war losses

**Unknown painter**

**Landscape with horsemen and cows**

2nd half of the 18th century

Oil on wood, 20.5 × 27 cm

Given to the Gemäldegalerie Alte Meister by the Galerie Neue Meister

**Left the Egyptian collection: Relief depicting enthroned Osiris with portrait of donor**

Limestone, 43.2 × 31.8 cm

Inv. Aeg. 830

The relief went to Baron Georg Adam von Aretin

– based on a procedure at Dresden District Court with acceptance of a settlement.

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### GRASSI Museum für Völkerkunde zu Leipzig

**93 items from India and Tibet collected between 1980 and 2008**

**Uebe collection**

Gift from Eike Uebe, Kulmbach

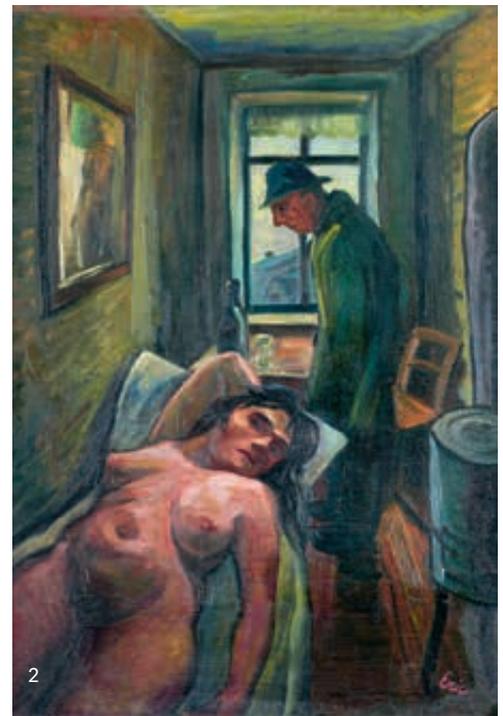
**10 items from Papua New Guinea**

**Ganguly collection**

Gift from Waltraud and Subrata Ganguly, Wuppertal



1



2

## Kunstgewerbemuseum

**Die Reise – The Trip Installation / collection of objects, Mathias Hahn, Tomás Alonso, 2016**  
Purchase

**Lot of furniture**

**Design: Gertrud Kleinhempel**

**Built at: Werkstätten für Deutschen Hausrat**

**Theophil Müller, Dresden, c. 1904**

Gift

**Hakawati Chai (Story-teller) > 5**

**Armchair, Wael Al Wareeth, Dresden/**

**Damascus, 2016**

Gift

**Cut\_Paste #4**

**Wall ensemble**

**Design: Robert Stadler, 2015**

**Built at: Carpenters Workshop**

Purchase

**Sessel GN2 > 4**

**Design: Peter Ghyczy, 1971**

**Built at: Elastogran GmbH 1971–1979**

Gift

**Lot of ceramic items**

**Design: Linde Burkhardt, 2011**

Gift



3



4



5

## Kupferstich-Kabinett

**Lot from the Dresden collection by Hans Geller (1894–1962)**  
80 drawings from the late 18th and 19th century by Joseph von Führich, Johann Adam Klein, Friedrich Preller the Elder, Heinrich Reinhold, Wilhelm von Schadow, Johann Wilhelm Schirmer, Julius Schnorr von Carolsfeld, Carl Wagner, Philipp Veit, Adolph Zimmermann and others  
10 engravings or etchings by Joseph von Führich and others  
1 bound volume with 9 etchings by Joseph von Führich  
Purchase from private owner

**Ulrich Wüst**  
11 photographs from the series "Late Summer" 1989 (2016)  
Purchased from the Loock Gallery, Berlin by the Kupferstich-Kabinett friends association

**Thomas Florschuetz**  
Artist's book "ten / III" with poems by Stefan Döring, 1985  
Purchased from the artist by the Kupferstich-Kabinett friends association

**Unknown German draughtsman**  
Panoramic View of the Elbe Valley from Oberloschwitz with Dresden in the Background, 1645  
Pen and brush in grey and black, 24.6 × 113.6 cm  
Gift by MUSEIS SAXONICIS USUI – Staatliche Kunstsammlungen Dresden friends association

**Hilde Rakebrand**  
A man and a woman with brightly coloured juggling balls  
Brush in watercolour over pencil, 20 × 16 cm  
Gift from private owner

**Marlene Dumas > 7 and 11**  
7 drawings (1994/1997), closely linked to the artist's Jesus series and used as inspiration for the altar project at Dresden's Annenkirche.  
Gift from MUSEIS SAXONICIS USUI – Staatliche Kunstsammlungen Dresden friends association

**Marlene Dumas**  
5 drawings (1994/2015/2016), including a large-format work from the important series "Rejects", 1994  
Indian ink and wash and mixed media technique, 60 × 50 cm and 2 draught collages for the altarpiece of Dresden's Annenkirche, 2014  
Gift from the artist, who is also to be thanked for the generous donation of the Hans-Theo Richter prize money, which she won in 2017

**Matthias Mansen**  
Kitchen, A-E, 1990, 5 coloured woodcuts, each 1030 × 1390 mm  
and Sailing Trip (small version), 2001, 7 coloured woodcuts, each 119 × 89 cm  
Gift from private owner

**Oskar Kokoschka > 10**  
The Artist's Mother, 1917  
Black chalk, 35.4 × 28.3 cm and 2 lithographs  
Gifts from private owner

**Shāhnāma manuscript**  
101 illustrations  
Kashmir style, around 1800  
Gift from private owner

Restitutions:  
Acceptance of 43 Indian ink drawings by Josef Hegenbarth, which were kept as externally owned stock by the Kupferstichkabinett, Staatliche Museen zu Berlin  
Acceptance of three prints by Käthe Kollwitz, which were kept as externally owned stock by the National Board of Antiquities in Helsinki

## Münzkabinett

**Federal Republic of Germany**  
25 euros, 2015 F "25 years of German unity"  
silver, dia. 32.5 mm, 18g  
Purchase

**Friedrich Wilhelm Hörnlein > 9**  
Coin commemorating "Franz Fiedler", 1920  
Bronze, 19.2 × 13.6 cm, 526.04 g  
Gift from Prof. Dr Paul Arnold, Dresden

**Majid Jammoul > 8**  
Medal, "Syria 2015", 2015  
Bronze, dia. 14 cm, 529.82 g  
Gift from Numismatischer Verein zu Dresden e. V.

**Olaf Stoy > 6**  
Medal "Sigmund Freud on the 75th anniversary of his death", 2014  
Porcelain, dia. 11.05 cm, 150.66 g  
Gift by the artist

## Museum für Sächsische Volkskunst

**Coral reef**  
Crocheted and knitted, made up of approx. 350 parts  
Collaborative work by the "Institut für fadenscheinige Meeresforschung"  
"Herr Fleischer e. V.", an association of professional artists in Halle, created this coral reef in collaboration with the town's residents in 2015 and gave it to the Museum für Sächsische Volkskunst in 2017 for the exhibition "Made by me in Saxony. Volkskunst Jetzt!".

**Gisela Protzmann**  
15 mostly figural ceramic works, 1970 to 1989  
Gift by her son, Marcus Protzmann

## Museum für Sächsische Volkskunst / Puppen-theatersammlung

**Spejbl and Hurvinek > 12**  
2 marionettes from the Spejbl + Hurvinek Theatre, Prague  
Wood, carved and painted; textiles, sewn  
Design for Spejbl: Karel Nosek, design for Hurvinek: Gustav Nosek  
Made at the workshops of the Spejbl + Hurvinek Theatre, 1970s  
Purchase

**Max Wagner-Liebhaber > 13**  
Double bassist, marionette by Max Wagner-Liebhaber for his own theatre, Crimmitschau, 1960s  
Gift from the Johannes Richter puppet theatre archive

**Barbara Weinhold > 14**  
3 designs for the production "The Flying Horses of Habis-Bat" Dessau Puppet Theatre (1978), opaque watercolours and collage  
5 designs for the production "Czar Whirlpool", Staatliches Puppentheater Dresden (1982)  
pen-and-ink drawing painted in watercolours  
Gift from Barbara Weinhold, Berlin

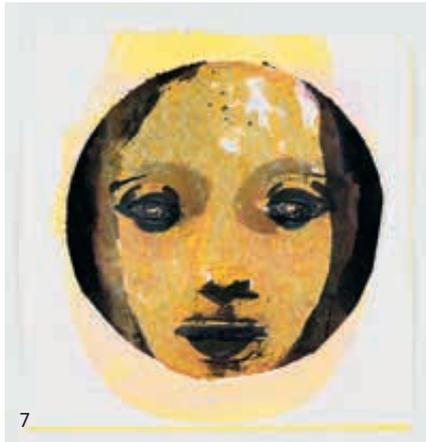
**Paul Herbst**  
10 hand puppet heads  
Limewood, carved, Leipzig, c.1946/50  
Gift by Ulrike Wolf, Dresden

**Edi Kallista**  
8 fabric hand puppets  
Design by Edi Kallista, Dresden-Niederwartha or Berlin, mid-1920s  
Gift by Birgit Schneider, Isernhagen

**Helmut Kempe**  
31 hand puppet heads and 9 hand puppets from different manufacturers (including Hohnstein workshop with Theo Eggink, Arthur Gaitzsch, Bärenfels workshop with Hellmuth Lange and the Pirnaer Puppenspiele workshop), 1 prop, 4 hand puppet dresses, c. 1946/50  
47 stage set elements made at the MASI artists' workshop, Max Siegfried, Dresden, c. 1950  
Gift by Heidrun Sünderhauf, Dresden



6



7



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9



10



11



12



13



14

Heinrich Merck

Puppet theatre in Heimhuder

Strasse, Heinrich Merck

"Review" production (scenery items and 4 marionettes, heads by Irmgard Peltzer), Hamburg 1927

"Dodendanz" production (stage set and 4 marionettes), Hamburg 1933

"Nine hundred and ninety-nine" production (stage design and 9 marionettes, heads by Madeleine Fehling), Hamburg 1935

Accessories for various productions

Gift by the Heinrich Merck family, Hamburg

Ernst Müller-Enders

Gendarme, marionette for the "Landesbühne Rheinland-Pfalz"

Modelling compound, wood, fabrics, Koblenz, c. 1955

Gift by Walter Später, Dresden

Carl Schröder

Kasper, papier-mâché hand puppet by

Carl Schröder, Radebeul 1970s/'80s, from the estate of Jochen Weber-Unger, Wiesbaden/Dresden

Gift by Prof. Dr Steffi Weber-Unger-Rotino, Berlin

Heinrich Schulze

6 draughts (pencil and pen drawings painted with watercolour) and a panel with photos for "Kasper builds a house", Puppentheater Zwickau 1990

Gift by Heinrich Schulze marking the 65th anniversary of the Puppentheatersammlung

traditional

2 marionette heads and 1 puppet from the Fritz Müller collection, carved by Alfred Maatz and Rudolf Schmotz (1884–1965), Saxony, first half of the 20th century

Gift by the Puppentheatersammlung friends association

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## Museum für Völkerkunde Dresden

Blacksmith's mask (head mask and fibre mask hangings); Bobo (Bobofing) from the village of Doumara, Burkina Faso, made 1920–1930 > 19

Wood (kapok tree, Ceiba pentandra) with coloured decorations, knotted, dyed fibre hangings made of dried fibres of Rumex (sorrel or knotweed), synthetic dyes  
Purchase

Antelope mask of the Cobra (head mask and fibre mask hangings); Bwaba from the village of Dablara, Burkina Faso, c. 1950–1960

Wood (kapok tree Ceiba pentandra) with pigment residues, knotted, dyed fibre hangings made of dried fibres of Rumex (sorrel or knotweed), synthetic dyes  
Purchase

Ritual garment, kain pilih > 21

Borneo, Sarawak, Iban, early 20th century

Cotton, indigo

98 × 26.5 cm

Gift by Traude Gavin, Herefordshire, UK

Order of the Star of Ethiopia, Grand Officer's Cross with ribbon, awarded in 1910 to Arthur Schubert of Dresden, surveyor in the service of Emperor Menelik II, Ethiopian Empire, Addis Ababa, 1910 > 15

Silver, gold-plated, silk

Gift by Harald Teutsch, Müllheim im Breisgau

Fragment of knotted rug with Rahamna birth scene from Rahmoune, Tensift, Morocco, c. 1910–1920

Wool, goat hair, red background with white pattern

162 × 256 cm

Gift by Annette Korolnik-Andersch, Carona, Switzerland

2 travel teacups

Tibetan/Chinese border area

(Cham, Sichuan), c. 1900 > 18

Brass, silver-plated, encircled with spliced bamboo

9.5 × 9.5 × 4.8 cm

Gift by Jochen Heinze, Offenburg

Girl's dress

North Korea, 2017 > 20

Hemp, silk (woven, embroidered)

95 × 100 cm

Gift by Stefanie Schmitt, Cologne

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## Rüstkammer

Circle of Louis de Silvestre, Saxony, portrait of Augustus the Strong 18th century > 17

Oil on canvas

84 × 65.5 cm

Purchase

Unknown artist

Wax portrait of Archduchess Maria Anna of Austria (1634–1696), before 1671

Wax, wood, glass

Purchase

Zacharias Wehme

Portrait of Christian I of Saxony, Saxony, 1592

Oil on copper

Purchase

2 end plates of a lantern

Ottoman, probably late 18th or early 19th century

consisting in two half-cups, gilded copper, which are attached with wire

dia. 33 cm, total height 12 cm

In the middle: a cup with a lid 8.5 cm across

and 3.5 cm deep

Gift by Zirkel Görlitzer Heimatforscher e. V.

Equestrian portrait of John George I of Saxony, probably Dresden, c. 1620 > 16

Gold, engraved in ebony veneer set into oak

panel, partly coloured silver (this area damaged); frame ebony with gold border

Frame size: 45.2 × 44.7 × 4.5 cm (without hooks), 2797 g

Picture size (grey card index) 29 × 28.5 cm

Weight of gold plating: 90 g (conservation records) incl. additions in 1902

Restitution from Deutsches Historisches Museum, Berlin

Family tree of Elector John George I and Magdalena Sibylla of Saxony with their children and grandchildren probably Dresden, between 1656 and 1659

Oil on wood

Restitution from Deutsches Historisches Museum, Berlin

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## Völkerkundemuseum Herrnhut

Necklace

Nyamwezi, Tanzania, East Africa, before 1932

Glass beads on wooden cones, cotton thread

35 cm, pendant 11 cm, dia. 3.3 cm

Gift from private owner, Westerstede

"Ujamaa" sculpture

Makonde, Tanzania, East Africa, c. 1970

Ebony

51.1 × 21.2 × 10.8 cm

Gift from private owner, Dresden

Three pipe heads

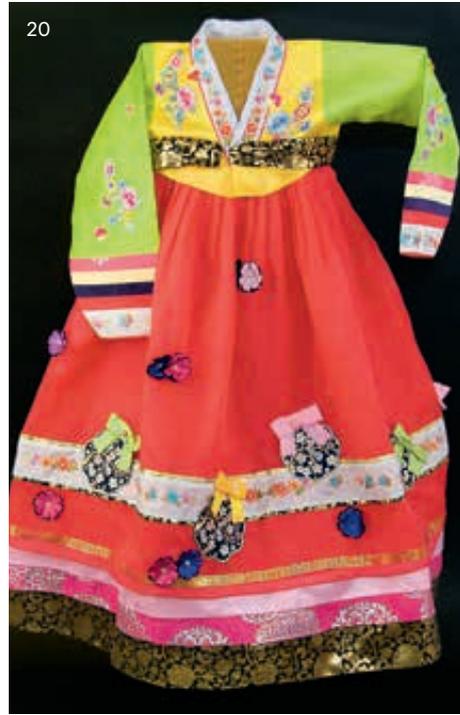
Nyamwezi, Tanzania, East Africa, before 1932

Clay, soapstone

16 × 8 × 4.2 cm / 7.6 × 11 × 3.8 cm /

6.8 × 9.6 × 4.5 cm

Gift from private owner, Westerstede



## Kunstfonds

Purchases made to support aspiring artists consisted in a total of 31 works by 24 artists and 3 artists' associations, including:

### Benjamin Badock

#### Pair I, 2015

Double-sided relief print on washi paper (folded), reverse glass painting, 2 parts, each 52.4 × 37.9 × 3.1 cm

### Till Baumhauer

#### Survivors I-III > 25

Ceramic, mixed media, 3 parts, each approx. 44 cm × dia. 28 cm

### Sven Bergelt

#### 53 Comments, 2013

24-channel audio installation, 17:05 min, variable installation size

### Ines Beyer

#### Moiré II and Moiré III, 2017

Indian ink drawing on paper, each 80 × 100 cm

### Loretta Fahrenholz

#### My Throat, My Air, 2013

HD video, 16:40 min

### Lisa Pahlke

#### Liking, 2015

Felt-tip pen on paper, 347 × 151 cm

### Reinigungsgesellschaft

#### Einig Vaterland, 2001

Wood, painted, flag, 250 × 250 × 100 cm, variable installation size

### Claus Stabe

#### Day of Light II, 2017 > 22

Ballpoint pen on paper, 129.5 × 89.5 cm

### Suse Weber

#### Torso, 2007– 2009

Photographs, cut, punched, metal clips, 29.2 × 24.8 × 16 cm

### Suse Weber

#### Torso, 2009

Coloured paper, cut, folded, perforated, metal clips, 29 × 24 × 16 cm

### Ruth Wolf-Rehfeldt Surface Various overlapping elements (irregular) and untitled and untitled, from the series of three original typewritten drawings, 3 parts, 1979–1984

Typewritten drawing on office cardboard, each about 9 × 15 cm

### Ruth Wolf-Rehfeldt

#### Never stop searching into the unexplored origin of Human Nature, and Liberty is a concrete concept, from the diptych of original typewriter drawings, 2 parts, 1973

Typewritten drawing on paper, each about 29 × 20 cm

## Gerhard Richter Archiv

### Gerhard Richter, Ulrike Meinhof (Edition 168), 2015

Inkjet print on white board, mounted on aluminium composite panel, 51 × 50 cm  
Purchase

### Gerhard Richter, Transformation (Edition 14), 1968 > 24

Offset print in black, on white cardboard, 46.6 × 67.2 cm  
Purchase

### Gerhard Richter, Hotel Diana (Edition 12), 1967 > 23

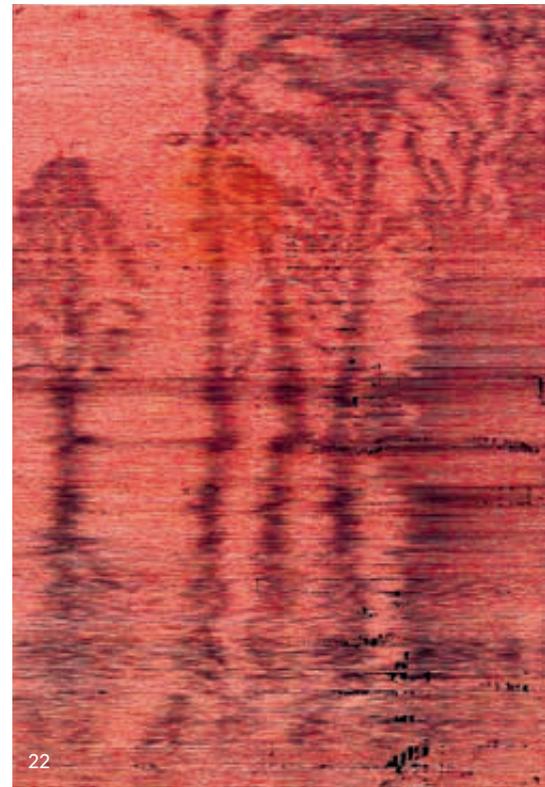
Screen print with lacquer coating on cardboard  
Purchase

### Gerhard Richter, Studio (Edition 15), 1968

Offset print on white paper, 22.9 × 31.6 cm, 31.9 × 45.1 cm  
Purchase

### Gerhard Richter, Car (Edition 25), 1969

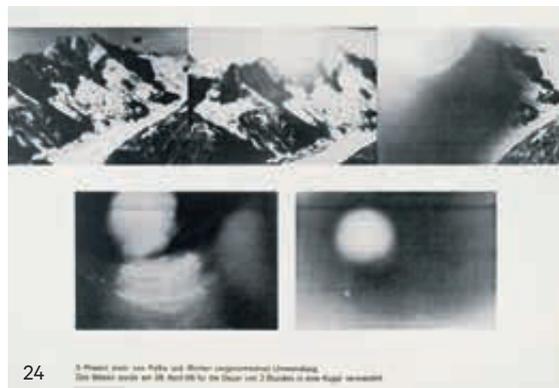
Offset print in yellow, red, blue and black, with dark grey background, on white cardboard, 36.5 × 46 cm  
Purchase



22



23



24



25

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www.freunde-skd.de

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www.gmkd.de

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## “Making experiences easy” – visiting the museum with the Savings Banks discount

For the Savings Banks Finance Group and Staatliche Kunstsammlungen Dresden, 2017 marked the start of a new funding period. At the annual press conference in March, the Savings Banks Finance Group announced that the cooperative association which has existed since 2006 would again be extended, now until 31 December 2019. In more than a decade, an extremely stable partnership has developed, expressed in many ways, that is a major flagship example of cultural funding by the Savings Banks Finance Group as a whole.

Among other things, this can be seen from the many top-class exhibition plans and large-scale cultural projects with an international reach that the Savings Banks Finance Group has supported since 2006. Examples include the re-opening of the Historisches Grünes Gewölbe, the rebuilding of the Albertinum, the opening of the Türckische Cammer, the re-opening of the Münzkabinett and the opening of the exhibitions “Concept and Encounter: The World around 1600” and “Power and Fashion”.

Funding outstanding exhibitions remains an integral part of the cooperative work, along with regularly supporting art education projects, especially through the “Lernort Residenzschloss” programme, which was co-initiated as part of the cooperative venture. Recent additions include projects in the field of digitisation, especially relating to testing and developing new educational approaches and thus opening up Staatliche Kunstsammlungen Dresden to as broad an audience as possible with an even more varied offering.

Involved in everything: the Savings Banks Finance Group supports outstanding exhibitions, as well as education and digitisation projects

In addition to this, the Savings Banks Finance Group’s commitment also extends to forging links which take into account people’s wish to participate: from April 2017 until 31 December 2018, customers at all German Savings Banks get a 25% discount on standard admission to all parts of the collections if they present their Savings Banks card. By making access “easier” in this way, the Savings Banks Finance Group’s intention is not just to give the people of Dresden a new incentive for the odd visit to their “treasure chamber”, but also to raise an enthusiasm for enjoying art and culture in general, and the “museum experience” in particular, that extends well beyond the city borders. Staatliche Kunstsammlungen Dresden offer a wide range of different, constantly changing reasons to go on an extensive exploration.

The funding activities of the Savings Banks Finance Group also reflect the diversity of Staatliche Kunstsammlungen Dresden. In 2017, for example, the Savings Banks Finance Group supported the exhibition “Stories in miniatures. The collection of Indian painting in the Kupferstich-Kabinett”, the installation of the new permanent exhibition “Power and Fashion” and “AN-SICHTEN”, the first half of the two-part project “Baroque ivory art in a dialogue of the arts”.

This dedication as the main sponsor of Staatliche Kunstsammlungen Dresden is borne jointly by Ostsächsische Sparkasse Dresden, Ostdeutscher Sparkassenverband with all the Saxon savings banks, LBS Ostdeutsche Landesbausparkasse AG and Sachsen Bank, Sparkassen-Versicherung Sachsen, DekaBank Deutsche Girozentrale and the Sparkassen-Kulturfonds of the German Savings Banks Association (DSGV).

The aim of the partnership is the same as ever: to reinforce Staatliche Kunstsammlungen Dresden’s global significance in the field of art history as an outstanding museums centre and to play a part in enabling as many people as possible to participate in the schemes that art and culture have to offer them. “Making experiences easy.”

A. LANGE & SÖHNE  
GLASHÜTTE I/SA

*There's something  
one should expect  
not only of a watch  
but also of oneself:  
Never stand still.*  
Walter Lange



## A visionary, philanthropist and sponsor

When the founder of A. Lange & Söhne, Walter Lange, died at the age of 92 in 2017, the watch world lost one of its most formative personalities. A true pioneer, who brought fine watchmaking back to Glashütte after German reunification. He was the great-grandson of Ferdinand Adolph Lange, who originally started watchmaking in the small Saxon town in 1845 after an encounter with the masterpieces of precision timekeeping at the Royal Cabinet of Mathematical and Physical Instruments (Mathematisch-Physikalischer Salon) in Dresden, which inspired his passion for the craft.

Walter Lange shared his ancestor's vision of building the best watches in the world in Saxony. He thought of this in its historical context, and believed that, as the preserver of a living, identity-making tradition, he had an obligation to support the Dresden State Art Collections (Staatliche Kunstsammlungen Dresden). By continuing the partnership, which began in 2006 and was founded on shared values, A. Lange & Söhne is acting as he would have wished. One of the most important goals of this partnership is to constantly revitalise the culture of diversity and internationalism that has so strongly characterised Saxony for centuries.

# Staatliche Kunstsammlungen Dresden

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## Office of the Director General

Prof. Dr Marion Ackermann  
Director General

Dirk Burghardt  
Commercial Director

Residenzschloss  
Taschenberg 2  
01067 Dresden

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

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## Archiv der Avantgarden

Dr Rudolf Fischer  
Manager  
since 1 April 2017  
Marcelo Rezende  
Manager  
since 1 April 2017  
Japanisches Palais

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## Albertinum

Hilke Wagner  
Director  
10 a. m. to 6 p. m., closed Mondays

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## Gemäldegalerie Alte Meister and Skulpturensammlung until 1800

Dr Stephan Koja  
Director  
Gemäldegalerie Alte Meister:  
Semperbau am Zwinger  
Skulpturensammlung until 1800:  
Semperbau am Zwinger  
and Albertinum  
10 a.m. to 6 p.m.,  
closed Mondays

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## GRASSI Museum für Völkerkunde zu Leipzig

Nanette Snoep  
Director and Acting  
Director General  
Leipzig, Johannisplatz 5–11  
10 a. m. to 6 p. m., closed Mondays

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## Grünes Gewölbe

Prof. Dr Dirk Syndram  
Director and Acting Director General  
Residenzschloss  
Neues Grünes Gewölbe  
Historisches Grünes Gewölbe  
10 a. m. to 6 p. m., closed Tuesday

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## Kunstgewerbemuseum

Tulga Beyerle  
Director and Acting Director General  
Schloss Pillnitz  
open 1 May to 01 November 2016  
10 a. m. to 6 p. m., closed Mondays

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## Kupferstich-Kabinett

Dr Stephanie Buck  
Director  
Residenzschloss  
Special exhibitions: 10 a. m. to 6 p. m.,  
closed Tuesdays  
Study room: Mon, Weds  
10 a. m. – 1 p. m. / 2 to 4 p. m.;  
Thurs 10 a. m. to 1 p. m. / 2 p. m. to 6 p. m.;  
Fri and the 1st Sat of the month  
10 a. m. to 1 p. m.; closed Tuesdays  
Josef-Hegenbarth-Archiv Dresden,  
Calberlastraße 2  
Thu by appointment: +49 351 49 14 32 11

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## Mathematisch- Physikalischer Salon

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

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## Münzkabinett

Dr Rainer Grund  
Direktor  
Residenzschloss  
10 a. m. to 6 p. m., closed Tuesdays  
Library and study room:  
Mon 10 a. m. to 5.30 p. m.

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## Museum für Sächsische Volkskunst mit Puppen- theatersammlung

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

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## Museum für Völkerkunde Dresden

Nanette Snoep  
Director and Acting Director General  
Japanisches Palais

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## Porzellansammlung

Dr Julia Weber  
Director  
Zwinger  
10 a. m. to 6 p. m., closed Mondays

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## Rüstkammer

Prof. Dr Dirk Syndram  
Director and Acting Director General  
Residenzschloss  
Türkische Cammer  
Riesensaal  
Concept and Encounter:  
The World around 1600  
10 a. m. to 6 p. m., closed Tuesdays

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## Völkerkundemuseum Herrnhut

Nanette Snoep  
Director and Acting Director General  
Herrnhut, Goethestraße 1  
9 a. m. to 5 p. m., closed Mondays

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## Gerhard Richter Archiv

Dr Dietmar Elger  
Manager  
Albertinum  
By appointment only:  
+49 351 49 14 77 70

---

## Kunstabibliothek

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

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## Kunstfonds

Silke Wagler  
Manager  
Marienallee 12  
Visits only by advance booking:  
+49 351 4914 3601

---

## Sächsische Landesstelle für Museumswesen

Katja Margarethe Mieth  
Director  
Chemnitz, Schloßstraße 277  
Mo to Th 9 a. m. to 3 p. m.  
Fr 9 a. m. to 2 p. m.

# Publication details

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## Published by

Staatliche Kunstsammlungen Dresden  
Director General  
Marion Ackermann

Staatliche Kunstsammlungen Dresden  
Residenzschloss  
Taschenberg 2  
01067 Dresden  
Telephone: +49 351 4914 20 00  
E-mail: [besucherservice@skd.museum](mailto:besucherservice@skd.museum)

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## Press and Communications department

Telephone: +49 351 4914 26 43  
E-mail: [presse@skd.museum](mailto:presse@skd.museum)

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## Authors

Felicitas von Mallinckrodt: pp. 8–13, 18–19, 22, 31–33, 36–37  
Florence Thurmes: pp. 14–15  
Jan Hüsgen/Gilbert Lupfer: pp. 20  
Nanette Snoep/Vera Marusic: pp. 24–25  
Mathias Wagner: pp. 26–27  
Hilke Wagner: pp. 28–30  
Anja Priewe: pp. 34–35  
Rudolf Fischer: pp. 46–48  
Tulga Beyerle: pp. 49–50  
Maria Obenaus, Gilbert Lupfer: pp. 56–57, 58, 62  
Karin Müller-Kelwing: pp. 59  
Birgit Scheps: pp. 60–61  
Rainer Grund/Michael Mäder: pp. 63  
Kordelia Knoll: pp. 64  
Jan Hüsgen: pp. 65, 71 (links)  
Jutta Kappel: pp. 66–67  
Christoph Schölzel: pp. 68  
Christiane Ernek-van der Goes: pp. 69  
Stephan Adam: pp. 80–81  
Martina Miesler: pp. 82–83  
Michael Korey/Claudia Schmidt: pp. 84–85  
Dana Korzuscsek: pp. 86–87

---

## Design, typesetting, reprography

Annett Stoy, Joachim Steuerer, Jana Neumann  
Sandstein Kommunikation GmbH  
Goetheallee 6, 01309 Dresden  
[www.sandstein.de](http://www.sandstein.de)

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## Printing

Stoba-Druck-GmbH  
Am Mart 16  
01561 Lampertswalde  
[www.stoba-druck.de](http://www.stoba-druck.de)

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## Image credits

Cover title: view of the permanent exhibition "Electoral Wardrobe" in the Renaissance wing of Dresden's Residenzschloss, photo: Hans-Christian Krass © SKD

Reverse: the special exhibition "You May Also Like: Robert Stadler" (see pp. 22/23). Photo: Hynek Alt © SKD

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## Project management

Stephan Adam, SKD, Head of Press and Communication  
Cornelia Munzinger-Brandt,  
Büro für Kulturprojekte Dresden

---

## Assistant

Marcus Gränz

---

## Editing

Cornelia Munzinger-Brandt,  
Büro für Kulturprojekte Dresden

---

## Image editing

Marcus Gränz

---

## Proofreading

Marion Schmidt, SKD, Press and Communications department  
Sina Volk, Sandstein Kommunikation GmbH

---

## Translation

Schweitzer Sprachendienst

---

## Year of publication

2018

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Staatliche Kunstsammlungen Dresden  
Annual Report  
Subject to alteration.



