

# Annual report 2019



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# Annual Report 2019

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Marion Ackermann

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# Foreword



It was in the early morning hours of 25 November 2019 that the disastrous break-in of the Dresden Residenzschloss (Dresden Royal Palace) was perpetrated and iconic works from the Juwelenzimmer (Jewel Room) within the Historisches Grünes Gewölbe (Historic Green Vault) were stolen. Because the investigations were ongoing at the time of this report's editorial deadline in early April 2020, the situation can only be presented as based on facts that were confirmed to this date. The robbery, which was meticulously planned and carried out with great criminal energy was shocking to the public all around the world. Museum colleagues, especially from Eastern European countries, from India, China, the USA, Great Britain and France rallied to our aid, using, for example, their networks to spread images of the stolen art treasures. The year 2019 is overshadowed by this traumatic experience. For precisely this reason, it is the objective of this report to devote adequate attention to the great commitment, research initiative, creativity and idealism that underpinned the achievements at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) in 2019 – everything from the sensational restoration of a Cupid in Johannes Vermeer's "Girl Reading a Letter" to the conference "The Whole Life. Archives and Reality" to the international exchange programme for provenance research.

The year was off to such a great start: The Bauhaus anniversary year was ushered in with a poetic juxtaposition of early works by Wassily Kandinsky and photographs by Hiroshi Sugimoto at the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) as well as the expansive exhibition on Kandinsky, Mondrian, Lissitzky and their "visionary spaces" at the Albertinum. These were two exhibitions that gave vivid expression to the extraordinary, Europe-wide reach of the Dresden art scene prior to 1933. Two further anni-

versaries were marked during the year: the 300th wedding anniversary of the Crown Prince of Saxony and the Habsburg Emperor's daughter, Maria Josepha of Austria. The magnificently restored Paradezimmer (Parade Rooms) at the Residenzschloss were reopened in time for the anniversary. This special date was also celebrated – and with it, the entire Saxon Rococo period – at Schloss Hubertusburg (Hubertusburg Palace) in Wernsdorf, which presented a further exhibition on the subject. Another anniversary, the 30th anniversary of the fall of the Berlin Wall, was an important reference point for the debate concerning the treatment of art stemming from the time of the GDR. This intensive, public debate that began in 2018 found curatorial expression in exhibitions on the photographer Christian Borchert, on the artistic work of A. R. Penck prior to 1980, and in a retrospective on the designer Rudolf Horn.

The question of the freedom of art, addressed by Wolfgang Tillmans, Christian Friedel and Joachim Gauck, permeated the 70th anniversary year of Germany's constitution. With his "library of exile" at the Japanisches Palais (Japanese Palace), Edmund de Waal created an extraordinary monument to the enduring and emancipatory influence of the literature of authors in exile. Mention must also be given to the international letter of protest in response to the dismissal of Jiří Fajt as Director of the National Gallery in Prague. We invited him to come to Dresden and jointly created a distinctive exhibition on the Czech artist couple Jan and Eva Svankmajer at the Lipsiusbau, which brought to life the concept of absolute freedom in Surrealism, including its political power.

Of particular delight to me is that the Staatliche Kunstsammlungen Dresden were able to strengthen their commitment to rural communities in 2019: Giambologna's "Mars" travelled throughout Saxony, the far-reaching project "180 Ideas for Saxony" began, the Sammlung Hoffmann (Hoffmann Collection) had a presence in Torgau and a broad educational programme was offered to schools in the vicinity of the Völkerkundemuseum Herrnhut (Herrnhut Ethnographic Museum). For the first time, the Mobile Museum travelled to smaller communities, allowing many primary school classes to engage with art in a unique way. Something that interested us in particular during a state election year in Saxony were the views of young people concerning social questions and the future. On the basis of a survey and with the involvement of a plethora of voices of the younger generation, we realized the exhibition "Inventing the Future", which included works from all our collections and further established the Japanisches Palais as a meeting point for the youth of Dresden.

In the course of completing this report, the volatility of our times showed its face: Just two weeks after the reopening of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) on 28 February 2020, museums around the world were forced to close their doors due to the coronavirus. The Staatliche Kunstsammlungen Dresden are making their contribution in this crisis and are approaching the challenge with new ideas and by engaging in close international exchange. I would like to sincerely thank all employees – especially those working in media and communication – for their tireless work and their strength throughout the crisis as well as all supporters, patrons, politicians and colleagues around the world for your loyalty, devotion and support.

**Prof. Dr Marion Ackermann**

Director General of the

Staatliche Kunstsammlungen Dresden



# Focus

Since September 2019, the lavishly restored Paraderäume can be taken in in the heart of the Residenzschloss



# The heart of the palace

## The opening of the Paraderäume of Augustus the Strong in September 2019

Since 28 September 2019, the numerous halls and exhibition spaces at the Residenzschloss (Dresden Royal Palace) have been enriched by a further attraction: the Paraderäume (Parade Rooms) of Augustus the Strong, in which the Saxon electoral prince and Polish king once requested the audience of very high-ranking guests. It is as clear today as it was then that these were the most ornate and ceremonially significant rooms of the Residenzschloss. In the faithfully restored parade apartment, chandeliers, wall tapestries and furniture vie with one another in their number and preciousness from the corner parade room to two antechambers, culminating in the audience room and the parade bedroom with its imperial bed, which, however, served representative purposes only – the king never actually slept there.

It was exactly 300 years prior to the opening that these rooms were inaugurated for the first time, in September 1719. At the occasion of the wedding of his son, Crown Prince Frederick Augustus to the Habsburg Emperor's daughter, Archduchess Maria Josepha of Austria, Augustus the Strong had the entire second floor of the palace renovated. The ceremonial and representative floor, created in this way, was accessed via the

Historical photographs of the audience room, like this one from 1930, were helpful in the reconstruction



English staircase through the Riesensaal (Giants' Hall) and the Turmzimmer (Tower Room). The new furnishings were to show that Saxony could keep pace with the greatest courts in Europe, which in the 18th century were Vienna and, more importantly still, Versailles. As Crown Prince, the young Augustus had visited the palace of the French Sun King on his cavalier's tour, the obligatory journey undertaken by the sons of European nobility. It was an experience that had an enduring influence on his self-understanding as a ruler as well as his manner of exhibiting power and wealth. The new ceremonial and representative floor at the Residenzschloss was to live up to these standards.

Even though changes were made as time went by, the ensemble of rooms remained intact over the years – until, that is, the Residenzschloss was destroyed on 13 February 1945. Prior to the attacks, large parts of the inventory and furnishings of the rooms had been evacuated. The ceiling paintings by the hand of the court painter Louis de Silvestre (1675–1760), which glorified Augustus the Strong as “Hercules Saxonicus” in the audience room, had been photographed in colour in 1942 and 1944. When the Saxon state government decided in 1997 to reconstruct the parade apartment true to the original, the extensive source material could be used for reference. For this reason as well, it was decided that the reconstruction of the rooms would follow their 18th-century historical state. The management of this complex and large undertaking was taken on by the state-owned property and construction firm Sächsisches Immobilien- und Baumanagement, which over the course of many years coordinated a network of approximately 300 artists

and craftspeople from Saxony, Germany and other European countries. It is only thanks to their profound knowledge of old techniques that the Paraderäume could become once more what they were to begin with: a European Gesamtkunstwerk. Here, that which has been preserved meets with that which has been created anew on the basis of the old: The ceiling paintings by Louis de Silvestre were recreated with the help of extensive sources. The lavish extant Baroque textiles of the audience room on pilasters, featuring elaborate goldwork embroidery and passements, were restored and the crimson silk velvet was, with the help of a fragment, reconstructed “down to the thread” over the entire surface of the wall. Lost tapestries were recreated in manufactories using comparable source material.

Not only were first-rate craft enterprises involved in the reconstruction of the Paraderäume; several museums of the Staatliche Kunstsammlungen Dresden participated as well. After the Second World War, the Kunstgewerbemuseum (Museum of Decorative Arts) became responsible for a large number of valuable pieces of furniture which, it has been demonstrated, belonged to the furnishings of the representational floor. Among these are, importantly, the audience chair, rare Augsburg silver furniture and French furnishings decorated with luxurious Boulle marquetry. Now it was possible to return them, fully restored, to their original locations, and the same was true of paintings and overdoors by the hand of Louis de Silvestre, which had been held by the Gemäldegalerie Alte Meister (Old Masters Picture Gallery). In an interplay with the reconstructed ceiling paintings, these originals attest to the lively history of the palace and its residents.

## Splendor et laetitia

It was on 2 September 1719 that the Habsburg archduchess Maria Josepha, daughter of Emperor Joseph I, took up residence in Dresden. She was received in the Residenzschloss (Dresden Royal Palace), where parade rooms (Parade Rooms) had been furnished by Augustus the Strong for this very occasion. The exhibition “Splendor et laetitia. Glanz und Freude am Dresdner Hof zur Fürstenhochzeit 1719” (“Splendor et laetitia. Splendour and Joy at the Dresden Court for the Princely Wedding in 1719”) shone the spotlight on the bride and groom: On show were miniature portraits of the crown prince couple from the holdings of the Grünes Gewölbe (Green Vault) as well as finely crafted jewellery belonging to Maria Josepha, including a filigree hairpin with the Habsburg eagle carrying a diamond drop in its beak. Also to be discovered was a game-box from Vienna which the bride had brought with her to Dresden,

a testament of the mastery of the art of goldsmithery at the emperor's court. Further, as evidence of courtly table culture, there were pieces from Augustus the Strong's silverware as well as a drinking glass from the Kunstgewerbemuseum that had been produced for the wedding. Loans from the Münzkabinett (Coin Cabinet) and the Hauptstaatsarchiv Dresden showed further aspects of life at the Baroque court. A contemporary series of engravings with depictions of the Paraderäume, which was produced after these events and is found in the holdings of the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), rounded out the presentation.

**Splendor et laetitia.**  
**Glanz und Freude am Dresdner Hof zur Fürstenhochzeit 1719**  
 Presented by the Grünes Gewölbe  
 Curated by Christoph Orth  
 9 August to 10 November 2019  
 Dresden, Residenzschloss,  
 Neues Grünes Gewölbe



Queen Maria Josepha, Wife of King Augustus III of Poland; portrait of her as Saxon Electoral Princess created after 1719 by court painter Louis de Silvestre



At the centre of the audience room is the magnificent audience chair of Augustus the Strong under the restored ceiling painting by court painter Louis de Silvestre

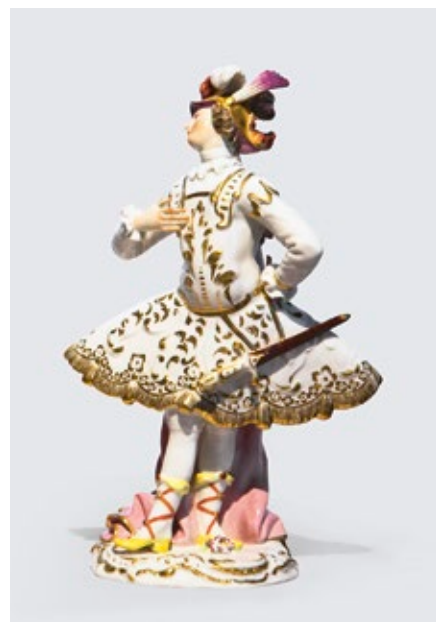
## Frederick Augustus and Maria Josepha

Marking the 300th anniversary of the “wedding of the century”, the special exhibition “Frederick Augustus and Maria Josepha” at Schloss Hubertusburg (Hubertusburg Palace) took visitors on a visual journey through time: thanks to the young married couple who with their passion for music, art and culture had a significant influence on the style of the time, Saxony established itself in the following years as a blossoming cultural landscape of the Rococo and a musical centre of Europe-wide significance. More than 100 artworks and contemporary documents from seven museums of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) and from other lending organizations brought Saxon Rococo to life. Silver and porcelain as well as an exquisitely painted royal sedan chair gave glimpses of life at the court. Musical instruments and costume designs gave

a vivid impression of the opera culture that flourished at Schloss Hubertusburg while precious hunting daggers and ornate rifles recalled par force hunting, which was practiced with enthusiasm at the court. And simultaneously, the non-profit organization State Palaces, Castles and Gardens of Saxony presented the celebration in a video installation in the unrenovated building, showing how Maria Josepha and Frederick Augustus II had once furnished the space. Further, a 360-degree screen presentation invited visitors to virtually attend the wedding festivities, which took place over four weeks in 1719.

### Frederick Augustus and Maria Josepha Saxony's Lost Rococo

Presented by the Staatliche Kunstsammlungen Dresden and State Palaces, Castles and Gardens of Saxony, non-profit (SBG gGmbH)  
Curated by Claudia Brink  
28 April to 3 November 2019  
Wormsdorf, Schloss Hubertusburg



Peter Reinicke: “Römer” (“Roman”), figure from French theatre, model, ca. 1760, Meissen (re-cast, ca. 1955)

Four rooms, which also lie in the west wing of the palace but do not actually belong to the parade apartment, are devoted to the most famous of all the palace residents, Augustus the Strong: In two "retirades", objects from the Rüstkammer (Armoury) are presented in keeping with the highest and most modern museum standards, including the "royal wardrobe": personal weapons and diplomatic gifts from the royal courts of Europe which bring life to the biography of Augustus the Strong and the significant events that took place during his rule. Then, in the picture cabinets, visitors come face to face with the man himself: a life-sized Augustus the Strong, his face based on a life mask of 1704, stands before you in his coronation regalia of 1697. The remaining exhibits illustrate the political power that he and his son Augustus III possessed: the regalia of the Polish-Saxon Union attest to the European dimension of the Saxon monarchy as do the Saxon electoral hat, the royal flags and the royal swords of Poland and Lithuania.

Alongside the rooms of the west wing, a further room was reopened on the second floor of the Residenzschloss: the impressive Turmzimmer, measuring around 100 square metres, in the Hausmannsturm (Hausmann Tower) gives visitors a taste of what is to come as they approach the Parade-räume. Originally, Augustus the Strong used the space to present the state treasures in the form of monumental silver vessels on wall brackets and pedestals. Under his son, in the 1730s, the Turmzimmer became a display room for the precious electoral royal porcelains. With the reopening, the reconstructed Turmzimmer featuring golden brackets on red walls connects to this history; it holds a selection of singular

masterworks from the Meissen manufactory. The central showpieces here are five vases representing the elements, produced with great precision and plasticity by the court sculptor and modelling master Johann Joachim Kaendler (1706–1755). They were meticulously restored and, after 75 years in storage, returned to their original place of exhibition.

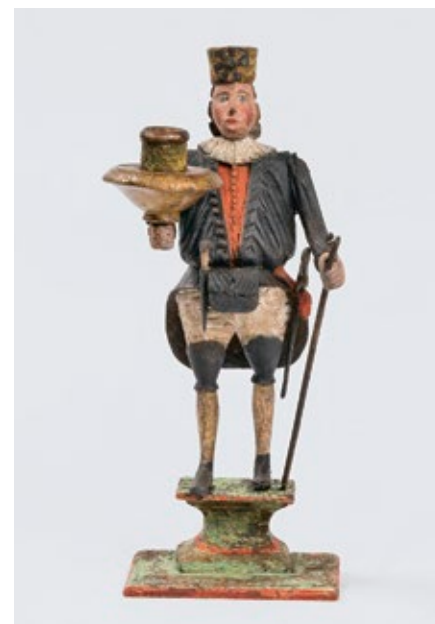
The reopening of the Paraderäume and the Turmzimmer has been an important step in the long process of reconstructing the Residenzschloss. Just how much this is owed to the expertise and the craftsmanship of numerous people is seen not only in the overall impression given by the rooms, but in the abundance of details as well. Some of the elements will continue to be developed and completed; after all, historical crafting techniques such as those used in tapestry-making at the Royal Manufactory in Madrid follow their very own calendar. In this respect it becomes clear how the heart of the Residenzschloss beats not only with power and magnificence but also continually lives and grows toward its own completion.

## Miners in the mountains!

The princely wedding of 1719 was accompanied by celebrations that lasted an entire month and spared no expense in its Baroque display of splendour. The highlight of the four-week festivities for the "wedding of the century", which were named after the seven planets, was the "Saturn Celebration", which took place in the hilly area of Plauenscher Grund near Dresden. The event was dedicated to mining, the source of Saxon wealth. Following a hunt, a theatrical presentation and a ceremonial meal in a stage-like, brightly-lit Saturn temple, approximately 1,400 miners with their miners' lamps paraded over the dark ceremonial square. The special exhibition brought the event to life with a documentary view of the celebration engraved in copper, which, because it was enlarged to three times its original size, allowed visitors to feel as if they were in the middle of the action. In the

second part, the exhibition retraced the experiences of the miners from the Ore Mountains, whom Augustus the Strong had taken under his command and dressed in new clothing so as to stage the greatest miners' parade of all times in the illuminated, rocky nocturnal landscape. The third part of the exhibition brought to light the previously unrecognized impact of this experience on folk art, tracing the origins of Christmas motifs from the Ore Mountains such as the Christmas pyramid, the candle arch, the parading miner and the smoking Turk to this celebration: it was here that the work culture of the miners met with the ceremonial culture of the Dresden court.

**Glück auf und ab im Erzgebirg!**  
**Der Bergmannsaufzug zur Fürstenhochzeit 1719**  
**und seine Folgen für die Volkskunst**  
 Presented by the Museum für Sächsische Volkskunst  
 Curated by Igor Jenzen  
 1 June 2019 to 12 January 2020  
 Dresden, Jägerhof



Historical wooden miner figure (ca. 1750)

# A ballroom shines again

## The Kleiner Ballsaal is reconstructed

Once a magnificent setting for dances:  
the gold-clad ceiling vault of the Kleiner  
Ballsaal at the Residenzschloss



Once a magnificent setting for evening dances for small groups, the Kleiner Ballsaal (Small Ballroom) reopened in 2019 in all its former splendour. Located on the second floor of the Georgenbau (George's Building) at the Residenzschloss (Dresden Royal Palace), it offers a particularly beautiful view across the Stallhof (Stable Courtyard) to the Frauenkirche (Church of Our Lady). Here one sees just how luxurious the setting was for celebrations at the Saxon court. The ballroom, measuring approximately 120 square metres, was created between 1865 and 1868 under the regency of King John of Saxony (1801–1873). The room was designed by the court architect Bernhard Krüger (1821–1881), a student of Gottfried Semper. Following his famous teacher, Krüger designed the Kleiner Ballsaal in the Historicist style, taking orientation from the architecture of the High Renaissance. The lavish design, with gold leaf, marble and stucco, combining marvelously with the sparkling crystal chandeliers, lent the room a particularly festive atmosphere. The walls, almost eleven metres in height, were topped with a gold-clad ceiling and a large skylight. The room, originally part of the living quarters of Queen Amalie Auguste (1801–1877), was principally used for so-called Kammerbälle (chamber balls).

In 1945, the Residenzschloss, and with it the Kleiner Ballsaal, were largely destroyed. Between 1962 and 1967 the Georgenbau was reconstructed and thus the Kleiner Ballsaal became available again for exhibitions. In 2007, the decision was made to reconstruct the room so that, with respect to its furnishings, it would be as close to the original as possible. The state-owned property and construction firm Sächsisches Immobilien- und Baumanagement took on the project management and in the following years coordinated a large number of craft enterprises from all over Europe which, with their expertise and specialized knowledge of traditional techniques, helped bring the Kleiner Ballsaal to its current condition, thus linking it to its illustrious history. Even though only a small fragment of the original wall cladding was preserved after 1945, it was possible to draw on extensive source material for the reconstruction. Thanks to historical building documents, photographs and calculations used in the construction, the original state of the room could be determined. For the reconstruction of the stucco marble alone, a good 4,500 worker hours were necessary. For the cladding of the ceiling, gallery and balustrades, approximately 78,000 sheets of gold leaf were used. The almost 80 preserved crystal elements of the fire-gilded chandeliers were supplemented by circa 8,000 true-to-original replicas, and the detailed decorative elements featuring music-making putti, flower children and floral ornamentation were likewise recreated, based on historical models. In this way, the Kleiner Ballsaal returned little by little to its former splendour through the work of many skilful and artistic hands, and today the original magnificence of the Residenzschloss once more comes alive for visitors.

# Committed to Saxony

## The Kunstsammlungen are active across the entire Free State

On 14 December 2019, the workshop "Kulturbahnhof Bad Düben – Vom Abstellgleis zum Aktionsraum" probed the question of how defunct train stations can be put to new use



In a digitally connected environment and through the increased mobility and migration of individuals, objects and ideas, museums and cultural institutions increasingly find themselves tasked with communicating complex information and exerting their influence in a decentralized manner. The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), with their encyclopaedic holdings, offer a view of more than 500 years of global art and cultural history and can trace an arc from the past to the present, but also from Saxony to Europe and the world at large. In addition, a deep historical connectedness to the region of Saxony inheres in the Kunstsammlungen, a social role that in 2019 was brought to bear to a particularly great degree. Especially in the face of demographic change and the fact that cities are becoming the crystallization points of global problems while rural areas are often structurally disadvantaged, it is a priority for the Kunstsammlungen to intensify their activities in the entire Free State of Saxony.

Over the past years, the museum complex was active and present in Saxony in a decentralized manner through the purchases made by the Kunstfonds (Art Fund), through consultation from the museum organization Sächsische Landesstelle für Museumswesen as well as through extensive collaboration on exhibitions with other cultural institutions involving loans from all collections. In 2019, Giambologna's "Mars", which was successfully reacquired for the Free State of Saxony in 2018, was shown at the Stadt- und Bergbaumuseum in Freiberg, at Schloss Hartenfels in Torgau and at the Schlossbergmuseum in Chemnitz. At the same time that it was being presented in Torgau, a selection of works from the Sammlung Hoffmann (Hoffmann Collection) was presented at Schloss Hartenfels. Contemporary artistic positions reflected on the topic of "war and celebrations", creating links to the palace, today a museum, where the exhibition "Torgau. Home of the Renaissance and Reformation" was simultaneously on view, a joint project of the Rüstkammer (Armoury) with the district of North Saxony and the city of Torgau. A further highlight of decentralized engagement was the exhibition mounted at the occasion of the anniversary of the princely wedding at Schloss Hubertusburg (Hubertusburg Palace) in Wernsdorf (➤ page 10).

The year 2019 also saw an intensification of cultural education and participation as well as cooperation with regional artists, associations and schools. Two projects are particularly important in this respect: "Unbekanntes Bekanntes. Museales Engagement für Weltoffenheit im ländlichen Raum Ostsachsens" ("Unknown Knowns. Museum Engagement for Cosmopolitanism in Rural East Saxony") by the Völkerkundemuseum Herrnhut (Herrnhut Ethnographic Museum) and the interdepartmental project "180 Ideas for Saxony", both of which are described well by the term "outreach". Through the methods of outreach, it is possible to expand the engagement of museums in urban society and in rural areas,

to strengthen connections with people, and in this way to increase the impact of museum work on culture, science and education. Outreach in the German context has its origins in an artist-developed field that exists at the intersection of urbanism, architecture, design and the fine arts. Adapted by cultural institutions, museum outreach projects are a dovetailing of curation, education and public relations. For the Kunstsammlungen, outreach also has the goal of stimulating cooperation in the region, with people locally, as well as integrating into the programme regional and local characteristics, techniques, particularities and stories.

An important building block of the outreach program is the Mobile Museum, the idea for which was conceived in the context of the first Children's Biennale in 2018 and in 2019 found concrete application in the project "180 Ideas for Saxony". A city bus, converted by the artist collective "ConstructLab", was equipped with the work "The cubic structural evolution project" (2004), created with white Lego blocks, by Olafur Eliasson (b. 1967) and driven to primary schools in all of Saxony. Starting in June 2019, three approaches to artistic work prepared by Dresden-based artist Stephanie Lüning were set up in the bus and children were invited to reflect on the artistic process, colours and perceptions. The Mobile Museum made stops at more than 45 schools in 2019 and was visited by more than 3,400 primary students.



The Children's Biennale at the Japanisches Palais was a special experience for young and old

The Mobile Museum went to more than 45 schools in Saxony



"180 Ideas for Saxony" was a further important building block of decentralized engagement. Conceived as a sister project to the exhibition "Inventing the Future" (➤ page 34 f.), Saxony's inventive past and its significance for the present and the future served as an overarching theme. Working with people and drawing on the historical potential of the Kunstsammlungen, new positively-charged visions of society and democracy are developed in different formats such as workshops, talks, discussions, artistic interventions and courses, and carried into the museums of the Staatliche Kunstsammlungen Dresden. One part of "180 Ideas for Saxony" consisted of courses and other learning opportunities for grammar school students and several workshops for youth, for example at the culture centre Centro Arte Monte Onore e. V. at Rittergut Ehrenberg in Warchau in cooperation with Orla e. V. or else in Bad Düben in cooperation with the Dübener Heide nature park.

A further project included here was an open competition for Saxon artists, through which the following projects could be realized: "MIT.NACHBARN" ("WITH.NEIGHBOURS") by Helge-

Björn Meyer and Isolde Matkey, "tristan.agency" in cooperation with Oderwitz, "Die Glocken von Mutzschen. Zukunft braucht Herkunft" ("The Bells of Mutzschen. The Future Needs the Past") by Anna Schimkat, Ute Hartwig-Schulz and the Künstlergut Prösitz e. V. as well as "Drive by" by the artist Lisa Wölfel in Glauchau. Taking the collections as a starting point, an exhibition presented by the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) was mounted on the outside wall of the Haus am Czarneboh. It was titled "Christian Borchert in Wuischke/we Wuježku". The exhibition "Rudolf Horn. Living as an open System" was realized jointly with the Kunstgewerbemuseum (Museum of Decorative Arts) at the Stuhlbaumuseum Rabenau. In cooperation with the Museum für Sächsische Volkskunst (Museum of Saxon Folk Art), the programme "Wandertheatertage in Sachsen" ("Travelling Theatre Days in Saxony") was put on by the Dombrowsky puppeteer family, who made stops in Mühlau, Langenreinsdorf, Rathendorf as well as in Thiendorf and Tauscha. Between May and December of 2019, a total of 88 events were put on as part of "180 Ideas for Saxony" and more are planned for 2020.

"Saxon miners" marvel at Giambologna's "Mars" at the Stadt- und Bergbaumuseum Freiberg



# The “new” Vermeer

## The sensational restoration of “Girl Reading a Letter”

Johannes Vermeer’s “Girl Reading a Letter at an Open Window” (1659/60) during its restoration – in the background parts of the Cupid have already been revealed



The painting “Girl Reading a Letter at an Open Window” by Johannes Vermeer (1632–1675) is among the most important artworks of the Dresden Gemäldegalerie Alte Meister (Old Masters Picture Gallery). It is one of only approximately 35 works that can be attributed with certainty to the painter from Delft. For this reason, the first results of the painting’s restoration were all the more sensational when the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) presented them on 7 May 2019. Prior to the restoration, x-ray analyses had pointed to an overpainting in the painting’s background. Now it was confirmed that this retouching was not done by Vermeer. What was more, the current state of the restoration allowed for an impression of what the painting looked like in 1659/60 when it left the workshop of the master: not with a light-coloured, empty background, but with a painted Cupid, a god of love, as a “picture within the picture” on the wall.

Art historians had long conjectured that it is a love letter that the girl, standing at the window in a house that appears to belong to a bourgeois family, is reading. This hypothesis gained new support in 1979 when an x-ray analysis showed that under the overpaint of the back wall of the room there was the image of a naked Cupid. The then director of the Gemäldegalerie Alte Meister, Annaliese Mayer-Meintschel, made this finding public in 1982. After that, the assumption was that Vermeer had discarded his original idea and decided to cover up the context of this representation. The current findings show, however, that this was in no way the case.

It is already exceptional that there are new points of reference for the interpretation of such a well-known masterpiece. What is truly sensational, however, is the preparatory restoration work, made possible through comprehensive analyses, which has allowed these new insights to be gained. Conservator Christoph Schölzel has been engaged with this task since the spring of 2017. The project is being led by Stephan Koja, Director of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800), Chief Curator Uta Neidhardt as well as Marlies Giebe, Director of the Painting Restoration Workshop. External experts are involved in this extensive undertaking as well. One partner is the laboratory for archaeometry at the Dresden University of Fine Arts, and the project is furthermore being enriched by the work of an international commission with colleagues from Amsterdam, Dresden, Copenhagen, Washington and Vienna. Additionally, there is a wealth of research findings to draw on, obtained during comparable restoration projects carried out in the course of the past decades.

The partially restored painting was presented to the public at a press conference involving restorers, sponsors, conservators and directors on 7 May 2019



In the course of the restoration, Christoph Schölzel found the first indications that there was something wrong with the assumption that Vermeer was responsible for the overpainting: when removing the topmost layers of varnish, it came to light that the paint in the area of the back wall exhibited different characteristics than that used in the rest of the painting. Consequently, x-ray and infrared reflectography imaging as well as microscopic analyses were re-evaluated, a detailed analysis of the canvas substrate was carried out and research on the restoration history opened up again. In the end, it was decided that tiny colour samples would be analysed in the archaeometry laboratory at the Dresden University of Fine Arts. The experts there, under the direction of Christoph Herm, were able to produce cross-sections of the colour samples and to analyze them under the microscope. What emerged from this was that there were two coats of varnish over the paint layer of the Cupid, separated by a layer of dirt, and it was only on top of this that the overpaint was applied. What this means is that the original painting with the Cupid must have been exposed to the environment for several decades, a time period that extends well beyond Vermeer's lifetime.

This proves beyond any doubt that Vermeer could not have painted over the Cupid. This finding was confirmed in 2017 by an x-ray fluorescence spectroscopy carried out with the support of the Rijksmuseum Amsterdam. It was based on these findings that a far-reaching decision was taken: in agreement with the expert commission, the Staatliche Kunstsammlungen Dresden decided early in 2018 to remove the layer of overpaint as part of the ongoing restoration. The condition of the painting, which is good on the whole, allowed this exceptional step to be taken.

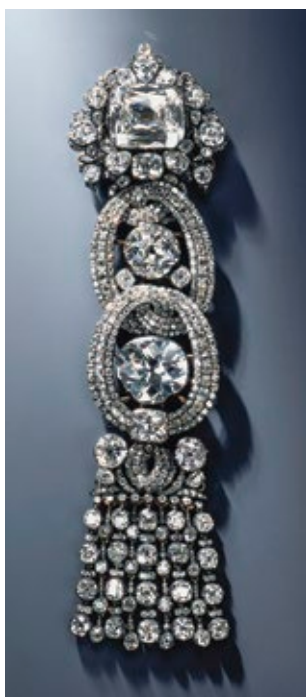
For conservator Christoph Schölzel, the restoration process has proven very demanding, complex and extremely time-intensive as the overpaint can only be removed with a special scalpel, using high magnification. The use of chemical solvents would carry the danger of accidentally dissolving the original layer of varnish. This is something to be avoided at all costs – ultimately it seems likely that the varnish is the original used by Vermeer, preserved under the overpaint.

It goes without saying that such a restoration process will take a considerable amount of time, and so it is not surprising that the restoration will be complete at the earliest by the end of 2020. In these special circumstances, the Staatliche Kunstsammlungen Dresden decided to present the work to the public in its intermediate state. Between 8 May and 16 June 2019, the "Girl Reading a Letter at an Open Window" was exhibited at the Gemäldegalerie Alte Meister. From this presentation it was already clear to see how Vermeer once conceived his work: with subtle, cool colouration and a Cupid in the background who has already shot his arrow, gazing now past the blushing girl who holds the letter and meeting the viewer's eye.

Johannes Vermeer's "Girl Reading a Letter at an Open Window" – A restoration project of the Dresdner Gemäldegalerie Alte Meister  
Presented by the Gemäldegalerie Alte Meister  
8 May to 16 June 2019  
Dresden, Semperbau am Zwinger

# Attack on Saxon state treasure

A break-in and burglary at the Historisches Grünes Gewölbe leaves the Kunstsammlungen shaken



In the early morning hours of 25 November 2019, unknown individuals broke into the Historisches Grünes Gewölbe (Historic Green Vault) and stole eleven objects, parts of two objects as well as a group of coat buttons from a display cabinet. A special commission, established by the police authority of Dresden, is investigating the case and is called "Epaulette" after one of the stolen objects, the shoulder piece of a uniform. So far, the culprits have not been caught (as of the editorial deadline on 9 April 2020). The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) are shocked and greatly distraught over the break-in and burglary, which was carried out with significant criminal energy, and they are supporting the investigations carried out by the police and the department of public prosecution. Such support includes forgoing public statements that could obstruct or impede investigations. As is normal in criminal investigation cases, the Kunstsammlungen as the aggrieved party do not receive preferential treatment in communications concerning the state of the investigations.

The stolen items were part of different jewellery sets – the Rose Garniture, the Brilliant Garniture, the diamond jewellery and the queens' pearls – and they comprised a sword, two curved shoe buckles, a hat clasp, the Polish White Eagle Order jewel, the large diamond rose, parts of the epaulette and some of the coat buttons of the Rose Garniture; the diamond hat pin, the so-called Reiherstutz, an epaulette with the Dresden White and the breast star of the Polish Order of the White Eagle from the Brilliant Garniture; the great bustle of Queen Amalie Auguste, the hair aigrette in the shape of a sun, a part of a muff hook and parts of Queen Amalie Auguste's diamond necklace. Since the robbery concerns 18th-century state treasures, the cultural and historical value surpasses the material value: the three sets contained diamonds in different cuts, obtained principally by Augustus the Strong and Augustus III. For the most part, the jewels were set between 1782 and 1789. The objects are priceless in their artistic and cultural-historical value.

Between 1723 and 1730, Augustus the Strong established his Schatzkammer (Treasure Chamber) on the ground floor of the Residenzschloss (Dresden Royal Palace). These spaces largely came away from the Second World War unscathed. The Historisches Grünes Gewölbe, a late Baroque Gesamtkunstwerk, was restored and in part reconstructed. Since 2006, it has been possible to experience the magnificent rooms with their approximately 3,000 free-standing objects, organized as they originally were according to their materials, in all their authenticity. Only in the Juwelenzimmer (Jewel Room), the highlight of the treasure chamber, have the jewellery pieces always been under glass. The specific safety requirements for the Historisches Grünes Gewölbe, which meet international standards, were defined in the context of the comprehensive security plan that was coordinated between the Staatliche Kunstsammlungen Dresden and the



left page: epaulette (shoulder piece) with the Dresden White from the Diamond Garniture, Christian August Globig, Dresden (between 1782 and 1789)

Two curved shoe buckles from the Diamond Rose Set, workshop of Christian August Globig, Dresden (1782–1789)

Great bustle of Queen Amalie Auguste, Christian August Globig, Dresden (1782)

View of the Diamond Garniture set, stolen in its entirety with the exception of the hat clasp with the Dresden "Green Diamond" (marked in green)

state-owned property and construction firm Sächsisches Immobilien- und Baumanagement (SIB), with consultation from the state office of criminal investigations. The security protocol was and continues to be regularly assessed and adapted as necessary. Following the break-in, the security protocol of the Historisches Grünes Gewölbe was reassessed and developed further by those responsible for security – the SIB, the Staatliche Kunstsammlungen Dresden and the state office of criminal investigations – as part of the development of the comprehensive security plan for the Kunstsammlungen, which is why the Historisches Grünes Gewölbe had to remain closed during this time.

Expressions of sympathy from many cultural institutions around the world poured in and touched the Kunstsammlungen: from all the large museums in Poland and Russia, including Zachęta – National Gallery of Art and the Garage Museum of Contemporary Art, from the National Gallery Singapore, the KHM-Museumsverband Wien in Vienna, the Goethe-Institut, the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum and Foundation, The National

Gallery, London as well as the National Museum – Palace of the Grand Dukes of Lithuania. Germany's Minister of State for Culture and Media, Monika Grütters, spearheading a conference for experts in the field titled "Museen und Sicherheit" ("Museums and Security"), put the focus on new challenges with respect to break-ins and burglary. A security conference held by the German museum association Deutscher Museumsbund was planned for 19 March 2020 but had to be postponed due to the coronavirus. It was to deal with the question of how museums can protect their objects in future and at the same time remain publicly accessible. The aim was to create exchange between museums and places of exhibition in all of Germany so as to explore the most pressing security-related issues, to consider possible new security standards and to integrate the findings of the conference in the general security recommendations of the Deutscher Museumsbund.

# More than a means of payment

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The Münzkabinett  
celebrates its  
500th anniversary



In times of credit cards and digital currencies, cash and coins are increasingly disappearing from everyday life. This makes the role of the Münzkabinett (Coin Cabinet) all the more topical. With its approximately 300,000 objects, the oldest Dresden museum shines a light on the fact that money was often more than a means of payment. The exhibition "Five Centuries of the Dresden Münzkabinett – The History of a Coin Collection" approached the history of the Münzkabinett and its decisive milestones in four sections: "Collecting", "Conservation", "Research" and "Education", which are the fundamental tasks of the museum as codified by the International Council of Museums (ICOM). In "Collecting", the collection's early days during the rule of George the Bearded, Duke of Saxony from 1500 to 1539, were presented along with further important collectors such as Augustus, Elector of Saxony, who ruled from 1553 to 1586, and Augustus the Strong, who ruled from 1694/1697 to 1733. Since the 16th century, the strategy pursued in building the collection has involved both the acquisition of significant private collections and donations. These were often linked to political goals, for example to build social connections or political and diplomatic networks. The most recent donations

featured prominently in the anniversary exhibition: four medals made by the Syrian-Polish artist Majid Jammoul (b. 1948), made of patinated bronze, show a series of closely cropped images of destroyed high-rises, thereby drawing attention to the dramatic consequences of the war in Syria. Since 2015, Jammoul has been completing one medal annually on the topic of the destruction of his homeland.

The section "Conservation" was dedicated to the important instruments involved in building a collection, from simple receptacles to trays to museum presentations in display cabinets: While George the Bearded appears to have kept his collection pieces loose in linen satchels or in caskets, Elector Augustus had the chamberlain entrusted with his Kunstkammer design a coin cabinet – the first of its kind – as early as the second half of the 16th century. It was in this context that the central exhibition spaces of the Münzkabinett were presented: with its location (beginning in 1786) in the Japanisches Palais (Japanese Palace), where it was part of a "Museum usui publico patens" ("museum open to public use"), the Münzkabinett attained an early high point in its history as a museum.

The section "Research" presented extraordinary figures who steered the fate of the Münzkabinett throughout the centuries and made important contributions to numismatics. As early as the end of the Baroque period, the Münzkabinett had grown to become a universal collection, including the categories of antiquity, Saxony, the estates of the Holy Roman Empire, European states, the Orient and East Asia, Spanish America, medals and coin dies. Only in Dresden are the holdings of Saxon-Polish coins and medals preserved in completion to the present day. The topic was concluded with a glimpse of different areas of research that have emerged since the 18th century, for example Islamic numismatics, as well as a look at the Münzkabinett's extensive library, an indispensable resource for research.

Because the Münzkabinett is conceived as a universal collection, its holdings are always growing. While the name Coin Cabinet may suggest otherwise, there are more than coins to be marvelled at here: there are also medals, bank notes,

awards and decorations, securities, numismatic technologies, stamps and play money. The continual growth of the collection was underscored by a media station in the exhibition which gave visitors the opportunity to explore the other vast collection areas of the Münzkabinett, including piggy banks and subway tokens, with the help of 155 new acquisitions from 1990 to the present. The anniversary exhibition also marked the opening of the Münzkabinett's new presentation room, which, situated in the Residenzschloss (Dresden Royal Palace) between the permanent exhibition and the Kleiner Ballsaal (Small Ballroom), will accommodate further special exhibitions in the future.

**Five Centuries of the Dresden Münzkabinett –  
The History of a Coin Collection**  
Presented by the Münzkabinett  
Curated by Susanne Thürigen  
13 April 2019 to 19 January 2020  
Dresden, Residenzschloss

Visitors at the opening of the exhibition commemorating the 500th anniversary of the Münzkabinett



Left page: the medal "Syria 2015" by Majid Jammoul – an artwork that addresses history in the making, newly acquired by the Münzkabinett

# Exhibitions



Heimo Zobernig's installation  
"Piet Mondrian, Eine räumliche Aneignung"  
("Piet Mondrian, A spatial appropriation",  
2019) in the Albertinum's atrium



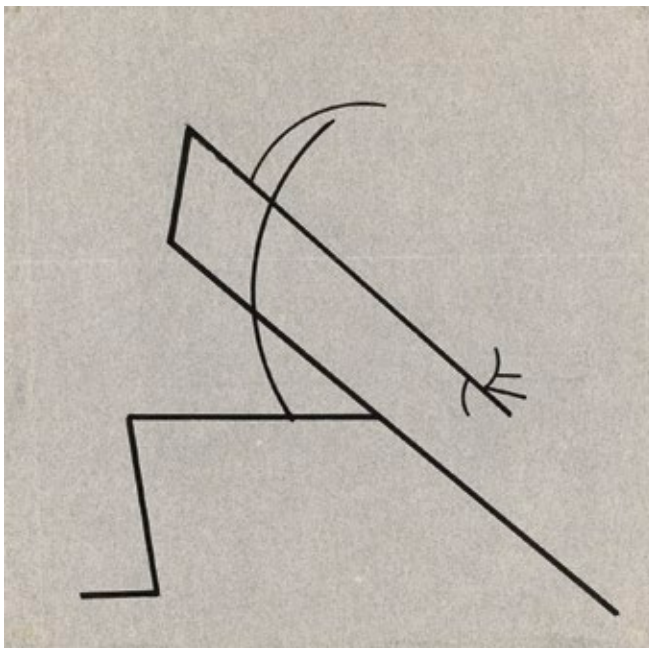
# Moving towards the Bauhaus

Two exhibitions illustrate Dresden's role in the development of avant-garde positions in the early 20th century

View of the exhibition "The Trend towards Abstraction – Kandinsky and Modernism around 1910" at the Kupferstich-Kabinett

In 1919, Walter Gropius (1883–1969) founded the Bauhaus in Weimar. By the 1920s, the art school was a hotspot of the avant-garde, the centre of a creative force that is still alive today. What was happening in Dresden at the time? There were the Hellerau workshops, established in 1909, the dance practice of Gret Palucca (1902–1993), an active network of galleries, collectors and intellectuals – in a word, the city was central to the development of avant-garde positions in art. For the 100th anniversary of the birth of the Bauhaus, the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) dedicated the exhibition "The Trend towards Abstraction – Kandinsky and Modernism around 1910" to this influential current in art, also giving some background information about the art school. Through 100 works, visitors gained substantial insight into the graphic work of Wassily Kandinsky (1866–1944), the "inventor of abstraction". Especially the woodcuts he created between 1902 and 1912 witness the path toward, as he put it, "the spiritual in art" – the essence that allows for an artistic expression beyond naturalistic precedents. The exhibition further underscored the quest for a formal simplification of modes of representation by including a selection of works by other artists connected to the "Blauer Reiter" such as Alexej Jawlensky (1865–1941) and Paul Klee (1879–1940), from the artist group "Die Brücke" as well as by Otto Dix (1891–1969) and Lyonel Feiniger (1871–1956). The minimalist photography of the Japanese artist Hiroshi Sugimoto (b. 1948) illuminated the significance of abstraction across cultures and periods.





Wassily Kandinsky: "Analytische Zeichnung nach einer Fotografie der tanzenden Gret Palucca von Charlotte Rudolph (zwei große, parallellaufende Linien auf einen geraden Winkel gestützt)" "Analytical drawing after a photograph of the dancing Gret Palucca by Charlotte Rudolph (two large, parallel lines supported on a right angle)", 1925)



In the project "Demonstrationsräume" ("Demonstration Spaces"), Céline Condorelli changed the covering of benches in the Albertinum

The exhibition "Visionary Spaces. Kandinsky, Mondrian, Lissitzky and the Abstract-Constructivist Avant-Garde in Dresden 1919–1932" at the Albertinum brought together the main works of El Lissitzky (1890–1941) and Piet Mondrian (1872–1944) with the Bauhaus masters Wassily Kandinsky, Lyonel Feininger, Paul Klee, László Moholy-Nagy (1895–1946), Oskar Schlemmer (1888–1943) and further artists who had a presence in Dresden during the 1920s and influenced the Bauhaus. Around 180 objects, including paintings, drawings, prints, reliefs, sculptures, photographs, books and documents, unfurled a sweeping panorama of art history and a history of the time. This was made possible by many first-rate loans, for example from the Tate Modern, the Tretyakov Gallery in Moscow and the Centre Pompidou in Paris. From the variety of artistic positions and forms of expression it was clear that Dresden before the Second World War was a place of lively exchange between Bauhaus art, Russian Constructivism and the Dutch De Stijl movement. Art dealers, collectors and exhibition organizers wanted something new in society and in art and fostered an atmosphere of creative energy. Their history, too, was part of the exhibition and some of this material was processed systematically for the first time. For example, the significant "Konstruktivisten-Ausstellung" ("Constructivist Exhibition") at Galerie Emil Richter in 1923 was presented, as was the first solo exhibition of Piet Mondrian in Germany, which took place at the "Kunstaussstellung Kühl & Kühn" in 1925. Another subject was the gallery "Neue

Kunst Fides", which operated in several different locations in Dresden between 1923 and 1933 and showed art and design objects from the Bauhaus using a specially developed spatial concept by Hinnerk Scheper (1897–1957). The Albertinum's exhibition team took inspiration from the Bauhaus teacher and, on a wall that was 48 metres long and subdivided by colour, showed groups of works by artists who were controversial in Scheper's day.

This was by far not the only reference to innovative exhibition designs from that time: The show culminated in an exact replica of the legendary "Raum für konstruktive Kunst" ("Space for Constructive Art") which El Lissitzky had conceived for the large International Art Exhibition in Dresden in 1926. Using original drawings and photographs, the Deutsche Werkstätten Hellerau in team with other Saxon craft enterprises gave new life to a presentation concept which broke with any existing conventions – and still does today. El Lissitzky's goal was to activate visitors: Through the use of louvres, the artworks appeared before a black, white or grey background, depending on the viewing angle. Other pictures he hid behind perforated metal plates, and they could be seen in their entirety only by shifting these blinds. With a nod to El Lissitzky, an invitation was extended to Céline Condorelli (b. 1974), Kapwani Kiwanga (b. 1978) and Judy Radul (b. 1962) to reflect on viewing habits and spatial perception with interventions in the presentation of the Albertinum's collection.



Historical photograph of El Lissitzky's "Raum für konstruktive Kunst" ("Space for Constructive Art") at the International Art Exhibition in Dresden 1926

Condorelli upholstered benches from the storeroom with new fabric while Kiwanga quoted the screened ceiling lights of the exhibition hall, and Radul created a camera installation with live feedback for the visible storage area. A spatial concept by Piet Mondrian was also revived for the exhibition: based on designs Mondrian had created in 1926 for a room in a villa belonging to the Dresden art collector and patron Ida Bienert (1870–1965), the Austrian artist Heimo Zobernig (b. 1958) created a temporary room in the Albertinum's atrium.

In a newly set up "Raum\_Labor", visitors were able to experiment with designs, to give shape to their visions for a future museum and document these ideas on sticky notes. The joy of innovation and design that defined the time of the Bauhaus will find expression in the Albertinum even beyond the exhibition: two walls from Lissitzky's "Raum für konstruktive Kunst" ("Space for Constructive Art") were installed on the second floor and will serve as a permanent backdrop for temporary presentations. Continuing Lissitzky's original

idea, the first of these featured abstract-constructivist artists active during the time of the GDR: Karl-Heinz Adler (1927–2018), Hermann Glöckner (1889–1987) and Wilhelm Müller (1928–1999).

**The Trend towards Abstraction – Kandinsky and Modernism around 1910**

Hiroshi Sugimoto. *Fotografien*

Presented by the Kupferstich-Kabinett

Curated by Björn Egging and Petra Kuhlmann-Hodick

15 February to 12 May 2019

Dresden, Residenzschloss, Kupferstich-Kabinett

**Visionary Spaces. Kandinsky, Mondrian, Lissitzky and the Abstract-Constructivist Avant-Garde in Dresden 1919–1932**

Curated by Heike Biedermann, Birgit Dalbajewa and Mathias Wagner

**Demonstrationsräume (Demonstration Spaces).**

**Interventions by Céline Condorelli, Kapwani Kiwanga,**

**Judy Radul**

**Heimo Zobernig. Piet Mondrian. A Spatial Appropriation**

Curated by Isabelle Busch and Kathleen Reinhardt

Presented by the Albertinum

2 March to 2 June 2019

Dresden, Albertinum

# Caesura 1989

The Albertinum remembers  
the fall of the wall and  
what followed in its wake



Via Lewandowsky's swaying structure, showing  
"Gefrorene Glieder brechen leicht"  
("Frozen Limbs Break Easily") from 1988

"As far as I know – effective immediately..., without delay". It was this momentous statement, read by Günter Schabowski the evening of 9 November 1989, that caused a flood of people to rush to the Berlin Wall. Using this quotation on the 30th anniversary of the opening of the Wall, works from the "unification generation", which address the rupture of 1989 and its consequences, were shown in the Albertinum's atrium – a central location of debate in 2018 about art created in the GDR. On show in Dresden for the first time was Via Lewandowsky's (b. 1963) swaying picture with its two sides: "Gefrorene Glieder brechen leicht" ("Frozen Limbs Break Easily"), created in East Berlin in 1988, and "Gruß" ("Greeting"), painted in West Berlin in 1989, where the artist, having left the GDR back in September 1989, was staying when the Wall fell. In a historical perspective, the painting is an East-West German artwork, and it also references Dresden, where Lewandowsky trained as an artist: The base of the work's teeterboard is weighed down with rubble from the Frauenkirche (Church of our Lady). In an artist talk on 3 December 2019, titled "Wie mir die Malerei abhandenkam" ("How I Lost Painting") Lewandowsky revisited his studies as a scene-painter at the Dresden University of Fine Arts and explained how he turned to collaging from first-aid books, which can also be seen in the 4.5-metre-tall swaying picture.

Awarded the Kunstpreis der Leipziger Volkszeitung in 2019 – the same prize that Lewandowsky received in 1995 – Henrike Naumann (b. 1984) showed the youth culture of the 1990s in East and West Germany in her video work and installation "Triangular Stories", also making reference to the terrorist group "NSU", which plotted right-wing extremist crimes near

her childhood town of Zwickau. With two staged but seemingly authentic home videos, viewers are introduced to teenagers and their milieu in 1992. While in the East, adolescents sometimes chose role models defined by ideologies, young people in the West tended to indulge in forgetting, using drugs and travelling. The work has lost none of its relevance, considering current social developments. The two key works by Lewandowsky and Naumann were annual purchases of the Cultural Foundation of the Free State of Saxony in 1995 and 2015, made for the Kunstfonds (Art Fund) of the Staatliche Kunstsammlungen Dresden.

The nine-hour video work by the Dresden-born artist Mario Pfeifer (b. 1981) builds a bridge to the past: For his project "Über Angst und Bildung, Enttäuschung und Gerechtigkeit, Protest und Spaltung in Sachsen/Deutschland" ("On Fear and Education, Disappointment and Justice, Protest and Division in Saxony, Germany"), he invited nine Dresden citizens to an 80-minute conversation in which he asked them: How do you remember the collapse of the GDR in 1989? How do you see the state of our education? What is the role of the media? The answers are presented in their entirety, uncut and without any commentary or evaluation. It is an approach to the complex realities of life in East Germany after 1989 that creates a space for the experiences, fears and hopes of the protagonists.

"As far as I know – effective immediately ..., without delay"  
Presented by the Albertinum and the Kunstfonds  
Curated by Kathleen Reinhardt and Silke Wagler  
10 September to spring 2020  
Dresden, Albertinum

# "Check it out man, check it out"

The Albertinum dedicates a large retrospective to A. R. Penck

On 5 October 2019, Ralf Winkler, better known by his artist name A.R. Penck, would have turned 80. The night before, the Albertinum opened the exhibition "Ich aber komme aus Dresden (check it out man, check it out)." ("I, however, come from Dresden (check it out man, check it out)."). The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) honoured the exceptional artist, who had died two years earlier, with a retrospective which focused on the early years of his remarkable career. Penck grew up in the Dresden suburb of Naußlitz and began to draw and paint early in his life. In 1954, at the age of 14, he applied – without success – to the Dresden academy. Later applications in Dresden and Berlin failed too. Continuing as a self-taught artist, he adopted art history's greats as his teachers – above all Rembrandt and Picasso. In the mid-1950s, he joined a group that had formed around the painter and film maker Jürgen Böttcher (b. 1931), who later went by Strawalde, and this was an environment in which his ideas and forms of expression flourished. From then on, Penck worked closely with other artists on many occasions, for instance in the group "Lücke" – active from 1971 to 1976, whose name played on the likewise Dresden-based group of Expressionist artists "Die Brücke" – and in the independent printing workshop "Obergrabenpresse", established in 1978.

View of the 92-part work by  
A.R. Penck "Ohne Titel / Training  
mit Standart" from 1968





A.R. Penck in his studio in Gostritzer Straße 92 in Dresden between 1977 and 1980

Due to his idiosyncrasy, his powerful, reduced imagery and his experimental mindset, Penck became the undercover star of Dresden's art scene. He created paintings, drawings, sculptures, artist's books, free jazz and super-8 films that are defined by their very own, reduced aesthetics and have nothing in common with the GDR's art doctrine of Socialist Realism. The country, run by the state party SED, denied the non-conformist a membership in the Verband Bildender Künstler (Federation of Visual Artists in the GDR), put him under surveillance by state security and regularly targeted him with repressive measures.

By the time the GDR forced him to leave the country in 1980, he had long been established in the art scene of West Germany. With the help of Georg Baselitz, he had, in 1965, found a dynamic advocate in the Cologne gallerist Michael Werner, who made his art known. An exhibition in the gallery "Stampa" in Basel ultimately led to Penck being the only GDR artist exhibited at Documenta V, curated by Harald Szeemann in 1972 – Penck himself was unable to attend. The focus of the exhibition at the Albertinum was this time period, shaped as it was by his activities in the East German "underground", his first success in West Germany and his great creative power. The result was a foray through Penck's Dresden years, with attention directed at lesser known works. Besides paintings and sculptures, Penck's super-8 films,

music, single-copy and artist's books stood out. More than 30 of the rarely-shown books were included. To Penck, they were both living archives and an experimental lab, and they made it possible to trace the development of his characteristic artistic expression – for example the system of visual communication he named "Standart". Visitors could also gain a sense of Penck's associative artistic perception of the world, which was communicated through interactive stations in the exhibition. Both children and adults were invited to be inspired by what they saw and use paper available at the stations to create their own drawings and sketches. In the final hall, these were gathered in books and as collages on the walls.

Penck's musical oeuvre, with influences coming mainly from free jazz, was also on show: previously unpublished recordings were presented along with a selection of the many records he produced. In addition, his filmic work was of special importance. With his friend and fellow artist Wolfgang Opitz (b. 1944) Penck had begun to experiment with super-8 film in the late 1960s. They were the first artists in the GDR to use this medium which was really intended for private purposes. By 1980, they had made more than 24 films; most of this material was researched and digitized for the exhibition. In addition, the documentary film "Er nannte sich Y – der unbekannte A.R. Penck" ("He Called Himself Y – The Unknown A.R. Penck") by director and writer Thomas Claus (b. 1963) was premiered during the exhibition. Produced with support from the Staatliche Kunstsammlungen Dresden, the film gives a voice to many of Penck's contemporaries and with previously unpublished material affords new glimpses of the atmosphere in the years prior to 1980.

"Ich aber komme aus Dresden" was the second large show of A.R. Penck's work at the Staatliche Kunstsammlungen Dresden. The first had been initiated in 1992 by the then Director General Werner Schmidt, who had acquired around 60 of Penck's drawings for the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) even before 1980. This was the first official honouring of the artist in his hometown. The exhibition at the Albertinum showed once more that Penck's international renown could not have materialized without the years that shaped him at the Elbe River.

A. R. Penck: "Ich aber komme aus Dresden  
(check it out man, check it out)."  
Presented by the Albertinum  
Curated by Mathias Wagner  
5 October 2019 to 12 January 2020  
Dresden, Albertinum

# Variable living

## The Kunstgewerbemuseum honours the designer Rudolf Horn

Rudolf Horn in the exhibition room during his retrospective at the Kunstgewerbemuseum in Schloss Pillnitz



"Who are you making this for?" The young Rudolf Horn was asked this question by his drawing teacher and it would remain with him throughout his working life. Born in Waldheim, Saxony, in 1929, Horn is today considered one of the most significant German designers of the post-war era. Following his apprenticeship as a cabinet maker and interior architect, he worked at the GDR ministry for light industry, studied wood engineering and earned a degree from the Burg Giebichenstein Kunsthochschule in Halle, where he was also professor from 1966 to 1996. For his 90th birthday, the Kunstgewerbemuseum (Museum of Decorative Arts) dedicated an exhibition to "East Germany's reigning designer", presenting his visionary ideas on a number of levels: in the entrance area of the Bergpalais at Schloss Pillnitz (Mountain Palace at Pillnitz Palace) visitors were greeted by his vision of the greatest possible variability in furniture, as reflected in the exhibition title: "Rudolf Horn – Living as an open System". They were invited to use scissors and glue and create their own versions from his famous MDW programme on A3-sized paper. MDW indicates the assembly furniture of the Deutsche Werkstätten in Hellerau, which, with their customer service, brochures and cut-out furniture, advertised their products even during the time of the GDR.

In 1966–1967, jointly with Eberhard Wüstner (1930–1974), Horn developed the modular furniture programme, which went into production in 1968, for all living areas except for the kitchen and bathroom. Because it was modular and therefore variable, it could be expanded and adapted to changing requirements. Still in daily use in many flats today, these "boards" were produced until 1990. In June 2019, the Kunstgewerbemuseum called for submission of personal stories and descriptions about the GDR classic which would be included in the exhibition. They asked: When was the furniture purchased? How was it set up? Was the furniture expanded over the years? Which veneer did it have? And which personal memories are connected to it? The call was answered with close to 50 letters and emails that spoke to the popularity of the furniture: "For us, this 'wall' has been a love affair of now 48 years", somebody wrote, sending greetings from the Island of Rügen. Previously, Horn had photographs taken in flats to see how the system he had thought up was being used.

Openness, utility and simplicity were his principles. Rudolf Horn further revolutionized the concept of variability, going on to apply it to the living space without fixed walls. Occupants were able to make their own floor plan and later change it. Yet, in the GDR economy, the "Variable Wohnung" ("Variable Flat", 1969) with the AN20 system, which was a synthesis of furniture and interior walls, and the "Experimentaltbau" ("Experimental Building") in Rostock, which allowed 45 families to structure their flats as they desired, did not make it beyond the pilot stage.

Integrated into the permanent “Display Storeroom Deutsche Werkstätten”, these visions were illustrated with videos, brochures and drawings. Attention was turned to the works of Friedrich Weimer (1929 – 2008) from Hellerau, whose photographs put the functional aesthetics of furniture and interiors on a stage. Thematized as well was Horn’s relation to classical modernism, which culminated in his new take on the “Barcelona Chair” by Mies van der Rohe. Without being allowed to, Rudolf Horn had sat on the legendary chair in Leipzig’s GRASSI Museum and found that, “It was so austere, not comfortable. This presented a challenge for me.” He designed an easy chair that had a bounce and was sold only in the West. Created in 1966, the chair was launched again in 2019 and is distributed exclusively by the Deutsche Werkstätten Lebensräume GmbH.

“My heart is pounding”, Horn admitted, going through the exhibition on his anniversary. “It’s not easy seeing your earliest work after almost 70 years”. In the year of the 30th anniversary of the fall of the Wall, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) honoured Rudolf Horn, who, beyond the borders of the GDR, influenced several generations and understood users as “finalizers”. This is a leitmotiv which is more topical than ever if you think of such keywords as “open design”, “co-creation” or the “prosumer” who is both a consumer and producer of a product.

**Rudolf Horn – Living as an open System**  
 Presented by the Kunstgewerbemuseum  
 Curated by Klára Němečková  
 24 August to 3 November 2019  
 Dresden, Schloss Pillnitz, Bergpalais



Above: Visitors were invited to create their own versions from the famous MDW programme

Below: Rudolf Horn’s reinterpretation of the “Barcelona Chair” by Mies van der Rohe – designed in 1966, relaunched in 2019

# The present in the past

## The Kupferstich-Kabinett dedicates an extensive retrospective to Christian Borchert

Christian Borchert's image of a  
border crossing: "Grenzübergang  
Bornholmer Straße, Berlin (Ost)  
(10. November 1989)"

2019 marked the 30th anniversary of the events of November 1989 and the subsequent collapse of the GDR. Active in both systems, the photographer Christian Borchert (1942–2000) worked in Berlin and in his hometown of Dresden where he documented the reconstruction of the Semperoper (Semper Opera House) in the 1970s. Starting out an enthusiastic amateur, he became a photojournalist and photographer with artistic ambitions who distanced himself from the official visual language of GDR press photography. His removed and analytical shots as well as his visual language that is as careful as it is emphatic make him one of the outstanding photographers of the GDR and reunified Germany.

In the late 1970s, he was a subversive actor in the photography scene. As the programme director of the first photo gallery of the GDR, which was operated by the state body regulating the art trade in Berlin, he consistently refused to hire photojournalists who toed the party line; what counted for him was artistic criteria. As early as 1977, the then Director of the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), Werner Schmidt, acquired 71 "artist portraits" of his – the most extensive purchase from a living photographer to date. In 1995, the museum purchased the important cycle "Tektonik der Erinnerung" ("Tectonics of Remembrance") from 1991–1992 and, after Borchert's death, around 900 exhibition prints from the estate, making this holding the largest group



of works by a single photographer in the collection. His oeuvre has been processed since 2016 as part of a research project. A comprehensive publication will conclude the project in 2020.

A four-part retrospective starting in October 2019 offered a broad overview of Borchert's work. The main exhibition presented the photographer not only as an observant chronicler of daily life in East Germany and the time after the GDR's collapse, but also as a creator of images and series whose outlook was informed by conceptualism and media history. From these works, it is clear that Borchert was certainly looking forward to the opening of the Wall but was also quite worried about the future. His family portraits, made before and after reunification, communicate the historical turning point in facts and through their atmosphere, their captions telling about the social and economic changes in the new German states with terse information about career changes, unemployment and so forth. 30 years after the fall of the Wall and almost 20 years after his early death, his photographs appear to satisfy a need for personal and social remembrance – in those who were part of this history and those on the outside or born later.

Three smaller presentations shone a light on hitherto little noted aspects of Borchert's life and work: an exhibition of panels in the Sorbian town of Wuischke/Wuježk showed his connection to the local poet community. The Albertinum presented photographs that Borchert took of works by the sculptor Georg Kolbe (1877–1947) between 1987 and 1990, commissioned by the Dresden publisher Verlag der Kunst. His images were shown side by side with Kolbe's works from the *Skulpturensammlung* (Sculpture Collection). In the Studiolo in the Residenzschloss (Dresden Royal Palace), the 22-part work "Auszug der Seele, Ch. B." ("Departure of the Soul, Ch. B.") by the Berlin photographer Maria Sewcz (b. 1960) was shown. Following Borchert's early death, she captured Borchert's flat and archive in black-and-white photographs. He had organized and labelled his images meticulously and looked through them repeatedly, searching for subjects he may have overlooked, discovering the present in the past.

**Christian Borchert. Tectonics of Remembrance**  
Presented by the Kupferstich-Kabinett  
Curated by Bertram Kaschek  
26 October 2019 to 8 March 2020  
Dresden, Residenzschloss, Kupferstich-Kabinett

Above: Christian Borchert: "Schaukelnde Kinder in Wuischke / Wuježk (1980)" (Children on a Swing in Wuischke / Wuježk (1980))

Below: Christian Borchert: "Volker Braun (1976)"



# Inventing the Future

An exhibition based on results of a survey for young adults

What does a future worth living look like? What defines a good life? What worries are on the minds of young people? These and around 25 further questions were answered by approximately 500 young adults from Saxony, aged 15 to 35 years. The goal of the survey carried out in the autumn of 2018 was to paint a picture of this generation's preoccupations, worries and inspirations. The results were featured in the exhibition "Die Erfindung der Zukunft oder von der Suche nach dem guten Leben" ("Inventing the Future or the Search for the Good Life") at the Japanisches Palais (Japanese Palace). Working with a team from the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), an ad-hoc youth advisory board used the results of the survey to develop themed galleries, experimental spaces and places for conversation in an exhibition area of approximately 1,000 square metres. Around 130 objects from nearly all museums of the Kunstsammlungen reflected the answers and served as starting points for discussions about present-day societal issues: How will it be possible to handle resources responsibly? What is the role of social cohesion in this? What is the impact of digitalization on our lives? Oriented along guiding questions like these, the themed galleries focused on concepts of time, the way we live on

The eleventh hour. Objects from the Mathematisch- Physikalischer Salon illustrate survey findings in the exhibition "Inventing the Future" at the Japanisches Palais



and use the earth, human intervention in nature and the representability of war. A final exhibition hall was used to show existing values and attitudes toward the future.

In “spaces of possibility”, visitors were invited to take an active approach to the questions that had been raised. The spaces could be structured with the help of artists and initiatives from the community. The Dresden association “Konglomerat”, for instance, encouraged people to use left-over materials to create things that are beautiful and useful, including furniture for the Japanisches Palais. As part of their “edible museum” project, the association “UFER-Projekte Dresden” planted an urban garden in the courtyard of the Japanisches Palais whose produce was served in the pop-up café “Wilde Flora – ein Null-Müll-Versuch” (“Wild Flora – a Zero Waste Experiment”). Completing the circuit, visitors could dance under the installation “Untitled (Arena)” by Félix González-Torres (1954–1996), which featured a string of 60 lightbulbs. An open dance studio also offered tutorials in “thinking spatially” like a dancer. And further food for thought came from the event series “Zukunftsforum” (“Panel for the Future”): every week, renowned scientists and artists were invited to discuss topics ranging from artificial

intelligence to educational justice with youth. Preceded by the Children’s Biennale in 2018, the exhibition project was yet another opportunity for the Staatliche Kunstsammlungen Dresden to establish the Japanisches Palais as an open, admission-free place for a younger audience, and to feed the experience directly back into the work of the museums (➤ page 67). The youth advisory board, for example, will continue to advise the Kunstsammlungen to help shape the museum of the future.

**Inventing the Future  
or the Search for the Good Life**  
Presented by the Office of the Director General  
Curated by Noura Dirani  
10 May to 3 November 2019  
Dresden, Japanisches Palais

The edible museum: the association “UFER- Projekte Dresden” planted an urban garden in the courtyard of the Japanisches Palais



# "Exile is about being in two places at the same time"

Edmund de Waal in a conversation about the "library of exile" and his relationship with Dresden

Edmund de Waal's "library of exile" at the Japanisches Palais could be actively used by visitors

**Mr de Waal, your artistic practice and your books are concerned with the material of porcelain and subjects that connect to it. What does Dresden mean to you?**

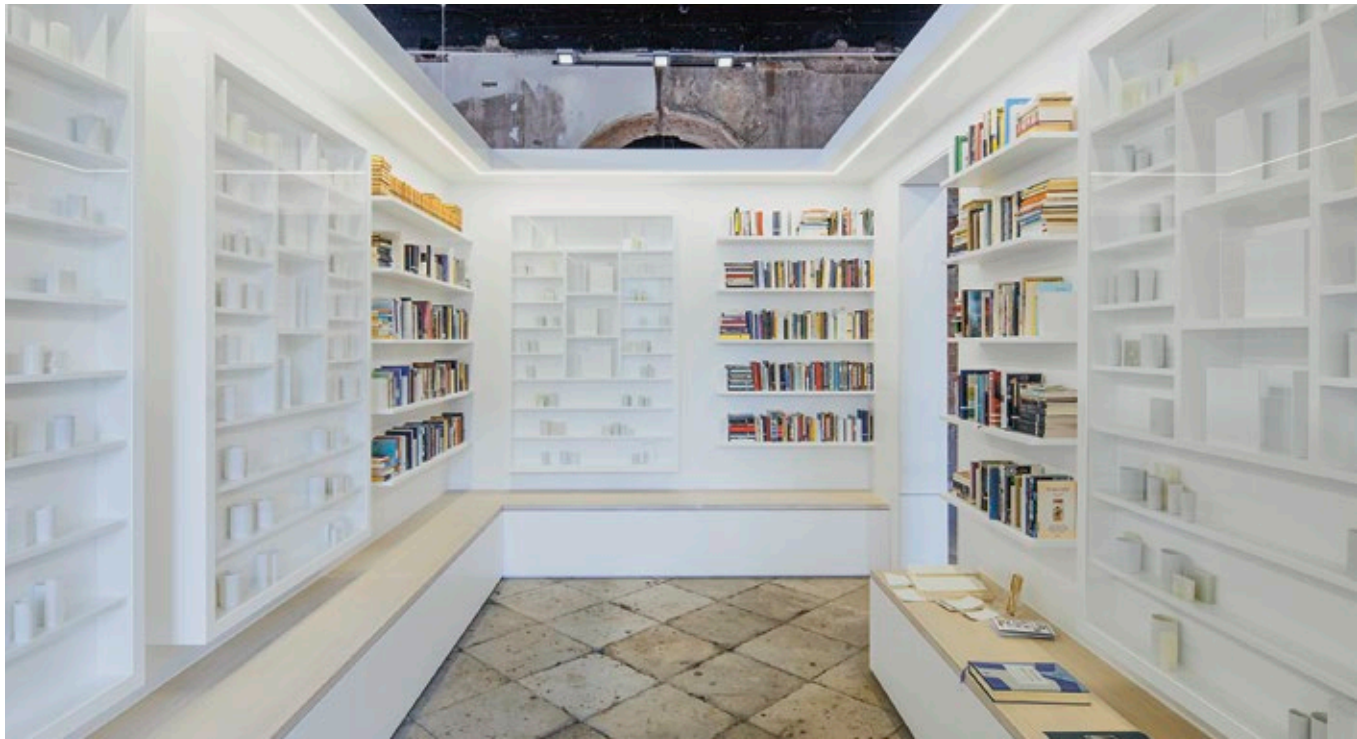
**E. de Waal** I was compelled to come here as this is the great city where porcelain was reinvented, rethought at the beginning of the 18th century. I came for the first time 12 or 13 years ago to explore the archive and the museums. I was friends with Martin Roth, who at the time was the Director General. Even back then, we talked about the possibility of doing a project for Dresden.

**What interested you in particular?**

**E. de Waal** There was this Dresden family, the Klemperers, a Jewish family with the greatest private collection of Meissen porcelain in Germany. Their extraordinary collection was looted by the Nazis in 1938. And years later, broken fragments were found in the porcelain collections and restituted to the family. And I bought some at an auction, 18 beautiful plates from the collection, from 1765. They, too, were broken, and as fragments were witnesses of the loss.

**These plates were on view in the exhibition "library of exile", but had been newly mended.**

**E. de Waal** I asked Maiko Tsutsumi, a Japanese artist, to do "kintsugi", which is this Japanese way of using lacquer and gold not to restore the plates but to mark all the places where they have been broken. It is a powerful way of recording loss. What you do is not an invisible mending, you don't erase or efface something. It's not about nostalgia; it's not about making something better. It's about showing the history. The question is: How do you hold your history present and show it?



**What role does the place play here, the Japanisches Palais, whose interior spaces are in part still marked from a fire that happened in the Second World War?**

**E. de Waal** The Japanisches Palais is one of the places where you can do this really powerfully. This whole exhibition here was about exile; it was all about how you hold your history present. That's what exile is, it's about being in two places at the same time: having a historic place, a home, and also being somewhere else, and it's this powerful pulse of connection between two times and two places. In my work as an artist and a writer, that's absolutely at the heart of what I try and do.

**In the "library of exile" you connect your two roles: It is a library which you use to pay tribute to more than 2,000 works by authors who were and are forced to travel between cultures and languages. The exterior walls were covered in liquid porcelain, inscribed into which are the names of libraries that have been lost since antiquity.**

**E. de Waal** It's a space for people to come and read and encounter each other. It's had one life in Venice. It's now here in Dresden and then it moves on to London and finally to Mosul. And in that journey from one city to another it grows. It gains memories; people write their names in the books; they add books to the library; they give suggestions. They write connections between their own lives and the books they've carried with them. So it's a travelling library. Words move. Language moves. We move. It's how I understand memory: It's one layer of writing, one layer of inscription on top of another. You're not actually erasing at any point; you're just adding and adding. That's how I understand my writing. What I'm doing is trying to recover lost stories.



Edmund de Waal with Julia Weber and Peter Plaßmeyer on 13 March 2019 at the Mathematisch-Physikalischer Salon – in honour of the 300th anniversary of the death of Johann Friedrich Böttger the artist read from his book "The White Road"

**In this process, what is the task of museums?**

**E. de Waal** Museums, which hold the treasures of the world, just have to be braver. They have to take risks, to tell the more complicated stories about where objects came from, about where they belong. They have to tell the gritty, painful stories about restitution, about belonging. It's a responsibility and they have to do it now.

#### library of exile

**Edmund de Waal, Zuzanna Janin, Mark Justiniani and the Damaskuszimmer**  
An exhibition presented by the Porzellansammlung, the Museum für Völkerkunde Dresden and by the Office of the Director General of the Staatliche Kunstsammlungen Dresden  
30 November 2019 to 16 February 2020  
Dresden, Japanisches Palais

## Edmund de Waal

The British ceramic artist and author was born in Nottingham in 1964. He is the author of the internationally successful books "The Hare with Amber Eyes" (2011) and "The White Road" (2015). He is known for his installations featuring porcelain vessels rhythmically arranged in minimalist structures or in specially designed spatial situations that respond to the specific history of collections, archives and locations. His works have been exhibited in museums worldwide, including at the Victoria and

Albert Museum in London, the Rijksmuseum Amsterdam, and the Theseustempel of the Kunsthistorisches Museum in Vienna. In the spring of 2019, the Frick Collection in New York dedicated an exhibition to him – their first ever solo exhibition by a contemporary artist. Inspired by de Waal's in-depth exploration of the origins of the Dresden porcelain collection and the early days of the Meissen manufactory, he created the installation "im Goldhaus" in the autumn of 2019. Recalling the "Goldhaus", an alchemist laboratory run by Augustus the Strong

at the Zwinger, the work is an intensive examination of the reinvention of porcelain at its place of origin (► p. 102f.).

**Edmund de Waal interview on video**  
<https://blog.skd.museum/kunst-kuenstler/meet-the-artist-edmund-de-waal-im-interview-ueber-die-library-of-exile>

# A change of perspective

## The GRASSI Museum Leipzig questions our views of others

With her job application photo "HIRE ME – I have hair, Am I good enough now?" (2018) Isra Abdou addresses integration in the labour market



How do we see ourselves? How do we see others? In 2019, not one but two exhibitions at the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig) addressed the perspective we have on ourselves and on that which is foreign to us. Prejudices were questioned and new thoughts provoked. The exhibition "The German Dream: Utopias from Terraced Housing" took a close look at the supposedly familiar, which, however, is hardly on view in German ethnography museums: Germany and German culture. Through the lens of ethnology, new ways of seeing German desires, rituals and dreams of the future emerged. This study trip in the field led from big future visions and utopias to private wishful dreaming, cutting right across everyday material culture in the country: from garden gnome to allotment garden to the pub on the corner. Documentary material was mixed with artistic positions. The social media personality Willy Nachdenklich and his Facebook page "Nachdenkliche Sprüche mit Bildern" ("Contemplative Quotes with Image") served as an example for the ironic and only loosely grammatical use of language in the age of the internet. The exhibition culminated in a cave in the "German forest", a cabinet of curiosities of black Romanticism and a place of suppressed fantasies and repressed memories. As an expression of these sombre emotional states, the exhibition included the controversial music video "Deutschland" by the band Rammstein.

Clichés and how we deal with them were considered from the opposite angle in the exhibition "Re:Orient – The Invention of the Muslim Other". The focus here was not on the defamiliarized view of what is our own but on our conflicting approaches to the purportedly foreign. This was the first exhibition developed by Léontine Meijer-van Mensch as the new director of the Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony), and she took a radical step: she handed the exhibition halls over to people who are directly affected by the perceived majority society's view of the foreign. Headed by the curator couple Anna Sabel and Özcan Karadeniz from the Verband binationaler Familien und Partnerschaften (Association of Binational Families and Partnerships) in Leipzig, a presentation was created which was equally critical of romanticizing visions of the "Orient" and everyday anti-Muslim racism. The museum and curators in this case did not play the role of passing on expert knowledge but rather provided a place for discussion and acted as mediators between familiar and foreign.

The goal was to question common preconceptions about Muslims and to invite visitors to engage in open dialogue. The first part of the exhibition created a contrast: "Oriental" objects were shown in vitrines the way they came to collections in the 18th and 19th centuries and are still commonly shown in exhibitions. Removed from their original context of use, the scimitars, shisha pipes, coffee vessels, and crakows were expressions of an antiquated exoticism and at the same



Garden gnomes like this example from the Manufaktur Philipp Griebel, the oldest garden gnome manufactory, in Gräfenroda, Thuringia, are considered by many to be “typically German”

time showed that the traditional exhibition practice engendered a certain fascination for the foreign while at the same time keeping it at an arm’s length. The first step in breaking with these visual habits came with an exploration of an author whose book contributed much to distorted, romanticizing views of the Orient: Karl May (1842–1912). Using the letters of the famous author’s name, the artist who goes by the pseudonym “Siddiq” created two sculptures for the exhibition and papered them with the passages in which May describes his visions of the “Orient” – some of them purely imaginary. In this way, it became clear how the development of powerful “Oriental” clichés like that of the lady of the harem and the almighty sultan – clichés which today may seem curious or disconcerting – was possible.

Today’s view of the “Muslim other” was presented in the exhibition using works by nine contemporary artists who explored their Muslim identity and showed the prejudices and racisms they face. Taking subjective approaches, they reflected on conditions and emotional states or else communicated personal experiences. The Berlin artist Isra Abdou (b. 1995), for example, enquired into the way society approaches Muslim women today with her photographic work “HIRE ME”. By giving her subject – herself – a blonde wig to wear over the hijab, she demonstrates the tension between personal lifestyle and the expectations of the majority society. This problem was also explored by Ruben Sabel in his film “Buy Me a Çay and I Tell You Everything” (2019). He interviewed men and women in Germany who are perceived as Muslims about their experience with racism and showed the extent to which old and new clichéd ideas shape the image of the “Muslim other” today.

The goal of “Re:Orient” was to expose clichés, often using the means of irony, to give visitors food for thought and involve them in conversation with one another. The central place of the exhibition circuit was therefore a space in which playful elements and questionnaires encouraged exchanges and dialogue. Especially on weekends, museum educators were present, but not so much to explain artworks as to actively foster conversation and discussion. Both exhibitions invited visitors to discover the foreign in the familiar and the familiar in the foreign. One thing that became clear in the process is that it often takes the foreign if we want to arrive at a better understanding of the familiar. In addition, both shows were an expression of a new self-understanding of ethnology museums (➤ page 60 f.). Standing before the backdrop of their own history, which itself is subject to critical assessment, they can become a venue for societal discourse, offering visitors ever new positions within the network of cultures.

**The German Dream: Utopias from Terraced Housing**  
Presented by the GRASSI Museums für Völkerkunde zu Leipzig  
Curated by Kevin Breß and Leon Doorlag  
17 May to 11 August 2019  
Leipzig, GRASSI Museum

**Re:Orient – The Invention of the Muslim Other**  
Presented by the GRASSI Museums für Völkerkunde zu Leipzig  
Curated by Özcan Karadeniz and Anna Sabel  
16 October 2019 to 19 Januar 2020  
Leipzig, GRASSI Museum

# Rembrandt's Mark

The Kupferstich-Kabinett presents graphic works by the master on the 350th anniversary of his death

Rembrandt van Rijn: "Saskia in Bed"  
(ca. 1638)



Rembrandt Harmenszoon van Rijn (1606–1669), better known by his given name Rembrandt, was one of the greatest Netherlandish Baroque artists. At the occasion of the 350th anniversary of his death, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) celebrated the master with a large exhibition. At the centre was the significant collection of graphic works held by the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs). Considering the vast holdings, special emphasis was placed on Rembrandt's narrative compositions, on his etched self-portraits as well as on studies of his wife Saskia van Uylenburgh (1612–1642). On show were approximately 120 works from all creative periods.

Rembrandt's "mark" served as a leitmotif for the exhibition and was explored from different angles. It stands out most clearly in his powerful, dynamic visual language, which retains a surprising topicality still today. Whether in his unconventional approach to Christian and profane pictorial subjects or in his keen interest in experimenting with different graphic arts techniques, Rembrandt's distinctive view of the world, his creative energy and his winking humour are found everywhere. The intimate portraits of his wife, his often rough street scenes that are overflowing with life, but also the religious subjects with their intense interplay of light and shadow are all works that could not be more different from each other and yet each is unmistakably Rembrandt. Thus, his "mark" stands not only for his artistic signature but also for his very own creativity and personality.

As could be seen in the exhibition, this creative energy continues to be inspiring for other artists: on show were approximately 50 etchings and drawings by such artists as Benedetto Castiglione (1609–1664), Jonathan Richardson (1667–1745), Christian W. E. Dietrich (1712–1774), Francisco de Goya (1746–1828), Lovis Corinth (1858–1925), Käthe Kollwitz (1867–1945), Max Beckmann (1884–1950), Pablo Picasso (1881–1973), A. R. Penck (1939–2017), Gerhard Altenbourg (1926–1989) as well as Marlene Dumas (b. 1953) and William Kentridge (b. 1955). Showing this multitude was possible thanks to many loans, including from the Courtauld Gallery in London, the Kupferstichkabinett in Berlin, the Rijksmuseum in Amsterdam and the Musée du Louvre in Paris.

The exhibition "Rembrandt's Mark" was developed not so much to relate the history of the artist's reception but to bear witness to the enormous appeal that has emanated from Rembrandt's work for centuries, making him a source of inspiration for viewers and artists alike. Accordingly, the exhibition was not articulated chronologically but in five themed sections: in "Rembrandt's Self" numerous self-portraits with different facial expressions and costumes showed that he saw himself as a many-sided artistic personality. However, he was also fascinated with other people, which was demonstrated in the section "Rembrandt and Saskia":



View of the exhibition "Rembrandt's Mark"  
at the Kupferstich-Kabinett

in many intimate portraits, the master immortalized his wife who died an early death. Here, the exhibition put together a group of twelve drawings and etchings that had never before been presented in this form.

In "Rembrandt learning, Rembrandt teaching", the artist was seen through the lens of the teachers who shaped him and the students who were very directly shaped by him. Coming to the fore in the drawings are questions regarding the process of learning, the artistic signature and pictorial invention, but also the question of attribution, which is central in Rembrandt research. Rembrandt's own work process was considered in a section of the same title. Here, the work that towered above all others was the famous etching "Christ with the Sick around Him, Receiving Little Children", also known as the "Hundred Guilder Print", whose preparatory drawings were shown with the work for the first time. The final section was dedicated to the subject of "Light and Shadow". Rembrandt created entire worlds in the tension of this contrast, thus proving the sway the artist's mark holds over the grey areas of perception.

The lasting topicality of artistic exploration of light and darkness was shown in the video work "Junks" (1994) by the Dutch artists Jeroen de Rijke (1970–2006) and Willem de Rooij (b. 1969), which was presented synchronously at the Studiolo in the Renaissance Wing of the Residenzschloss (Dresden Royal Palace). It combined video portraits of drug addicts taken in the half shade of nocturnal illumination and portrait paintings by artists who worked with Rembrandt. The most recent artwork in the show came from the Prague-based artist Adéla Součková (b. 1985). Making direct reference to "Rembrandt's Mark", she dedicated her expansive installation in the foyer of the Kupferstich-Kabinett to the subject "Self". She will likely not be the last artist in whose work the presence of the Old Master from the Netherlands will be felt.

**Rembrandt's Mark**  
Presented by the Kupferstich-Kabinett  
Curated by Stephanie Buck with the  
assistance of Mailena Mallach  
14 June to 15 September 2019  
Dresden, Residenzschloss, Kupferstich-Kabinett

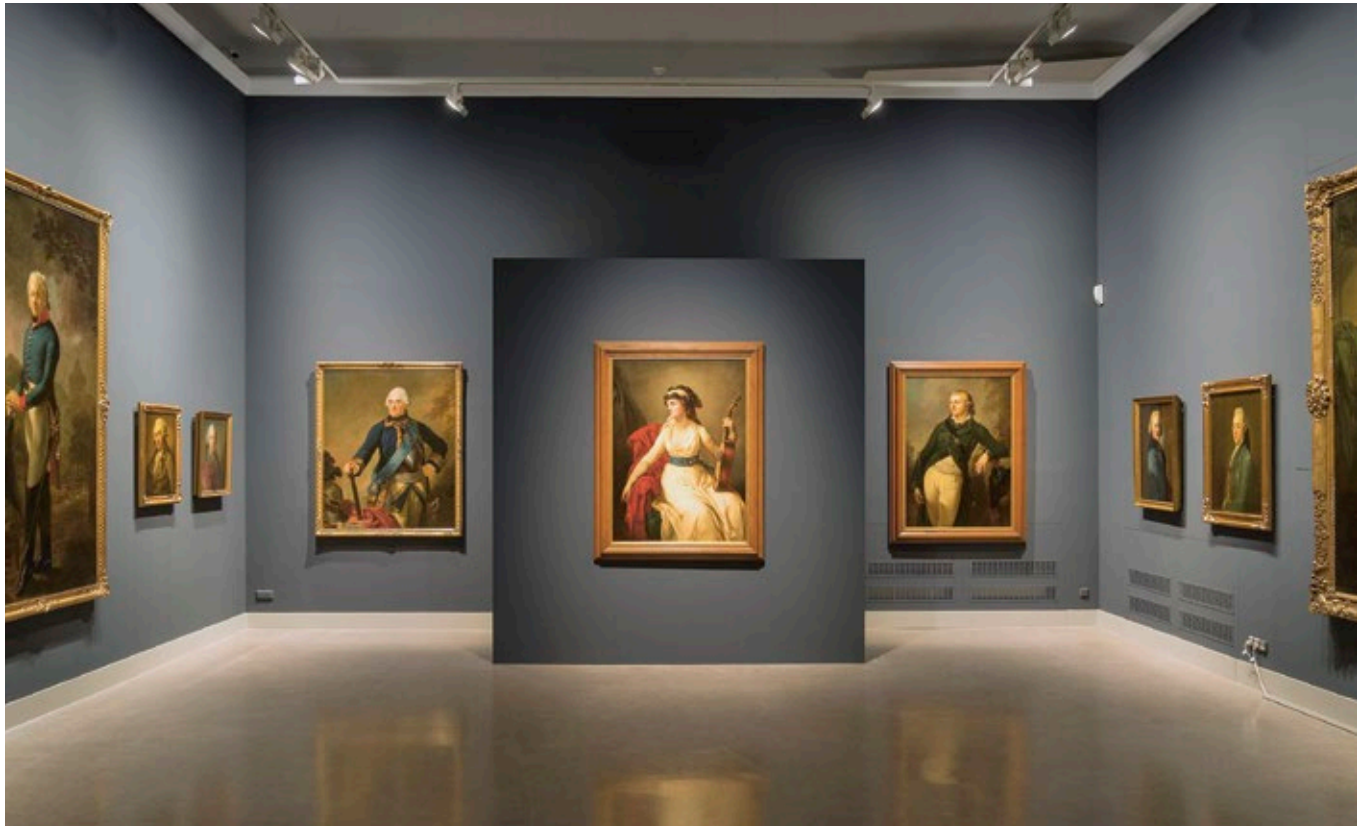
# Everybody sat for him

The Gemäldegalerie pays tribute to Anton Graff as a portraitist of his times

He was one of the most in-demand and most appreciated portraitists of his day: the electoral Saxon court painter and professor at the Dresden academy Anton Graff (1736–1813). High-ranking noblemen, members of the bourgeoisie, celebrated actors and great minds – they all sat for him, making the Swiss-born artist one of the leading pictorial chroniclers of the 18th century. Many of them – for example the Saxon elector Frederick Augustus III, Frederick II of Prussia, Friedrich Schiller and Johann Gottfried Herder – remain firmly inscribed in the collective pictorial memory due to Graff's portraits. His career in Dresden began in 1765 when he applied for the position of Court Painter using his "Jugendliches Selbstbildnis" ("Youthful Self-Portrait"), created that same year. It shows the artist at the age of 29, striking a self-assured pose, yet also looking at the observer directly and with a compelling open gaze, that makes it seem as if one could simply start a conversation with him. This clarity of the gaze that seems to reveal a great deal about the personality of the sitter became his trademark and led his contemporary, the philosopher Johann Georg Sulzer (1720–1779) to claim that Graff did not "paint the body, but the spirit."

The Gemäldegalerie Alte Meister (Old Masters Picture Gallery) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) is home to approximately 50 works by Anton Graff. A representative selection of 25 oil paintings could be viewed in the one-room exhibition "Anton Graff (1736–1813). Portraits" in the Semper Building at the Zwinger. The show

View of the exhibition "Anton Graff (1736–1813). Portraits" at the Gemäldegalerie Alte Meister



Anton Graff: "Jugendliches Selbstbildnis" ("Youthful Self-Portrait", ca. 1765)



included half-length portraits in sitting poses as well as life-sized depictions, including the portrait of the married couple Maria Josepha von Carlowitz (1775–1834) and Carl Adolph von Carlowitz (1771–1837). The cornerstones of the exhibition were three self-portraits that show the painter in his young, middle and older years. They illustrate the great interest Anton Graff took in the physiognomy of the human being as it changes with age and they furthermore provide insights into his personal and artistic development. The youngest self-portrait, painted when he was 29 years old, and the middle portrait, which shows him at the age of 58, underwent restoration prior to the exhibition. Here, special attention was given to the "Jugendliches Selbstbildnis": in the 19th century, restorers had lined the painting on a new canvas, severely damaging the paint layer. This layer was reconstructed in a time-consuming process. Rare in Graff's oeuvre, four

small-format landscape paintings completed the exhibition. They show that the painter toward the end of his life turned to other pictorial subjects as well and found inspiration in the nature motifs of the Romantics. Graff's lasting fame, however, is owed to his portraits. Two graphic works from the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) bore witness to the enormous circulation that some of his paintings experienced in his time.

**Anton Graff (1736–1813). Porträts**  
Presented by the Gemäldegalerie Alte Meister  
Curated by Roland Enke  
13 March to 16 June 2019  
Dresden, Semperbau am Zwinger

# A surrealist curiosity cabinet

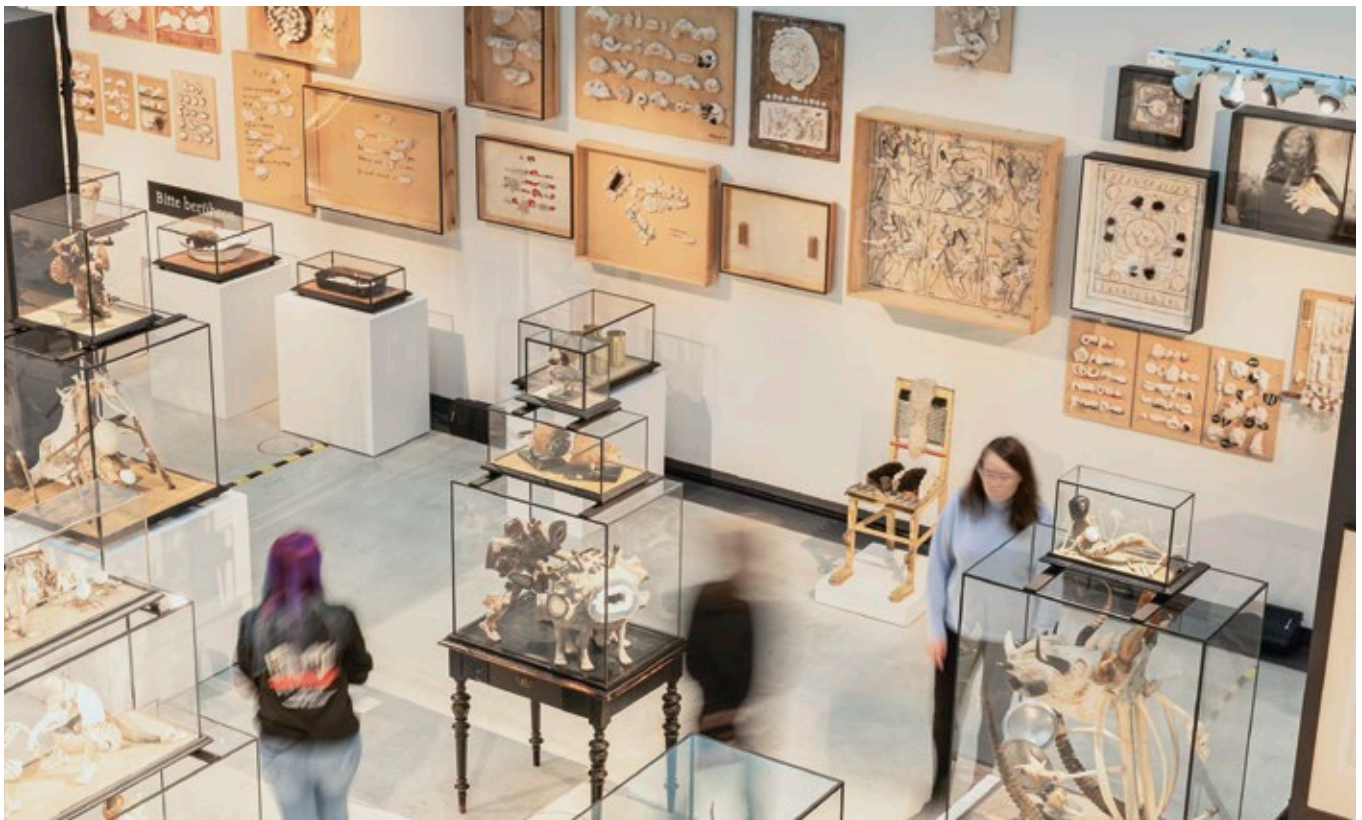
The Lipsiusbau presents  
the artist couple  
Jan and Eva Švankmajer



Armadillos behind glass in the curiosity cabinet  
of Jan Švankmajer

Only few are familiar with the visual artists Jan and Eva Švankmajer. Their creative spectrum includes numerous media: life-sized marionettes, graphic works and collages, fantastical hybrid creatures, ceramics, surrealist paintings, specimens, obscure fetishes and relics, "film cabinets" and stages – the cosmos of the Czech surrealist couple seems inexhaustible. The special exhibition "Move little hands... 'Move!'" at the Kunsthalle in the Lipsiusbau gave an overview of the extensive work and activities of the most important exponents of contemporary Czech surrealism, who lived and worked together for more than 40 years. In addition to 17 films from all of Jan Švankmajer's (b. 1934) creative periods, numerous figures, object collages and props from their films were on show. Jan Švankmajer is celebrated internationally as the doyen of animation film: his characteristic stop-motion technique pioneered the work of internationally active film celebrities such as Tim Burton (b. 1958) and Terry Gilliam (b. 1940). His own inspiration comes from the authors of Black Romanticism, Edgar Allan Poe (1809–1849) and Lewis Carroll (1832–1898), but also from artists like Hieronymus Bosch (1450–1516) and above all Giuseppe Arcimboldo (1526–1593).

His films show grotesque scenes and are riddled with a biting humour, all the while discussing fundamentally human subjects. In his first animation, for example, "The last Trick", from 1964, both puppets are magicians who perform astonishing tricks. Enthused by their own performances, they congratulate each other by shaking hands ever more vigorously – until an arm comes off. An orgy of self-mutilation has begun. The design for many of his productions was done by his wife Eva Švankmajerová (1940–2005). In the exhibition, figures, props and scenery flanked films such as "Faust" (1994), "The Pendulum, the Pit and Hope" (1983) and "Conspirators of Pleasure" (1996). Created for the latter, an oversized "masturbation machine" was also part of the exhibition. Eva Švankmajerová's films likewise feature explicitly erotic material that borders on the grotesque: nude bodies in quasi-psychedelic nightmarish or dreamlike landscapes, sensuously morphed ceramics and busts that are all white along with painting cycles and graphic works – gravity and perspective appear to be suspended.



View of the exhibition "Move little hands... 'Move!'"  
at the Kunsthalle im Lipsiusbau

Both artists studied scenography and puppet theatre in the Theatre Faculty of The Academy of Performing Arts in Prague. As puppets were considered an inherently uncritical medium, this academic department was not subject to ideological supervision and thus artistic experimentation was possible. Today, Prague is still a mecca for professional puppet theatre. Jan Švankmajer also sometimes directed plays at the city's most renowned stage, the "Laterna Magika". Claiming that his films contained political messages, the Soviet occupying power banned him from his profession in the 1970s. This did not, however, keep him from working. Instead, his films were premiered abroad. The political dimension of his oeuvre could be seen in one of the exhibition's centrepieces, "The Death of Stalinism in Bohemia" (1991), a stop-motion film, shot in time-lapse, that tells the history of Czechoslovakia after 1945.

The art historian Jiří Fajt, Director of the Národní galerie Praha until 2019, was invited by Director General Marion Ackermann to develop the special exhibition jointly with the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) – a continuation of the German-Czech dialogue

that has been fostered between the museums of Prague and Dresden for a number of years. For the Kunstsammlungen, which were founded as a chamber of art and curiosities in the 16th century, this exhibition created inspiring connections: in a temporary curiosity cabinet in the middle of the Kunsthalle in the Lipsiusbau, many of the works were presented in vitrines which Jan Švankmajer had designed for the purpose. Objects that can be experienced in a particular way only when touched were mounted on a large "tactile wall" with labels that read "Please touch". The exhibition resembled a dream landscape in an intermediate realm of film, visual arts and curiosity cabinet, and gave the Czech surrealist couple the attention their art deserves.

**Move little hands... »Move!«**  
The Czech surrealists Jan & Eva Švankmajer  
Presented by Jiří Fajt and the  
Staatliche Kunstsammlungen Dresden  
Curated by Jiří Fajt, Marion Ackermann  
and Annegret Klinker  
19 November 2019 and 8 March 2020  
Dresden, Kunsthalle im Lipsiusbau

# An international presence

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In 2019, the Kunstsammlungen had a presence in New York, Los Angeles, Coventry and Amsterdam through joint exhibitions and as a main lender

## The Lure of Dresden: Bellotto at the Court of Saxony

Bernardo Bellotto (1722–1780) came to Dresden in 1747 and was appointed Court Painter the following year. Interrupted only by sojourns in Vienna and Munich during the Seven Years War, he lived on the Elbe for nearly 20 years, painting large topographical views along with a number of different squares and streets. In addition to the impressive and very detailed vedutas of the magnificent royal seat, he created views of Pirna and Königstein Fortress. The Gemäldegalerie Alte Meister (Old Masters Picture Gallery) is home to the largest collection of works by Bellotto, whose townscapes continue to influence the perception of Dresden in Germany and abroad as they offer an impressive panorama of the Augustan city which was almost completely destroyed in the Second World War. In the Year of German-American Friendship 2019, the Kimbell Art Museum celebrated Bernardo Bellotto and his significance for Dresden. Also featuring paintings by his teacher and uncle Canaletto, landscapes by fellow veduta painter Johann Alexander Thiele, as well as contemporaneous ruler portraits, the exhibition offered a profound experience of the cultural heyday of Saxony in the 18th century.

Presented by the Gemäldegalerie Alte Meister  
Curated by Stephan Koja and Iris Yvonne Wagner  
10 February to 28 April 2019  
Fort Worth (Texas), Kimbell Art Museum

Bernardo Bellotto, called Canaletto:  
"Der Marktplatz von Pirna"  
("The Market Square at Pirna", 1753/54)



# Making Marvels: Science and Splendor at the Courts of Europe

The Metropolitan Museum of Art in New York, presenting numerous impressive items from different *Kunstkammern* and treasuries, showed how the European princes of the early modern period gave expression to their status as sovereigns, creating splendour in their competition with one another. These electoral collections brought together not only artistically refined precious objects made of gold, silver and gems with wondrous natural substances from far-away countries, they also contained the latest innovations in technology such as automats, clocks and unique tools. The *Grünes Gewölbe* (Green Vault) loaned 17 objects, making it one of the main lenders of the exhibition, and the *Mathematisch-Physikalischer Salon*, the *Rüstkammer* and the *Kunstgewerbemuseum*, too, were represented in New York. The most spectacular loan was the hat ornament with the unique Dresden Green Diamond, which is only loaned out on very rare occasions. When Augustus III purchased it in 1742, he acquired one of the most precious and rare diamonds ever found. The hat ornament, the Order of the White Eagle and the parade sword from the Sapphire Garniture as well as the large onyx brooch by Johann Melchior Dinglinger (1664–1731) and a sun mask by the same craftsman from the *Rüstkammer* made the Baroque splendour of Augustus the Strong and his son Augustus III come alive at the Metropolitan Museum of Art.

29 loans of the *Grünes Gewölbe*, the *Rüstkammer*, the *Mathematisch-Physikalischer Salon* and the *Kunstgewerbemuseum*  
26 November 2019 to 1 March 2020  
Metropolitan Museum of Art in New York



Franz Michael Diespach: hat agraaffe with the Dresden Green Diamond, from the Brilliant Garniture (detail), Dresden/Prague (1769)

## Jacob Böhme in Coventry and Amsterdam

Amsterdam was of great importance in the 17th century for the dissemination of the ideas of the Görlitz-born philosopher Jacob Böhme (1575–1624), one of the most significant thinkers of his day. While, in Germany, only handwritten copies of his writing were circulated on the quiet, in the Netherlands, they were appearing in print. Today, an extensive collection of Böhme's writings is found in the *Bibliotheca Philosophica Hermetica* – Embassy of the Free Mind on Amsterdam's Keizersgracht, and it was presented in the exhibition "Eye for the world. The visionary thinker Jacob Böhme". On the eve of the Thirty Years' War, it was Böhme's desire to give expression to the need for profound spiritual and philosophical renewal. In a time in which the traditional worldview had been shaken by ground-breaking scientific insights, Böhme was attempting a universal theory, one that would reconcile religion and science. Following the exhibition "Light in Darkness. The Mystical Philosophy of Jacob Bohme" at the Coventry Cathedral in the spring of 2019, this was the second location outside of Germany to present the mystical philosopher. An exhibition about the impact of Jacob Böhme in Central Europe, set to open at the university museum in Wrocław in the autumn of 2020, will conclude the series.

An exhibition series presented by the *Grünes Gewölbe*  
Curated by Claudia Brink  
30 April to 5 July 2019  
Coventry Cathedral  
14 December 2019 to 14 March 2020  
Amsterdam, *Bibliotheca Philosophica Hermetica* – Embassy of the Free Mind

## The Medea Insurrection: Radical Women Artists Behind the Iron Curtain

As part of the Germany Year "Wunderbar Together", realized by the Goethe-Institut in the USA in 2018–2019, the exhibition "The Medea Insurrection: Radical Women Artists Behind the Iron Curtain", on show at the Kunsthalle in the Lipsiusbau in 2018, was adapted by the Wende-Museum in California. The subject of the exhibition was non-conformist female art production in the GDR, but also covered socialist territories like Poland, Czechoslovakia and Hungary, where the free or not-so-free conditions for art practice were comparable to the situation in East Germany. The works by 36 women artists gave vivid expression to how non-conformist art made its own creative spaces and arrived at specific – including specifically female – forms of expression. As in Dresden, the exhibition comprised photographs, paintings, graphic artworks, experimental films, textile works as well as performances and sculptures on the threshold between fashion and theatre. A willingness to take risks, a talent for improvisation, self-irony and the categorical reinterpretation of classical material and themes are some of the connections that can be recognized in the work of Magdalena Abakanowicz, Geta Brătescu, Else Gabriel, Christa Jeitner, Katalin Ladik, Christine Schlegel, Gabriele Stötzer, Zorka Šágllová, Gundula Schulze Eldowy and Hanne Wandtke.

Presented by the Albertinum  
Curated by Susanne Altmann  
10 November 2019 to 5 April 2020  
The Wende Museum, Culver City, California



Sibylle Bergemann: »Heike« (1988)

# Special exhibitions

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**Focus Albertinum: Deutscher Wald.  
Eine Sammlungspräsentation mit Gästen  
(Focus Albertinum: German Forest.  
A Presentation of the Collection with Guests)**

Presented by the Albertinum  
23 May 2017 to 16 June 2019  
Dresden, Albertinum

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

Presented by the Rüstkammer and the  
Grünes Gewölbe  
since 24 February 2018, likely to 2022  
Torgau, Schloss Hartenfels

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**Wolfgang Tillmans. Albertinum Installation  
(1992–2018), 2018**

Presented by the Albertinum and the MUSEIS  
SAXONICIS USUI – Freunde der Staatlichen  
Kunstsammlungen Dresden e. V.  
since 25 May 2018  
Dresden, Albertinum

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**Focus Albertinum: East German Painting  
and Sculpture 1949–1990**

Presented by the Albertinum  
15 June 2018 to 6 January 2019  
Dresden, Albertinum

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**For Ruth, the Sky in Los Angeles –  
Ruth Wolf-Rehfeldt and David Horvitz**

Presented by the Albertinum  
8 September 2018 to 6 January 2019  
Dresden, Albertinum

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**Children's Biennale – Dreams & Stories**

Presented by the Staatliche Kunstsammlungen  
Dresden  
22 September 2018 to 24 February 2019  
Dresden, Japanisches Palais

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**"The most beautiful pastel ever seen."**

**The Chocolate Girl by Jean-Etienne Liotard**  
Presented by the Gemäldegalerie Alte Meister  
28 September 2018 to 6 January 2019  
Dresden, Semperebau am Zwinger

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**Auf Wegen zur Erleuchtung – Buddhistische  
Pilgerfahrten (Paths to Enlightenment –  
Buddhist Pilgrimages)**

Presented by the Völkerkundemuseum  
Herrnhut  
7 October 2018 to 28 April 2019  
Herrnhut, Völkerkundemuseum Herrnhut

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**AUGEN-BLICHE. Baroque Ivories in Dialogue  
with Other Works of Art (Part 2)**

Presented by the Grünes Gewölbe  
13 October 2018 to 13 January 2019  
Dresden, Residenzschloss

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**Achtung Probe! (Rehearsal in Progress!)**

Presented by the Puppentheatersammlung  
13 October 2018 to 23 February 2020  
Dresden, Jägerhof

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**The Realm of Possibilities. Italian Drawings  
of the 16th century**

Presented by the Kupferstich-Kabinett  
26 October 2018 to 20 January 2019  
Dresden, Residenzschloss

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**Against Invisibility – Women Designers at the  
Deutsche Werkstätten Hellerau 1898 to 1938**

Presented by the Kunstgewerbemuseum  
3 November 2018 to 3 March 2019  
Dresden, Japanisches Palais

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**Art owned. Art lost. Objects and their origins**

Presented by the Research and Scientific  
Cooperation Department  
16 November 2018 to 25 March 2019  
Dresden, presented alternately at the  
Residenzschloss, the Porzellansammlung,  
the Gemäldegalerie Alte Meister and  
in the Albertinum

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**Heinrich von Kleist. Hegenbarth and  
Baumhekel**

Presented by the Kupferstich-Kabinett  
18. November 2018 to 14. April 2019  
Dresden, Josef-Hegenbarth-Archiv

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**Megalopolis – Voices from Kinshasa**

Presented by the GRASSI Museum für  
Völkerkunde zu Leipzig  
1 December 2018 to 14 April 2019  
Leipzig, GRASSI Museum

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**Christmas at the Jägerhof**

**Christmas with Fredo Kunze**  
Presented by the Museum für  
Sächsische Volkskunst  
1 December 2018 to 6 January 2019  
Dresden, Jägerhof

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**Možnosti dialogu/Möglichkeiten des Dialogs/  
Dimensions of Dialogue**

Presented by the National Gallery Prague,  
the Staatliche Kunstsammlungen Dresden and  
the Sammlung Hoffmann  
1 December 2018 to 1 December 2019  
Prague, Palais Salm

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**The Medea Insurrection. Radical Women Artists  
behind the Iron Curtain**

Presented by the Albertinum  
8 December 2018 to 31 March 2019  
Dresden, Kunsthalle im Lipsiusbau

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**Contemporary prints from the annual  
purchases of the Cultural Foundation of  
the Free State of Saxony**

Presented by the Kunstfonds  
19 December 2018 to 12 April 2019  
Prague, Liaison Office of the Free State  
of Saxony

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**Ein Gott auf Reisen – Der Dresdner Mars  
von Giambologna (A Travelling God –  
The Dresden Mars by Giambologna)**

Presented by the Skulpturensammlung  
24 January to 31 March 2019  
Freiberg, Stadt- und Bergbaumuseum  
17 April to 19 May 2019  
Torgau, Schloss Hartenfels  
11 August to 10 November 2019  
Chemnitz, Schlossbergmuseum

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[➤ page 13–15](#)

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**The Lure of Dresden: Bellotto at the  
Court of Saxony**

Presented by the Gemäldegalerie Alte Meister  
10 February to 28 April 2019  
Fort Worth (Texas), Kimbell Art Museum  
[➤ page 46](#)

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**Gerhard Richter. Commissions**

Presented by the Gerhard Richter Archiv  
13 February to 30 April 2019  
ZDF Kultur/ Digitale Kunsthalle  
[➤ page 58f., 94f.](#)

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**The Trend towards Abstraction –  
Kandinsky and Modernism around 1910**

**Hiroshi Sugimoto. Photographs**  
Presented by the Kupferstich-Kabinett  
15 February to 12 May 2019  
Dresden, Residenzschloss  
[➤ page 24–26](#)

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**New Acquisitions of Contemporary Art in the Kunstfonds 2018.****Annual purchases of the Cultural Foundation of the Free State of Saxony**

Presented by the Kunstfonds

The exhibition presented a selection of new acquisitions made for the Kunstfonds in 2018. Since 1992, the Free State of Saxony has been making annual purchases of contemporary art to support artists who live or work mainly in Saxony. In 2018, the Cultural Foundation of the Free State of Saxony provided approximately 170,000 euros for the acquisition of 33 works, including several works from a series by the photographer Evelyn Richter (b. 1930).  
20 February to 7 April 2019  
Berlin, Federal Representation of the Free State of Saxony

**Visionary Spaces. Kandinsky, Mondrian, Lissitzky and the Abstract-Constructivist Avant-Garde in Dresden 1919–1932****Demonstrationsräume (Demonstration Spaces) Interventions by Céline Condorelli, Kapwani Kiwanga, Judy Radul****Heimo Zobernig. Piet Mondrian. A Spatial Appropriation**

Presented by the Albertinum  
2 March to 2 June 2019  
Dresden, Albertinum

➤ page 24–26

**Anton Graff (1736–1813). Portraits**

Presented by the Gemäldegalerie Alte Meister  
13 March to 16 June 2019  
Dresden, Semperbau am Zwinger  
➤ page 42f.

**Jürgen Schön. Zwei Formen im Raum (Jürgen Schön. Two Shapes in Space)**

Presented by the Kupferstich-Kabinett  
Central to the body of work created by the Dresden sculptor Jürgen Schön (b. 1956) is his tireless exploration of spatiality, ranging from the object to the interior and from architecture to the urban space and the landscape. Inspired by the L-shaped door frames in the Studiolo of the Residenzschloss (Dresden Royal Palace), he selected three series of drawings and fitted them – arranged as a block, a horizontal banner and a loose configuration – into a grid that harmonizes with the proportions of the three walls. Using the drawings in this way, he made the room his own, turning it into a distinct plastic work of art.

3 April to 20 May 2019  
Dresden, Residenzschloss

**Easter at the Jägerhof**

Presented by the Museum für Sächsische Volkskunst  
Every year in the lead-up to Easter, the museum presents masterfully designed eggs from its collection along with hand-decorated Easter bouquets. It also offers extensive programming

which includes crafting, concerts, readings and presentations. Dozens of artists present their works and tell visitors about their concepts and how they implement them.  
6 April to 28 April 2019  
Dresden, Jägerhof

**Heimat in Kinderhände. Erzgebirgisches Spielzeug für Dresdner Kinder (Home Culture for Children's Hands. Toys from the Ore Mountains for Children in Dresden)**

Presented by the Museum für Sächsische Volkskunst  
In the face of industrialization, urbanization and heightened mobility, people around 1900 cultivated a retrospective gaze at better times. The notion of folk art, the study of local history as well as the preservation of local culture were born in this transition phase. Youth education, too, adopted these goals. In Dresden, Oskar Seyffert (1862–1940), working with the newly founded Landesverein Sächsischer Heimatschutz (State Association of Saxon Cultural Preservation), developed toys that were valuable both from an artistic and a pedagogical perspective.  
6 April to 3 November 2019  
Dresden, Jägerhof

**Five Centuries of the Dresden Münzkabinett – The History of a Coin Collection**

Presented by the Münzkabinett  
13 April 2019 to 19 January 2020  
Dresden, Residenzschloss  
➤ page 20f.

**Kriege und Feste. Werke aus der Schenkung Sammlung Hoffmann (War and Celebrations. Works from the Donation Hoffmann Collection)**

Presented by the Staatliche Kunstsammlungen Dresden  
Works by international 20th- and 21st-century artists from the collection, which was donated to the Staatliche Kunstsammlungen Dresden by the Hoffmann family, entered into a dialogue with the Renaissance-Bau (Renaissance Building) and with the subjects of war and princely splendour. A central theme of the exhibition was the disciplining and display of the human body. On show were works by artists such as Vanessa Beecroft (b.1969), Marina Abramović (b. 1946), José Damasceno (b. 1968), Miriam Cahn (b. 1949) and Hermann Nitsch (b. 1938).  
17 April to 3 November 2019  
Torgau, Schloss Hartenfels

**Frederick Augustus and Maria Josepha Saxony's Lost Rococo – It was the Wedding of the Century!**

Presented by the Staatliche Kunstsammlungen Dresden and the Staatliche Schlösser, Burgen und Gärten Sachsen gGmbH  
28 April to 3 November 2019  
Wernsdorf, Schloss Hubertusburg  
➤ page 10

**Light in Darkness. The Mystical Philosophy of Jacob Böhme**

First stop of the travelling exhibition presented by the Grünes Gewölbe  
30 April to 5 July 2019  
Coventry Cathedral  
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**Zeitkapsel. Musealer Raum als Bild (Time Capsule. The Museum Space as an Image)**

Presented by the Kupferstich-Kabinett  
The exhibition investigated the place where Josef Hegenbarth (1884–1962) lived and worked. As photographs from the family's archives show that the house was repeatedly altered over time, and since the current state is not authentic but is a museum construction, the notion of the house as time capsule was probed. Contemporary artists Anja Bohnhof (b. 1974), Karen Weinert (b. 1976), Werner Lieberknecht (b. 1961), Eduard Klein (b. 1976) and Lage Opedal (b. 1976) explored the basic conditions of this construction, some of them creating site-specific works.  
5 May to 1 September 2019  
Dresden, Josef-Hegenbarth-Archiv

**Inventing the Future or the Search for the Good Life**

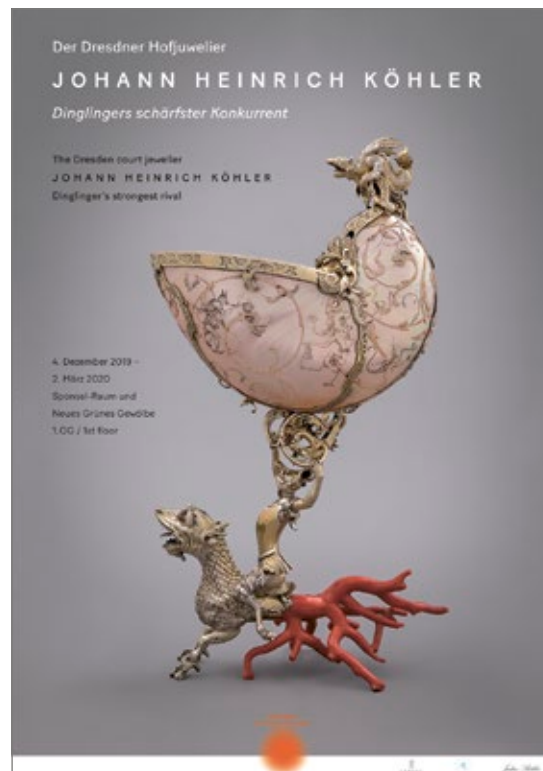
Presented by the Staatliche Kunstsammlungen Dresden  
10 May to 3 November 2019  
Dresden, Japanisches Palais  
➤ page 34f.

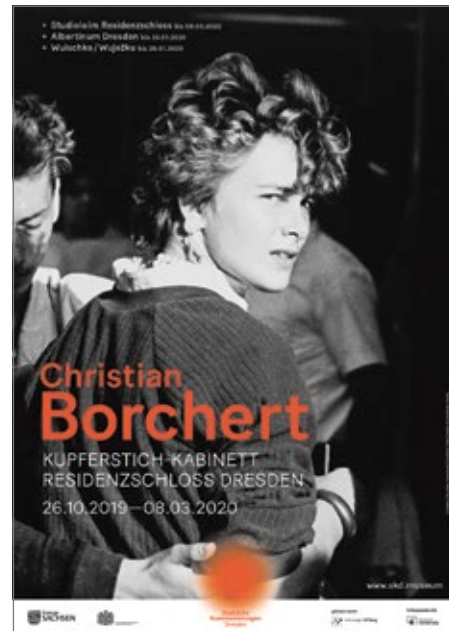
**Woman to Go – Presentation and Representation of the Personal and Impersonal**

Presented by the GRASSI Museum für Völkerkunde zu Leipzig  
In her project "Woman to Go", begun in 2005, the artist Mathilde ter Heijne (b. 1969) has been using the postcard format to link photographic portraits of anonymous women who lived between 1839 – when the daguerreotype and thus photography were in their early days – and the 1920s with the biographies of other women or people who were born as women. These people lived in a time when women had to fight for their right to vote, to own property and to have a legitimate political voice. For the exhibition, the artist also worked with photographic archives and the biographies of interesting women in the history of the museum.  
17 May to 11 August 2019  
Leipzig, GRASSI Museum

**The German Dream: Utopias from Terraced Housing**

Presented by the GRASSI Museum für Völkerkunde zu Leipzig  
17 May to 11 August 2019  
Leipzig, GRASSI Museum  
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### Archive Viewing

Presented by the Archiv der Avantgarden  
at the occasion of the conference  
"The Whole Life. Archives and Reality"  
20 May to 25 May 2019  
Dresden, Kunsthalle im Lipsiusbau  
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### Allerwärts – Herrnhut and the World of Tobacco

Presented by the Völkerkundemuseum Herrnhut  
The special exhibition was about the cultural  
and social context of tobacco consumption, the  
related utensils in the respective societies of  
origin and about the links to local history: as  
early as the 18th century, Abraham Dürninger &  
Co. was an internationally operating enterprise  
in Herrnhut that dealt in tobacco. Its advertising,  
some of which was exoticizing, was considered  
from an iconographic point of view. For the  
Moravian church in Herrnhut, tobacco was  
economically significant, as was shown with  
examples from Greenland, the Volga region  
and South Africa.  
26 May to 27 October 2019  
Herrnhut, Völkerkundemuseum Herrnhut

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### Glück auf und ab im Erzgebirg! Der Bergmannsaufzug zur Fürstenhochzeit 1719 und seine Folgen für die Volkskunst (Good Luck, Bad Luck in the Ore Mountains – The Miners' Parade and its Impact on Folk Art)

Presented by the Museum für Sächsische  
Volkskunst  
1 June 2019 to 12 January 2020  
Dresden, Jägerhof  
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### Rembrandt's Mark Facing Tronies — de Rijke/de Rooij — Junks

Presented by the Kupferstich-Kabinett  
14 June to 15 September 2019  
Residenzschloss, Kupferstich-Kabinett  
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### Focus Albertinum: Moonstruck – Two Hundred Years Two Men Contemplating the Moon

Presented by the Albertinum  
One of the most famous paintings at the  
Dresden Albertinum celebrated its 200th  
anniversary in 2019: "Two Men Contemplating  
the Moon" from 1819. The work is central in the  
oeuvre of Caspar David Friedrich (1774–1840).  
In it, the moon appears as the vanishing point  
of a world abandonment, while the painting as  
a whole opposes the oppressive conservative  
forces of the period. For the anniversary,  
the Albertinum gathered together 15 moon  
landscapes from its holdings in one gallery,  
including six works by Carl Gustav Carus  
(1789–1869) alone.  
26 June 2019 to 21 June 2020  
Dresden, Albertinum

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### Gerhard Richter. Editions, Drafts, Letters, Materials

Presented by the Gerhard Richter Archiv  
For his editions, now counting more than 170,  
Gerhard Richter (b. 1932) often draws on sub-  
jects from his own paintings or experiments  
with figurative and abstract motifs and different  
materials. Since its opening in 2006, the  
Gerhard Richter Archiv has been gifted and  
has acquired numerous editions along with  
associated sketches, samples and drafts.  
The exhibition presented a selection  
accompanied by archival material that shed  
new light on the genesis of the works.  
29 June to 22 September 2019  
Dresden, Albertinum

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### Add to the Cake. Transforming the roles of female practitioners

Presented by the Kunstgewerbemuseum  
Preview 27 April to 23 June 2019  
6 July to 3 November 2019  
Dresden, Schloss Pillnitz, Wasserpalais  
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### Christian Borchert (1942–2000) in Wuischke/Wujeżk

Presented by the Kupferstich-Kabinett  
for the programme "180 Ideas for Saxony"  
7 July 2019 to 26 January 2020  
Wuischke, Haus am Czorneboh (exterior wall)  
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### Highlights of the Gemäldegalerie Alte Meister

Presented by the Gemäldegalerie Alte Meister  
Although the Semperbau was closed in large  
part during the autumn and winter months of  
2019, visitors were able to see important art-  
works of the gallery, including Raphael's "Sistine  
Madonna", Giorgione's "Slumbering Venus" and  
Bellotto's famous view of Dresden's skyline.  
The exhibition reflected the taste of the Saxon  
Electors and thus the history of the collection  
as many of the works were once part of the  
Kunstkammer or were used to decorate the  
apartments of the Residenzschloss, before  
Augustus the Strong established the first  
gallery of paintings in the palace in 1718.  
2 August 2019 to 5 January 2020  
Dresden, Semperbau am Zwinger

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### Splendor et laetitia. Glanz und Freude am Dresdner Hof zur Fürstenhochzeit 1719 (Splendor et laetitia. Splendour and Joy at the Dresden Court: The Princely Wedding of 1719)

Presented by the Grünes Gewölbe  
9 August to 10 November 2019  
Dresden, Residenzschloss  
[page 9](#)

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### Rudolf Horn – Living as an open System

Presented by the Kunstgewerbemuseum  
24 August to 3 November 2019  
Dresden, Schloss Pillnitz, Bergpalais  
[page 30 f.](#)

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### Focus Albertinum: "As far as I know – effective immediately ..., without delay"

Presented by the Albertinum and the  
Kunstfonds  
10 September to spring 2020  
Dresden, Albertinum  
[page 27](#)

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### SCHAU-Schätze I (SHOW Treasures I)

Presented by the Kupferstich-Kabinett  
The Josef-Hegenbarth-Archiv holds sketches  
and studies, illustrations for world literature and  
single sheets. These holdings were presented in  
a two-part retrospective, delving into the  
collection and also showcasing the work that is  
done in an artist's house that includes a study  
archive. Visitors were invited to encounter the  
works at their place of origin and to view the  
originals close up during guided tours, work-  
shops and artist talks.  
15 September to 29 December 2019  
Dresden, Josef-Hegenbarth-Archiv

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### A. R. Penck: "Ich aber komme aus Dresden (check it out man, check it out)."

(A. R. Penck: "I, however, come from Dresden  
(check it out man, check it out)")  
Presented by the Albertinum  
5 October 2019 to 12 January 2020  
Dresden, Albertinum  
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### The Yellow-Black Jersey. The Brücke Museum at the Albertinum

Presented by the Albertinum in cooperation  
with the Brücke-Museum Berlin  
"Das gelbschwarze Trikot" ("The Yellow-Black  
Jersey") by Max Pechstein (1881–1955) from  
the Brücke-Museum Berlin counts among the  
incunabula of expressionist painting. The  
silhouette drawing of the bathers in the back-  
ground was inspired by woodcarvings from the  
Palau Islands which the artist saw at Dresden's  
ethnographic museum. As part of a joint  
project, the work was shown for a limited time  
in Dresden alongside two paintings by Emil  
Nolde (1867–1956), one cityscape by Karl  
Schmidt-Rottluff (1884–1976) and an image  
showing a couple by Erich Heckel (1883–1970),  
while central artworks by "Brücke" artists from  
the Dresden collection were loaned to Berlin  
and Bernried.  
9 October 2019 to 12 July 2020  
Dresden, Albertinum

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**Focus Albertinum: Rayski and the Hunt**

The Albertinum showed the "Jagdpause im Wermisdorfer Wald" ("Hunting Break in the Wermisdorf Forest"), graciously loaned out by the Musée de la Chasse et de la Nature, which is one of the main works of Ferdinand von Rayski (1806–1890). In 2017, the painting occasioned a special presentation on the subject of the "German Forest". The second presentation from the collection shows further works by the artist that bear witness to his interest in the hunt. The arrangement of paintings from the holdings of the Albertinum and the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) moreover demonstrated Rayski's artistic process.

15 October 2019 to 2 February 2020  
Dresden, Albertinum

**Re:Orient – The Invention of the Muslim Other**

Presented by the GRASSI Museums für Völkerkunde zu Leipzig  
15 October 2019 to 19 January 2020  
Leipzig, GRASSI Museum

➤ page 38 f.

**Christian Borchert. Tectonics of Remembrance**

Departure of the Soul. The Archive of Christian Borchert in Photographs by Maria Sewcz  
Presented the Kupferstich-Kabinett  
26 October 2019 to 8 March 2020  
Dresden, Residenzschloss

➤ page 32

**"... a peculiar kind of abstraction"****Christian Borchert's Looks At Georg Kolbe**

Presented by the Kupferstich-Kabinett  
26. October 2019 to 26. January 2020  
Dresden, Albertinum

➤ page 32 f.

**The Medea Insurrection. Radical Women Artists Behind the Iron Curtain**

Presented by the Albertinum  
10 November 2019 to 5 April 2020  
Culver City (California), The Wende Museum

➤ page 47

**Move little hands ... "Move!" The Czech surrealists Jan & Eva Švankmajer**

Presented by Jiří Fajt and the Staatliche Kunstsammlungen Dresden  
19 November 2019 to 8 March 2020  
Dresden, Kunsthalle im Lipsiusbau

➤ page 44 f.

**Rudolf Horn – Living as an open System**

Second stop of the exhibition presented by the Kunstgewerbemuseum as part of the programme "180 Ideas for Saxony"  
24 November 2019 to 22 March 2020  
Rabenau, Deutsches Stuhlbaumuseum Rabenau

➤ page 30 f.

**World Collectors. 150 Years of Leipzig's Ethnographical Museum**

Presented by the GRASSI Museum für Völkerkunde zu Leipzig  
For its 150th anniversary, the museum retraced the steps of individual collectors from different periods and enquired into the self-understanding of ethnology as practiced in museums today. The museum was founded by citizens of Leipzig at a time when researchers in different disciplines sought to understand the development of human cultures as they negotiated their respective natural environments. Even during the time of the GDR, the museum began to face its colonial past and thus to engage in the necessary work of decolonizing the collection, albeit with a different political agenda, and today this remains a central task.

25 November 2019 to 15 March 2020  
Leipzig, GRASSI Museum

**Christmas at the Jägerhof**

Presented by the Museum für Sächsische Volkskunst  
Every year, the historical Jägerhof turns into a Christmas market: the fragrant decoration of the rooms with their 36 distinctly and imaginatively adorned Christmas trees is incomparably full of atmosphere. Every day, 15 to 25 "folk artists" show their work and sell items, some at low cost. Families appreciate the crafting rooms for children while ambitious collectors engage with artists, and Christmas lovers enjoy readings, talks and concerts.  
30 November 2019 to 12 January 2020  
Dresden, Jägerhof

**library of exile – Edmund de Waal, Zuzanna Janin, Mark Justiniani and the Damascus Room**

Presented by the Porzellansammlung and the Museum für Völkerkunde Dresden  
30 November 2019 to 16 February 2020  
Dresden, Japanisches Palais

➤ page 36 f.

**Made in Africa**

Presented by the Völkerkundemuseum Herrnhut  
This exhibition was dedicated to all the nameless creatives and gifted craftspeople and artists who, through the millennia, have enriched the cultural heritage of Africa. From their legacy, a new and self-assured African design practice has developed. More than 140 objects from the collection of the Leipzig ethnographic museum offered insights into a world of shapes and ornaments that can look back at a distinct developmental history that is thousands of years old. Through contact with the products and materials of a Western consumer world, a distinct, new African design practice has evolved.  
1 December 2019 to 26 April 2020  
Herrnhut, Völkerkundemuseum Herrnhut

**Heimleuchten (A Piece of Home Mind)**

Presented as part of the programme "180 Ideas for Saxony"  
The exhibiting artists Marten Schechs, Anja Heymann, Levi Wolffe, Bernd Selle and Alex Lebus understand words like "home", "homeland" and "hometown" not to refer to a place but to a feeling that awakens anywhere we feel safe – a concept that extends all the way to the digital world. The exhibition was expanded with works by the artists Jimmie Durham and Bojan Šarčević from the Schenkung Sammlung Hoffmann. They, too, work with the themes of personal belonging and identity, memory and home, and challenge human existence.  
2 December 2019 to 25 January 2020  
Beucha, Kunstraum Raum mit Aussicht

➤ page 13–15

**The Dresden court jeweller Johann Heinrich Köhler Dinglinger's strongest rival**

Presented by the Grünes Gewölbe  
For the its 350th anniversary, the Grünes Gewölbe presented for the first time the work of Court Jeweller Johann Heinrich Köhler (1669–1736). Köhler came to the flourishing royal seat of Dresden in the 1690s and had to assert himself against his strongest rival, Johann Melchior Dinglinger (1664–1731). In 1718, he was appointed Court Jeweller. The exhibition showed a selection of 23 of Köhler's works from the collection of the Grünes Gewölbe, while 23 more objects were on show – labelled with pictograms – at the Neues Grünes Gewölbe.  
4 December 2019 to 2 March 2020  
Dresden, Residenzschloss

**Contemporary art from the annual purchases of the Cultural Foundation of the Free State of Saxony for the Kunstfonds**

Presented by the Kunstfonds  
Since 1992, the Free State of Saxony has been making annual purchases of contemporary art. In 2019, the Cultural Foundation of the Free State of Saxony provided approx. 130,000 euros for the purchase of 27 works of contemporary art by 23 artists, a selection of which was presented in Berlin. In this year of the 30th anniversary of the fall of the Wall, several of the new acquisitions took an artistic look at East German history. An exceptional case was the purchase of 13 drawings titled "Entwurf zu den Textschichtungen des I-Ging" ("Design on the Textual Layers of the I Ching") by the action artist Hans-Joachim Schulze, who died in 2017, of which several were exhibited.  
12 December 2019 to 16 February 2020  
Berlin, Federal Representation of the Free State of Saxony

**Eye for the world. The visionary thinker Jacob Böhme**

Second stop on the exhibition tour of the Grünes Gewölbe  
14 December 2019 to 14 March 2020  
Amsterdam, Bibliotheca Philosophica Hermetica – Embassy of the Free Mind

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# A changing institution



The chains of change: sculptures are positioned in the west wing of the Semperegalerie



# Drawing closer to reopening

Improvements for presentation and infrastructure at the Semperbau enabled by additional private funding

In September 2019, the reopening of the Semperbau (Semper Building), planned for the 7 December 2019, was postponed until the end of February 2020. The reason, however, was a happy one: on short notice, the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800), whose works are now shown in a dialogical presentation, was able to acquire additional private funding in the amount of approximately 600,000 euros, which allowed for further improvements for presentation and infrastructure. One improvement is the installation of modern accent lighting, which will help prevent the "Sistine Madonna", for example, from being outshone by its frame. Additionally, the central stairway with its exhibited artworks received a new lighting system and the two secondary stairways in the east and west of the building were given a new colour scheme and are now also used to present artworks. Further, the Dresden Pastellkabinett (Pastel Cabinet) was lined with exquisite silk damask and a café was integrated in the building along the route taken by visitors through the museum.

The Saxon State Parliament had made 49.8 million euros available for the construction which were not earmarked for these measures pertaining to design and infrastructure. Thanks to funding that was budgeted for construction upkeep, further construction and renovation measures became possible in 2019, like the refurbishing of the parquet flooring on the second floor to have coherent flooring, as well as the optimization of the hanging system. The overhaul was divided into two phases so that important masterpieces could be presented in spite of the construction. The east wing was renovated from 2013 to 2015 followed by the overhaul of the west wing from 2016 to 2019. The latter was ceremonially handed over to the Staatliche Kunstsammlungen



With the lengthy construction came the opportunity to undertake fundamental restoration work on important works from the collection

Since February 2020, the Semperbau has been welcoming visitors with a new hang in the Gemäldegalerie Alte Meister



Dresden (Dresden State Art Collections) on 7 August 2019 by the state-owned property and construction firm Staatsbetrieb Sächsisches Immobilien- und Baumanagement, who were in charge of the project.

What the stage-by-stage renovation of the gallery building essentially meant in terms of painting conservation was that preventative measures needed to be taken to protect the collection. But the lengthy construction also brought with it the welcome opportunity to undertake fundamental restoration work on several important works: the focus of the painting restoration work was on canvas paintings and wooden panels that exhibited problems with respect to conservation and whose appearance was highly compromised. As a whole, between 2013 and 2019, around 45 paintings received significant restoration work, including works by Cima da Conegliano, Giulio Romano, Veronese, Bernardo Bellotto, Anton Graff (→ page 42 f.) and Vermeer, whose "Girl Reading a Letter at an Open Window" was presented to the public in 2019 after partial restoration work (→ page 16 f.). More than 160 further paintings received less extensive but necessary restoration work. Thanks to the generous support of partners working on contract, it was possible to restore approximately 310 gilded frames and to reframe 50 paintings, so that the Sempergalerie (Semper Gallery) was able to open with comprehensive Baroque framing. While the Skulpturensammlung bis 1800 was in the process of moving into the new exhibition spaces, a total of 430 sculptures, reliefs, vases and other

decorative art was prepared and exhibited, which had last either not been accessible by visitors or else had only been on view in the visible storage area of the Albertinum. Many of these objects had been more or less in need of restoration and were examined and worked on over a 15-year period. In 2017 alone, more than 100 plaster casts from the Sammlung Mengs (Mengs Collection) were restored, in some cases extensively. Central here was the restoration of a group of ancient sculptures. All of the around 120 large and small sculptures exhibited in the Antikenhalle (Antiquities Hall) as well as numerous vases, bronzes and three mummies were first examined, conserved and restored over a long time period. As part of the plinth renovation plan, 23 ancient heads received new plinths made of stone. A further undertaking was the construction of display cabinets, pedestals and brackets for objects in accordance with today's conservation standards. Right up to the final days before the planned move of the collection into the Semperbau, important restoration measures were carried out on objects that are now seen in the gallery rooms for the first time, complementing the paintings. In late September 2019, the interim exhibition set-up was cleared away and by early December the grounds were restored. Until 5 January 2020, the special exhibition "Highlights of the Gemäldegalerie Alte Meister" presented a selection of 55 works, including Raphael's "Sistine Madonna", Giorgione's "Sleeping Venus", Vermeer's "The Procuress" and Bellotto's views of Dresden.

# From 3D model to the tablet

## Digitalization is shaping the work of the Kunstsammlungen

A futuristic view of the past: in the exhibition "Visionary Spaces", visitors saw sketches by Piet Mondrian at a virtual reality station and experienced El Lissitzky's 1926 "Raum für konstruktive Kunst" ("Space for Constructive Art") virtually



The use of digital technologies at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) evolved further in 2019 as many ongoing projects continued to advance. By the end of the year, more than 200,000 objects from the museums and collections could be researched in the Online Collection, in part thanks to an initiative aimed at making further objects consistently accessible, those which had been logged in the museum database "Daphne", but which had so far not been published. The database was also optimized to include more functions and search options. Working with digital systems is an ongoing process, and to live up to the challenge of advancing development and use, new approaches must be constantly elaborated, optimized and tested.

In response to this challenge, the Kunstsammlungen carried out various projects related to 3D processing and visualization. Visitors to the special exhibition "Visionary Spaces. Kandinsky, Mondrian, Lissitzky and the Abstract-Constructivist Avant-Garde in Dresden 1919–1932" at the Albertinum were able to view the sketches of Piet Mondrian at a virtual reality station where they could gain a sense of what El Lissitzky's 1926 "Raum für konstruktive Kunst" ("Space for Constructive Art") felt like spatially thanks to a virtual reconstruction. The models were made available by the art college Kunsthochschule Kassel as well as event management service Holtmann GmbH & Co. KG. The Kunstsammlungen were able to create the necessary technical infrastructure through this project and to gain valuable experience with respect to the use of virtual reality technology while maintaining regular operation: visitors stepped into their own 3D experience after a short introduction to the technology by specially-trained personnel. Further projects were devoted to 3D capture: the exhibition planning software used by the Kunstsammlungen, "Cura3D", was used to scan further spaces, the Dresden Green Diamond held at the Grünes Gewölbe (Green Vault) was processed in 3D and at the Mathematisch-Physikalischer Salon (a version of the very popular Cabinet of Physics of the 18th century) high-definition panoramic photographs of clocks were produced which will later be made accessible in the Online Collection.

The Gerhard Richter archive had the opportunity to present a selection of ten works by Richter at the digital art gallery of the television channel ZDFKultur, where they were on view in a virtual gallery presentation from February to April 2019. As part of the project "Projektforum 3-D", initiated by the Staatliche Kunstsammlungen Dresden, detailed information of current 3D projects and their partners was provided as well as the opportunity for exchange and reflection. Different concepts and their technical application were presented, for example, by colleagues from the university Technische Universität Dresden (TUD) and the research institute Fraunhofer IBMT. The contributions of staff at the Kunstsammlungen focussed on formulating the requirements

for 3D solutions as emerging from the collections, for example for the use of virtual reality or else of 3D models used in the documentation and publication of holdings.

In 2019, further steps were taken to establish the use of media stations as a means of aiding museum education. Across the various collections, many curators used this tool, particularly in special exhibitions, to offer visitors additional information or to make further works accessible. Digital media stations were used primarily in the exhibitions "Visionary Spaces. Kandinsky, Mondrian, Lissitzky and the Abstract-Constructivist Avant-Garde in Dresden 1919–1932", "A. R. Penck", "Five Centuries of the Dresden Münzkabinett – The History of a Coin Collection", "Rembrandt's Mark" and "Christian Borchert. The Tectonics of Remembrance". A new format was developed for the permanent exhibition in the reopened Paraderäume (Parade Rooms): a combination of bench and media tablet. Using this technology in the so-called Eckparadesaal (Corner Parade Room) and in the Turmzimmer (Tower Room), visitors can watch films on an individual basis, learning about the stories and histories of the objects and rooms. These films were produced with the technical expertise of both the Porzellansammlung (Porcelain Collection) and the Kunstgewerbemuseum (Museum of Decorative Arts). The museums digital communication in the new rooms is complemented by a presentation about the wedding of the Crown Prince Frederick Augustus II to the Habsburg Emperor's daughter Maria Josepha of Austria, in September 1719. It shows the procession and the courtly ceremony of the

wedding at the Residenzschloss (Dresden Royal Palace) as depicted at the time.

A further core project of the Kunstsammlungen is the development of a new multimedia guide. With the museum database "Daphne" as a basis, the goal is to offer visitors access to information about objects and thematic tours on their own handheld devices via museum Wi-Fi. Some collections will be accessible in this way in 2020. In this way, the most recent research developments such as attributions or findings related to dating can be communicated directly to visitors. The long-term goal of this undertaking is to enable all museums and collections to use this system. At the end of 2019, this project was at the prototype stage. A further pilot project is concerned with the digital publication of the Porzellansammlung's East Asia holdings. In an in-depth conceptualization process, general requirements and specific desiderata for an online presentation were addressed. Of particular note in the project is the intended close connection to historical inventories as well as a direct link to "Daphne". Digital methods and systems, whether they are applied in research, in making historical objects accessible or in museum education, are firmly anchored at the Staatliche Kunstsammlungen Dresden, whose daily activities can no longer be imagined without them.

Media stations offering additional information at special exhibitions, such as "Visionary Spaces" at the Albertinum, are a part of the digital programme at the Kunstsammlungen



# Working with the treasure chest

Léontine Meijer-van Mensch and Thomas Geisler in conversation about transdisciplinarity, the GDR-past of the Kunstsammlungen and their plans

Thomas Geisler and Léontine Meijer-van Mensch in January 2020 in conversation about their work at the Kunstsammlungen

Ms Meijer-van Mensch, you started as Director of the Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony) on 1 February 2019. Mr Geisler, you have been Director of the Kunstgewerbemuseum (Museum of Decorative Arts) since 1 July 2019. What did you do on your first day on the job?

**L. Meijer-van Mensch** I invited all my colleagues from the three museums to come have a cup of coffee with me and to raise a glass of champagne in a toast. For me, it was very important to get to know each other because the three museums have a total of about 60 employees, and one of my greatest tasks is to think of the museums as one and to find commonalities.

**T. Geisler** I turned to visitors right away, beginning my first official day with a tour for the playhouse Staatsschauspiel Dresden. Naturally I accepted the help of my new colleagues. Before officially starting I was here several times and in November 2018 I took part in a staff outing to Meissen with the whole team.

What attracted you to the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) and to your museum?

**T. Geisler** For a museum that concerns itself with design, Schloss Pillnitz (Pillnitz Palace) is a very unusual location. And it has untapped potential. The Kunstsammlungen offer a unique opportunity for connection with the other collections. This diversity and interdisciplinarity make Dresden special. The Director General herself is decisive in bringing this forward.



**L. Meijer-van Mensch** I also find it very inspiring to work with Marion Ackermann. I wanted to be a part of what she was working on. The museum complex that is the Staatliche Kunstsammlungen Dresden is like a treasure chest. We can try out new paths. The Japanisches Palais (Japanese Palace) is an ideal place for experimentation in this regard. For the "library of exile" (➤ page 36 f.), it was a lot of fun to collaborate with Julia Weber, the director of the Porzellansammlung (Porcelain Collection), and contemporary artists at the same time.

**Are you planning any joint projects that involve both your collections?**

**L. Meijer-van Mensch** Nothing concrete is planned so far but this will surely develop as there is an intersection of design and ethnology, particularly in the area of crafts.

**T. Geisler** I'm also certain that we will work together because there are many points of contact: in both areas of research the focus is on people and their material environments. I'd like to see a more fluid relationship between the collections.

**L. Meijer-van Mensch** I would also like to advance transdisciplinarity and rethink the term "universal museum". In Leipzig, I share the GRASSI Museum building with the Museum für Angewandte Kunst (Museum of Applied Arts) and the Musikinstrumentensammlung (Museum for Musical Instruments). This allows for exchange between the wonderful colleagues. It is our aim to advance the GRASSI umbrella brand since for visitors it's unimportant who is behind which museum. They see one institution, one large museum.

**Mr Geisler, how do you distinguish the Kunstgewerbemuseum from the GRASSI Museum für Angewandte Kunst in Leipzig?**

**T. Geisler** It's not so much about making distinctions as collaborating. Our aim should be to coordinate our central collection foci so that we are collecting side by side rather than doubling things up. With regard to exhibitions, we can complement each other, as in 2019 with Rudolf Horn: we dedicated an anniversary exhibition to him (➤ page 30 f.) and the GRASSI presented his reissued furniture. Wherever possible, I try to collaborate. The result is something polyphonic, with more layers.

**You use the word "Gestaltung" rather than talking about the decorative arts or design. Why?**

**T. Geisler** The term "design" has become less defined or has even degraded. Today everything is "designed", to boost advertising appeal. The term "Gestaltung" doesn't just apply to objects or to something superficial; it has a lot to do with shaping society and the environment. That's what's exciting in my field: "Gestaltung" is involved in everything. Schloss Pillnitz, for example, is situated in the middle of a landscape garden. I can address topics related to climate

change because I have the experts of the "Grünes Forum" right there; it includes, for example, groundskeepers and botanists. I am planning a campus in Pillnitz so as to once again establish the location as a creative, productive place, one that on the one hand is directed at specialists in the field and on the other is a place for encounters for the general public. The palace and the park are also popular destinations for both Saxons and tourists.

**Schloss Pillnitz is open only half the year. Your predecessor Tulga Beyerle called for a location to be open all year long in downtown Dresden. Is that your aim as well?**

**T. Geisler** At the moment I am considering all of the ideas concerning the location of the Kunstgewerbemuseum that have been on the table so far. I don't want to give up the interim operation at Schloss Pillnitz. Using the working title "Design Campus", we are currently developing a plan that conceptualizes the museum, palace and park as a living research environment. Considering the deficiencies that were identified by the German Council of Science and Humanities (WR) back in 2014, however, a better way of storing the collection needs to be found quickly. The creation of a central storage facility is thus a very relevant and pressing matter for us. Also, we are only able to show a small portion of our holdings. In 2026, the Kunstgewerbemuseum will be celebrating its 150th anniversary. That may appear to be a long way off, but in the years leading up to it we plan to work toward a more long-term positioning. It would be wonderful if we could make contemporary design, particularly the developments in the GDR, more strongly and permanently visible, for example in Dresden's centre, and to explore "Gestaltung" in the context of everyday life, urbanity and architecture.

**Ms Meijer-van Mensch, the ethnological museum landscape has been in flux in Europe for years. Your predecessor, Nanette Snoep, aimed among other things at working with countries of origin, creating a new politics for special exhibitions for the three locations, revising the permanent exhibition in Leipzig and increasing visitor numbers. Are these also your goals?**

**L. Meijer-van Mensch** I am building on the achievements of my predecessor. 2019 saw a rise in visitor numbers. That's great, though for me it's about quality not quantity. "Re:Orient – The Invention of the Muslim Other" was a new path into the politics of exhibitions because we deliberately gave over museum spaces to the Verband binationaler Familien und Partnerschaften (Association of Binational Families and Partnerships, ➤ page 38 f.). I would very much like to continue to experiment with this kind of thing. When I started here, I was very enthusiastic about the Damaskuszimmer (Damascus Room). The room has its own provenance history and is also closely connected to the history of the Museum für Völkerkunde in Dresden (Dresden Ethnographic Museum). Particularly because of the current geopolitical



A "Design Campus" will be created around the Kunstgewerbemuseum in Schloss Pillnitz

situation and especially through the extreme destruction in Syria, the Damaskuszimmer is becoming particularly relevant at a socio-political level. Speaking about it is an important matter, and I'm happy that the room will now be permanently accessible at the Japanisches Palais. In 2023, the GRASSI will be presenting itself in a new way, and here I find the term "permanent exhibition" to be too static. I believe in quicker action. I understand the GRASSI and the other museums as a "third place", a place in urban society. What is important to me is that I take my colleagues with me into these almost epistemic changes and it's about being present as the paradigm shifts. That's my focus.

**Some staff have worked at the museum since GDR times. How do you make sure they don't understand the new ideas as a kind of devaluing of their work?**

**L. Meijer-van Mensch** I've put a lot of time and effort into investigating the meaning of ethnology in East Germany; I have read publications by colleagues and listened. From my own experience, I know that the GDR was very advanced when it came to museological discourse. This has to be recognized in all seriousness. I also experience colleagues here who are absolutely anchored in the discourse, even if the media often makes it seem that museums aren't yet dealing with these questions. We work in tandem, meaning young colleagues make a point of working with older colleagues, because after all, many who have been working at the museums for, say, 40 years, will be retiring in the next few years. It is essential that their knowledge about the collection not be lost.

**Mr Geisler, what role does the East German past play for your museum?**

**T. Geisler** It is important for me to show the products and protagonists of East German design. But much more important for me is to move them beyond the boundaries of Dresden, placing them in the context of Germany, Europe and the world at large. Because my knowledge of the history of design has been shaped by the western European perspective, I am aware that there are still many blind spots. This is also meant to signal appreciation for the designers, some of whom are still alive. At the moment we're working with the Vitra Design Museum on a large exhibition project on design history in both East and West Germany from 1949 to the fall of the Wall. It's extremely exciting and important to juxtapose the design approaches in both systems and to discover the commonalities and departures. Interestingly, the developments in East and West are actually not so different. Of course there were material differences, but in terms of ideas, design was always about improving the world we live in. This well-substantiated travelling exhibition, the first of its kind, will hopefully lead to further research beyond Dresden.

**L. Meijer-van Mensch** The Saxon ethnological museums in Leipzig, Dresden and Herrnhut were the only museums of their kind in the GDR. In the future, I would like to better reflect the collection areas that were researched: what did it mean for the ethnologists when they researched a region they were not able or allowed to visit? And how is this reflected in our collection today? This is a rucksack of East-West German history that the Staatliche Ethnographische Sammlungen Sachsen as a part of the Staatliche Kunstsammlungen Dresden carry on their back.

**Another topic is more present than ever: the restitution of stolen colonial art objects and human remains. In 2019, the Free State of Saxony returned human remains from the Museum für Völkerkunde Dresden to Australia (> page 64 f.). What can you contribute to the debate?**

**L. Meijer-van Mensch** In politics, this topic has increasingly been taken up, not just at the national level but here in Saxony as well. We are explicitly named in the coalition agreement. This strengthens our ethnological museums. As a whole, these debates, like the one concerning the Humboldt-Forum, set important things in motion. We too want to link into them and do justice to our role in this, which comes with a lot of responsibility.

**T. Geisler** The potential impact of our positions is not insubstantial. This is what draws us to this task. For both of us, it's about transformation, about further developing the institutions and making changes, also with respect to the big questions of our time. We are sitting on all this treasure and the question is, how do we activate it as something that is owned by everyone.

The Kunstsammlungen are increasingly engaging with the public, using different outreach programmes (> pages 13–15). The Völkermuseum Herrnhut (Herrnhut Ethnographic Museum) is the only museum of the Kunstsammlungen that is not located in one of the three large Saxon cities. What opportunities do you see here?

**L. Meijer-van Mensch** Outreach is very enriching for us and does wonders to heighten the relevance of Herrnhut and its collections. It creates all kinds of new and different connections for us in eastern Saxony. It triggers the activist in me because in this area in particular it's possible to get somewhere with questions of cultural diversity.

You've lived in the region for a long time and have a farm just on the other side of the German-Bohemian border. You recently said in an interview that Saxony is much better than its reputation. Why is that?

**L. Meijer-van Mensch** Saxony is often criticized in the media. I find there is not enough differentiation. I don't want to play down the problems, but particularly in Upper Lusatia there are many people who are committed and engaged. And just looking at the history of Saxony, it becomes obvious what an incubator this state was – just think of Hellerau and modernism or the Gründerzeit in Leipzig. Important currents emanated from here and now it is our task to communicate what they were all about.

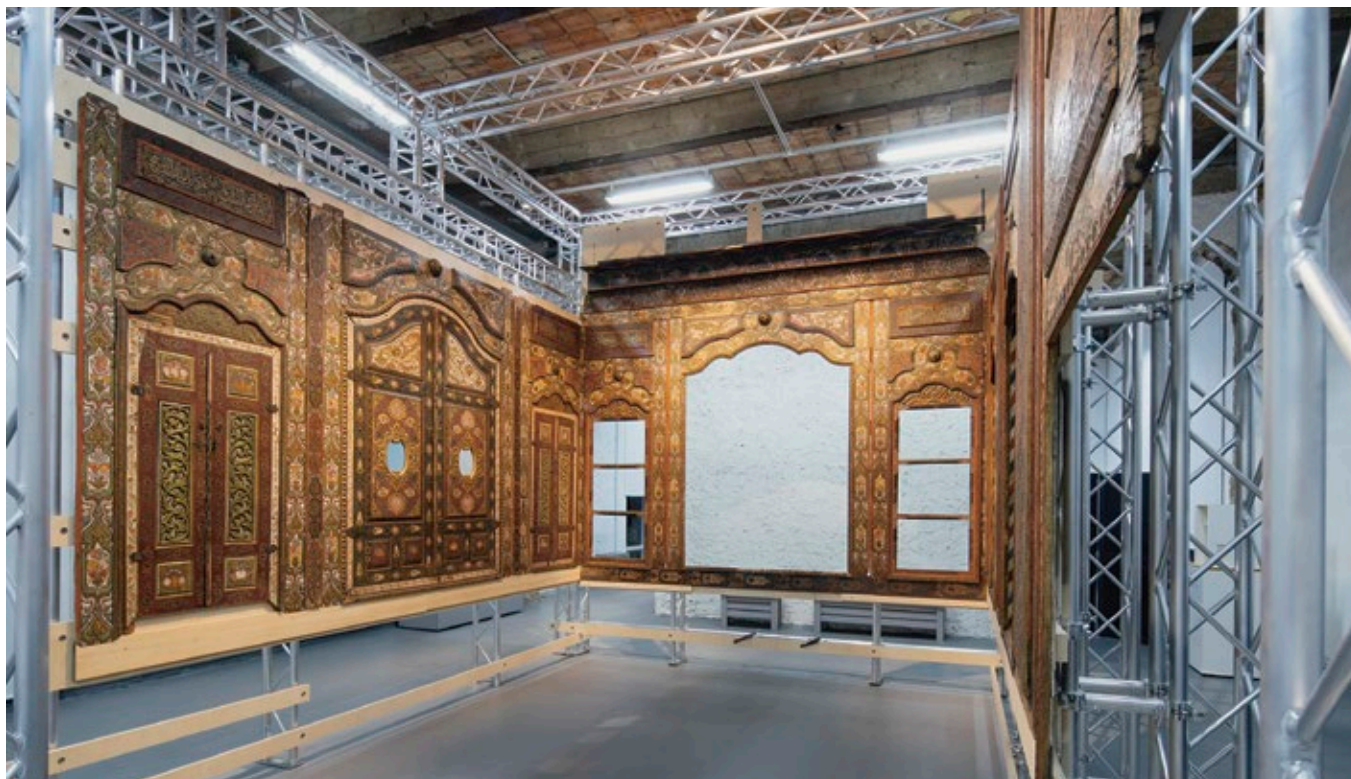
**Mr Geisler, you moved to this state recently. What is your impression of Saxony?**

**T. Geisler** There is much that Saxony can reconnect to and a lot to be proud of. I see this with respect to the crafts. You just need to think of the Ore Mountains region or else the Rabenau area, with its 300-year history of chair-making, or the early connections to Asia and other cultures. There is an incredible cultural heritage and knowledge, including in rural areas. This is why outreach is important and so, for me, the question of location is not the primary question but rather how and where we connect and resonate. Not everything has to happen within the physical space of the museum!

**Léontine Meijer-van Mensch (b. 1972)** studied new and theoretical history and Jewish studies in Amsterdam, Jerusalem and Berlin as well as the protection of European cultural property with a focus on museology in Frankfurt (Oder). She has worked at the Jewish Historical Museum in Amsterdam and was a lecturer and research assistant in museological theory and professional ethics at the Reinwardt Academy in Amsterdam. In 2014, she became Vice Director of the Museum Europäischer Kulturen of the Staatliche Museen zu Berlin and in 2017 she became Programme Director and Deputy Director of the Jewish Museum Berlin.

**Thomas Geisler (b. 1971)** as trained as a ceramicist and product designer. He worked as an exhibition organizer and author and contributed to the founding of the Victor J. Papanek Foundation at the University of Applied Arts Vienna before going on to become the curator and director of the design collection at the MAK – Österreichisches Museum für angewandte Kunst/Gegenwartskunst. He is a founder of the Vienna Design Week and curated contributions to the Vienna Biennale and the London Design Biennale. Most recently, he directed the Werkraum Bregenzerwald, a collaborative project bringing together regional crafts-people, and in 2019 he was curator of the 26th Biennale of Design in Ljubljana.

View of parts of the restored Damaskuszimmer in the publicly accessible workshop in the Japanisches Palais



# Restitution

## The Free State of Saxony returns human remains to Australia

On 15 April 2019, in a formal ceremony at the Australian Embassy in Berlin, attended by a delegation of Australian representatives from different communities, the Free State of Saxony returned the mortal remains of 37 Aboriginal Australians who were members of the Yawuru and Karajarri from Western Australia and of communities from New South Wales. A second restitution took place on 28 November 2019. The repatriation of the last of human remains held in Dresden will take place in July 2020. The remains come from plundered graves and from the victims of violent conflicts. As purchases and donations, they entered the Königliche Zoologische und Anthropologisch-Ethnographische Museum between 1880 and 1902 – the predecessor of the Museum für Völkerkunde Dresden (Dresden Ethnographic Museum), founded in 1945.

The Australian government has been seeking restitution of the remains since 2009. In 2017, discussions took place in Dresden between members of the Australian Embassy in Berlin, members of the Australian Department of Communications and the Arts, and the Director General of the Staatliche Kunstsammlungen Dresden, Marion Ackermann, as well as representatives of the museum complex and the Saxon Ministry for Science and Art. Both sides agreed that there would be an intensification of provenance research on the mortal remains of the Aboriginal Australians and that a restitution to the country of origin, Australia, would be prepared.

The return of human remains of  
Aboriginal Australians to a delegation  
of Australian representatives...



The strong research efforts included a gathering of medical data, carried out by Sarah Fründt, forensic anthropologist at the University College Freiburg, Christina Müller-Kuntermann, specialist for internal medicine and emergency medicine in Leipzig and Ulrike Böhm, specialist for forensic medicine in Leipzig. Using exclusively non-invasive methods, they were able to attain data pertaining to age, sex, injuries, illness and the cause of death. On a research stay in Western Australia, Birgit Scheps-Bretschneider, Custodian of the Australia and Oceania collection, put the findings into a historical context, working in team with members of the Yawuru and Karajarri.

In the lead-up to the official ceremony in Berlin, the community representatives also visited the ethnological museums in Dresden and Leipzig. Projects spanning national borders and a close cultural collaboration are planned. In September 2019, the concept "Wanggjarli Burugun – We are coming home" was developed in a workshop with the Yawuru in Broome. On the agenda is a shared exhibition project on the history of racism and the shipment of the remains of thousands of people overseas. The exhibition will also be on show in five museums in Australia. As a first step at the Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony), a display cabinet will present the findings in the exhibition "Prologue". In 2021, a memorial site where the repatriated remains will be buried will be established in Broome, again with the close collaboration of the Aboriginal community. Alongside a film documenting the restitution, a memorial walk will tell the story of the victims.

In 2017, for the first time in its history, the Free State of Saxony returned human remains to community members from the country of origin. The remains had been sold to the Museum für Völkerkunde Dresden between 1896 and 1902 after having been stolen from burial caves in Hawaii. At the occasion of the annual conference for the directors of the more than 20 ethnological museums in German-speaking Europe, a statement was issued in Heidelberg on 6 May 2019, signed for the Kunstsammlungen by Léontine Meijer-van Mensch. All signatories feel bound to the following directives: to ensure that everyone who is connected to the collections through their history or cultural practices be made aware wherever possible of the location of the collections that concern them; that the preserved knowledge be shared with the originators and their descendants wherever possible as it is only through this that the prerequisites for mutual trust can be created; and that ongoing research on the collection holdings be made public.



... took place in a formal ceremony with Director General Marion Ackermann on 15 April 2019 at the Australian Embassy in Berlin

# Adding to the cake

## On the visibility of women in the discourse on design

In the winter of 2018, the Kunstgewerbemuseum (Museum of Decorative Arts) presented the exhibition "Against Invisibility – Women Designers at the Deutsche Werkstätten Hellerau 1898 to 1938" at the Japanisches Palais (Japanese Palace), thereby introducing a number of forgotten female designers for the first time. In order to examine the phenomenon from a contemporary perspective, the symposium "A Woman's Work" was held in connection with the exhibition at the Japanisches Palais on 18 January 2019, developed and moderated by the curators Vera Sacchetti and Matylda Krzykowski. Organized in three parts – "Advocates of History", "Enablers of Visibility" and "Dismantlers of Existing Conditions" – the prominent members of the panel brought together many designers, scientists, authors, critics and curators from different parts of Europe to engage in interdisciplinary, inter-generational discussions that delved into current and future design practice by women and shone a light on the influence of contemporary female practitioners. Alongside the lacking visibility of contemporary female designers in exhibitions or collection presentations around the world, the ambivalent role of cultural institutions and journalists in their linguistic approach to female positions was addressed. Following the symposium, the curators and participants drafted a report that summarized the central theses and questions and gleaned multi-layered recommendations for action.

At the request of Thomas Geisler, Director of the Kunstgewerbemuseum since July 2019 and himself a participant, the content and topics of the report were further developed in the exhibition project "Add to the Cake" for the Kunstgewerbemuseum at Schloss Pillnitz (Pillnitz Palace). Making the point that "adding" does not involve "taking away", the exhibition brought together local and international perspectives – past, present and future – of female creativity



Working against the invisibility of women designers, the well-attended symposium "A Woman's Work" took place at the Japanisches Palais on 18 January 2019

and continued to grow in the form of an accompanying programme and performances over the course of six months. The women designers of common-interest (Nina Paim, Corinne Gisel) and Ann Kern collected blind spots and missing narratives in history and theory, which were projected in the form of a collectively created, continually growing online archive. Online, the archive continues to invite individuals to contribute actively to writing past, present and future history. Chrissie Muhr and Ji Hee Lee, choosing the title "For your Information/Zu Ihrer Information", developed a newsletter with up-to-date articles about women, which offers subversive views of current developments. Subscriptions to the newsletter are available online. The findings and report from the symposium can also be accessed online along with views of and information about the exhibition.

### **Add to the Cake: Transforming the roles of female practitioners**

Presented by the Kunstgewerbemuseum  
Curated by Vera Sacchetti and Matylda Krzykowski  
27 April to 3 November 2019  
Dresden, Schloss Pillnitz, Wasserpalais

[www.foreign-legion.global/#report](http://www.foreign-legion.global/#report)  
[www.foreign-legion.global/#add-to-the-cake-preview](http://www.foreign-legion.global/#add-to-the-cake-preview)

# 15 under one roof

## Addressing the future of the museum in experiments at the Japanisches Palais

Located centrally on the north bank of the Elbe River, the Japanisches Palais (Japanese Palace) is an important building block in Dresden's museum landscape and will be re-assuming its former function as an accessible educational institution. As a place of experimentation, it is to bring together all 15 collections so as to test new methodological approaches for curation in line with the idea of a universal museum and will explore the future role of ethnological collections using the example of its Museum für Völkerkunde Dresden (Dresden Ethnographic Museum) which is housed there. With the aim of fostering a transdisciplinary and transcultural understanding, attributions along with categories of individual objects and artworks are being reconsidered, thus supporting a worldview which sees the links

between cultures, time periods and regions, which elucidates processes of interweaving and links these processes to questions of the present and future. Central to this reconceptualization is an expanded concept of art which moves not only artworks but crafts as immaterial cultural heritage into the purview of museum work and of educational work, with the aim of integrating programming in open workshop spaces. In line with the epigraph "Museum usui publico patens" ("a museum open to public use"), which has been inscribed on the architrave above the main entrance since 1786, visitors are called upon to help decide on subjects or to instigate creative processes. A children's advisory board, for example, helps decide on the thematic focal points of the Children's Biennale, held every two years, as well as on the selection of exhibited artworks.

As a basic principle, any designs are created with simple means and exhibition architectures are recycled and upcycled. Thanks to the involvement of local trades, rubbish is reduced and leftover materials are passed on to other institutions within the city. In the context of the exhibition "Inventing the Future" (➤ page 34 f.), the first zero-waste café in Germany was opened at the request of the youth advisory board. Its products came mainly from a garden in the inner courtyard that was set up specifically for this purpose. The younger generation in particular will have a voice at the Japanisches Palais, so that those issues and problems can be identified whose ripple effects will be felt in the distant future. In a specially established format – "Rasche Reaktionen" ("Quick Reactions") – current socially relevant topics can be addressed quickly and with simple means in the exhibition space. Through the changes at the Japanisches Palais, the museum as such will undergo a redefinition and become a place where different generations, cultures and urban communities engage in conversation with one another.

The Japanisches Palais will continue to be a place where different generations, cultures and urban communities engage in conversation



# Enrichment at many levels

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## The Kunstsammlungen need a new storage facility

Located at the Residenzschloss, the Paraderäume and the Kleiner Ballsaal opened in 2019, and in 2020, the Lange Gang as well the Semperbau at the Zwinger, which was renovated over the course of several years, will once again become fully accessible to the public. Despite all the construction, space, especially in the storage facilities at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), remains scarce. The museum complex with its 15 museums and collections holds a multitude and a diversity of works, of which only a fraction (approximately 19,700 objects) can be viewed in permanent and special exhibitions. A majority of objects remain concealed behind storeroom doors, although the Online Collection now allows more than 205,000 objects to be viewed on the internet (as of January 2020). Yet, visual reproductions are no replacement for an experience of the original. A visible storage display would offer a remedy: stored in a publicly accessible place, the "state treasures" would be directly observable by visitors. Information on research processes could be provided in special exhibitions and at events. This more democratic access would also allow for a viewing of works which were not selected for exhibition by the curator in charge. But what is most urgent here is the fact that the storage situation in some cases, for example with the collection of the Kunstgewerbemuseum (Museum of Decorative Arts) in Pillnitz (► pages 60–63), has long been a provisional arrangement and is putting the objects at risk.

The Kunstsammlungen, working in team with the Saxon State Ministry of Finance, are currently discussing the creation of a central storage facility for their collections. One location under consideration is Schloss Hubertusburg near Oschatz in northern Saxony. The palace was the favourite residence of the Habsburg Emperor's daughter Maria Josepha of Austria and her husband Elector Frederick Augustus II, the son of Augustus the Strong. It was brought to life by the 2019 special exhibition commemorating the 300th anniversary of the couple's "wedding of the century" (► p. 10) which was realized with the participation of the state-owned property and construction firm Sächsisches Immobilien- und Baumanagement. Schloss Hubertusburg is one of the largest hunting palaces in Europe and Saxony's greatest Rococo palace. It served the Saxon Elector and Polish King Augustus III as a royal hunting residence and as a setting for boisterous feasts. After it was plundered by Prussian troops in 1761 during the Seven Years' War, the palace entered European history when the Treaty of Hubertusberg was signed there in February 1763. Subsequently, it served as a military warehouse and provision camp, as a military hospital during the Battle of Leipzig, as a prison as well as, during the time of the GDR, a polyclinic. Upon reunification, the ownership of the palace was transferred to the Free State of Saxony. Since

1993, the main building with a floorspace of about 12,000 square metres has mainly stood empty. As early as 2013, the Staatliche Kunstsammlungen Dresden showed that the palace serves well as an exhibition location: an exhibition about the 1763 Treaty of Hubertusberg was put on at the time. Even though only a small portion of the rooms could be rendered suitable for exhibition in both 2013 and 2019, both presentations met with overwhelming interest, including from outside the region.

When construction for the hunting residence got underway in 1721, Augustus the Strong began to establish post roads from Wernsdorf via Meissen to Dresden and via Wurzen to Leipzig. These infrastructure-building measures contributed significantly to the vitalization of the region between the two major cities. If the palace were to be used on a permanent

basis, making it a cultural centre in the north of Saxony, this might have an appreciable and enduring impact on the region today. After all, it is the strategic aim of the Kunstsammlungen to reach beyond the city limits of the state capital with educational and cultural programming, to assume social responsibility in all of Saxony and to continue to strengthen the decentralized efficacy of their outreach activities, particularly in rural areas (► pages 13–15). The central storage facility would thus not only create the opportunity to make the palace and its eventful history come alive and to preserve it for future generations; it would also enrich the area with a multitude of cultural programming.

Schloss Hubertusburg in Wernsdorf  
would offer space for a publicly  
accessible visible storage display



# Science and research

The immateriality of dance poses a challenge for archives: as movement itself cannot be archived, it must be documented as recordings on physical carriers





# International research

## Exchange programme for provenance research held in Dresden in 2019

Provenance researcher Barbara Bechter had numerous examples from the Porzellansammlung to show the close connections between different contexts of art seizure



Determining the origin and tracing the history of an artwork is a complex task. For this detective work to succeed, an open exchange of information is indispensable, be it among the 15 museums of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) or among national and international partners. Usually, a museum depends on knowledge and sources from other museums to close provenance gaps that may come to light in confronting a collection or a history of art seizure or persecution. From 17 to 22 March 2019, the Kunstsammlungen hosted the German/American Provenance Research Exchange Program (PREP). 23 museum experts from both countries gathered in Dresden to share their research on Nazi art looting and to learn how each other's research is structured.

PREP was initiated in 2017 by the Prussian Cultural Heritage Foundation and the Smithsonian Institution. Along with the Staatliche Kunstsammlungen Dresden, further partners and hosts over the past years have been the Metropolitan Museum of Art, the Getty Research Institute and the Zentralinstitut für Kunstgeschichte. The German Lost Art Foundation was involved as a consulting partner. After changing groups had spent rewarding weeks in New York and Berlin in 2017 and in Los Angeles and Munich in 2018, PREP took place in Dresden in 2019 before the programme came to a close in Washington in October.

For this exchange among experts, the Kunstsammlungen profited from the Daphne Project, which, running since 2008, involved a systematic provenance screening of all acquisitions made since 1933. During a visit to the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), the focus was put on the holdings of the so-called Sonderauftrag Linz (Linz Special Commission). Hans Posse (1879 – 1942), who had been Director of the Dresden Gemäldegalerie (Picture Gallery) since 1910, was appointed "Special Commissioner" by Hitler, and thus in 1939, Dresden became the hub of a Europe-wide looting of cultural assets that was ongoing in the Second World War. Katja Lindenau, provenance researcher at the Kupferstich-Kabinett and PREP participant in 2018, shared her research findings about specific items and the challenges she encountered in conclusively identifying graphic works. In the Kunstgewerbemuseum (Museum of Decorative Arts) at Schloss Pillnitz (Pillnitz Palace), the group gained insights in inventorying and registration strategies for decorative art and furniture: extensive and sometimes difficult to identify, the holdings that came to the museums as a result of the so-called Schlossbergung, the expropriation of property from nobility in the Soviet occupation zone after 1945, continue to be a concern for provenance researchers. The more than 1,000 objects seized from Saxon palaces and manors were primarily intended to be monetized, yet there were many artworks which found their way into museum collections.

Provenance researcher Katja Lindenau explained the challenges in the identification of prints to participants in the study hall of the Kupferstich-Kabinett



In the Porzellansammlung (Porcelain Collection), PREP participants learned about the different research projects pertaining to the history of the collection, ranging from the acquisitions of East-Asian porcelains by Augustus the Strong (1670–1733) to the destruction of the Turmzimmer (Tower Room) in the Residenzschloss (Dresden Royal Palace) in 1945. Barbara Bechter, provenance researcher at the Staatliche Kunstsammlungen Dresden and PREP participant in 2017, used many examples to show how closely the different contexts of seizure, such as Nazi art looting, war losses, Schlossbergung and GDR injustice, are interwoven with one another. Porcelains that are today shown side by side in the Dresden Zwinger tell of these different journeys, their restitution and return to the collection. In the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), provenance researcher Carina Merseburger presented case studies for both Nazi looted art and returned war losses. Thus, provenance research does not always mean that objects become lost to the museum but also that clarity is gained about the holdings and that sometimes artworks are identified which were believed lost.

Archives play a pivotal role in provenance research: a visit to the Saxon Main State Archive in Dresden provided an overview of the German archival landscape and of holdings that are relevant to provenance research. The discussion continued in a workshop on the museum archive of the Staatliche Kunstsammlungen Dresden. Teams with one American and one German participant worked on individual cases, reviewed estates and discussed the central significance of museum archives for provenance research. Working on these tasks in teams illustrated the advantages of cooperative work, and the group always considered the best ways in which research results and the different paths of objects may be communicated, for instance through online databases or specific exhibition formats. Running at the same time as the exchange programme in Dresden, the exhibition “Art owned.

Art lost. Objects and their origins.” offered yet another opportunity to discuss ways of presenting complex provenance research in museums, for example with a view to display formats that go beyond the aesthetics of the individual artwork, illuminating provenance features and explaining historical contexts in an appealing way.

A public evening event was dedicated to the fate of the Dresden banker Gustav von Klemperer (1852–1926), his family and their porcelain collection, which was seized in the wake of the November Pogroms of 1938, given to the national porcelain collection and partially destroyed in 1945. Michaela Howse, a descendant of the Klemperer family, whose grandmother fled Dresden in 1937, lives in South Africa today and gave impressive descriptions of her encounters with her far-flung family and the Meissen porcelains that have been re-appearing in Dresden and around the world. Anette Loesch, the principal restorer-conservator at the Porzellansammlung, has been involved with the research on the Klemperer Collection for decades, including in the first and the second acts of restitution in 1991 and 2010. Both perspectives showed the importance of even broken items for remembrance and how provenance research can bring together knowledge about collections and family history.

The week in Dresden gave the 23 participants an opportunity to make personal connections and share insights into challenges, commonly-encountered problems and research subjects. “Compare and Contrast – Vergleichen und Gegenüberstellen” has been the motto throughout the three-year German-American programme. Thanks to the face-to-face meetings, future communication will be more purposeful – after all, provenance research is teamwork that needs to happen across specializations, institutions and national borders.

# The Whole Life

## On the role of archives for the present



More than 60 international participants worked and discussed at the "Whole Life Academy" in Dresden's Kunsthalle im Lipsiusbau

In archives, past presents and current presents crystalize and overlap; the ideational and material realities of different times meet. Archives reveal continuities and reiterations of historical events, processes and their developments. They map fissures and far-reaching processes of change and shape the present time. The cooperative project "The Whole Life: Archives and Reality" posed the question of which role archives and their items play in the serious transformations of our time and, conversely, what this means for the structure of the archive, its users, technologies and forms of knowledge generation.

The starting point was the transformation of Egidio Marzona's private collection into the public Archiv der Avantgarde (Archive of the Avant-Garde, AdA) at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). The collection had come to the Kunstsammlungen in 2016 as a donation. In its size and structure, the AdA is unique, boasting a collection of approximately 1.5 million 20th-century objects and documents from the areas of art and cultural history. It includes artworks that cut across media and genre lines, along with material that provides context for the artistic processes as well as the architecture, literature, music, theatre, film and politics of the day. The state of the archive and its holdings at the time of this process of change offered the opportunity to reformulate pressing questions about the political and societal status of archives and their relation to current realities.

What is the potential that opens up in a process of transformation like this? How do archival practices and politics determine the diversity and structure of collections? What is the significance of the archive as a place of counter-narrative and alternative knowledge production? The three-part cooperative project involved a network of partners from the most diverse areas, who came together to learn from one another and to test new archival practices: Arsenal – Institute for Film and Video Art/"Archive außer sich", the Haus der Kulturen der Welt, the Pina Bausch Foundation and the Staatliche Kunstsammlungen Dresden.

The project approached these questions in different formats: the "Archive Viewing" was a one-week exhibition at the Kunsthalle im Lipsiusbau and offered a thorough look at the holdings of the AdA. In the exhibition, the nine artists, Yane Calovski, Assaf Gruber, Gabi Ngcobo, Olaf Nicolai, Meg Stuart, Mathilde ter Heijne, Clarissa Thieme & Tanja Krone and Ala Younis, explored and worked with narratives found in the AdA, applying their own strategies, methods and questions. Conceived in large part for the "Archive Viewing", their works entered archival material into a dialogue that was taking place between installations, films and performance.

The topics for the "Tiny Desk Lectures" were developed by the partners in the joint project, using a certain object or archival practice as a starting point. In an informal setting right in the middle of the "Archive Viewing", materials,

sketches and objects were questioned as to their stories, hidden ideologies, potentials and relations.

The project culminated in a two-day conference in May 2019 which thematized the practices, technologies and politics in and around the archive. Scientists, archivists, curators and artists gathered in the Kunsthalle im Lipsiusbau, shared ideas about archival methods and pursued the questions: Which experiential and commemorative spaces are archives and collections able to reflect? Which do they generate themselves? What is the relation between archives and processes of canonization? Which technologies, work structures and social processes are part of archival practices? How may ideas, narratives and aesthetics be conceptualized for future archives? The contributors were Marion Ackermann, Ali Atef, Beatrice von Bismarck, Graciela Carnevale, Filipa César, Lynnée Denise, Ismael Dia, Sarah E. James, Egidio Marzona, Doreen Mende, Gloria Meynen, Bonaventure p. B. Ndikung, Olaf Nicolai, Sneha Ragavan, Marcelo Rezende, Daniel Rosenberg, Tamer El Said, Bernd Scherer, Sven Spieker, Stefanie Schulte Strathaus, Nora Sternfeld, Ann Stoler, Ricardo Viviani, Marc Wagenbach and Vadim Zakharov.

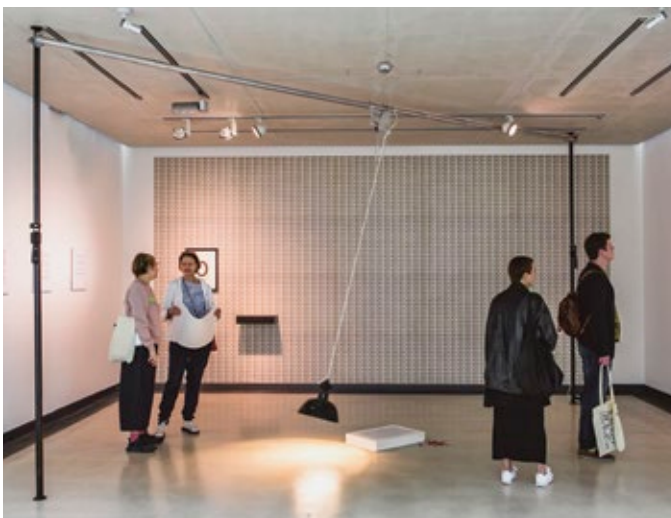
The international "Whole Life Academy" worked on the above-mentioned research questions using practically applicable search and research methods along with local field research. To bring together archival institutions and research methods in Dresden, twelve renowned tutors and teams of tutors worked with 60 participants, exploring

archival material, identifying clues and questioning narratives. The project had a "nomadic curriculum", with seminars taking place in changing venues. Research could be done locally in direct contact with the materials, with participants working not only in the Kunstsammlungen but also in institutions such as the Freiberg Municipal and Mining Museum, the Dresden Botanical Garden and the Palucca University of Dance. These explorations led to approaches for new collective research strategies which not only involve a broad spectrum of sources but also re-contextualize archival material.

For the Archiv der Avantgarden, the development of the project as a whole with its diverse discussions constituted an exciting means of shaping the orientation of the institution. During the project, the following measures, among others, were taken to ensure a sound transition from a private archive to a public institution: sifting through the material and processing the collection, all the while taking note of the significance of their narratives as well as the links between different archival items and objects; initiating artistic research for the purpose of enabling work on the potential of the AdA from different perspectives; and developing new forms of exchange between the Dresden museum complex and other institutions in Dresden.

**The Whole Life. Archives and Reality**  
Archive viewing, conference, academy  
19 to 25 May 2019  
Dresden, Kunsthalle im Lipsiusbau

Visitors at the Kunsthalle im Lipsiusbau in front of Clarissa Thieme's installation "Weiter war nichts, ist nichts" ("It meant nothing then, it means nothing now") with a swinging light and a letter by Christa Wolf from 1984



With Bernd Scherer, Artistic Director of the Haus der Kulturen der Welt, as presenter, Beatrice von Bismarck and Egidio Marzona (right) talked about collecting at the Archiv der Avantgarden



# A successful return

## “Still Life with Hare” found in Georgia

Mamuka Bakhtadze, Prime Minister of Georgia, with “Still Life with Hare” by Pietro Francesco Cittadini (ca. 1650) during the return of the work in the Gemäldegalerie Alte Meister on 18 February 2019



The Italian department at the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) lists close to 1,000 works, including 66 paintings that were destroyed during the Dresden bombing of 1945 and 95 paintings, pastels and miniatures that have been missing since 1945, yet continue to be listed for reasons due to the collection's history. Considering these gaps, it is always a great joy when a work comes back to the museum, which was the case in 2019 with “Still Life with Hare”, attributed to the Baroque artist Pietro Francesco Cittadini (1616–1681). It remains unknown who commissioned the 1650 hunting still life from one of the prominent still life painters of Bologna in the mid-17th century. Thanks to an inventory number painted in the bottom right, the painting can be identified as belonging to a group of works purchased for the painting collection of Saxon Elector Frederick Augustus II in 1741.

From the middle of the 18th century until 1912, the painting hung in the permanent exhibition of the gallery, and for some time, starting in 1920, it was loaned to the Sächsische Gesandtschaft (Saxon Embassy) in Berlin. In 1936, it became part of the furnishings for the officers' mess in the police barracks on Sachsenplatz in Dresden. During the Second World War, it was evacuated to a manor in Döbra near Kamenz, before it was taken in the spring of 1945 to Schloss Barnitz (Barnitz Palace) in Krögis, located in today's District of Meissen. When the Red Army in mid-November 1945 gave permission for the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) to clear the palace, 95 paintings were moved to the Albertinum. According to the transport list, however, “Still Life with Hare” was not among them. It was thereafter considered lost.

In 2013 and 2015, it was indicated to the Kunstsammlungen that the painting was held in private ownership in Georgia. The leads, however, came to nothing. The painting was registered in the Lost Art Database of the German Lost Art Foundation. Following more leads in August 2018, scientists from the Gemäldegalerie Alte Meister and the Georgian National Museum were able to prove beyond a doubt that the painting in question was the missing work by Cittadini. They were able to point to many characteristic and unique signs of aging and damage that were documented in photographs before 1945. As a result, the work was handed to German Federal Chancellor Angela Merkel by Georgia's Prime Minister Mamuka Bakhtadze in Tbilisi on 22 August 2018. Early in 2019, Cittadini's painting returned to Dresden, not least thanks to MUSEIS SAXONICIS USUI – Friends of the Dresden State Art Collections who helped with the transportation costs. For the special exhibition “Art owned. Art lost. Objects and their origins.” it was integrated in the presentation of the Gemäldegalerie Alte Meister. When the exhibition closed, it was put in storage due to the restoration work it will have to undergo before it can be shown in a permanent exhibition.

# Antiquities exchanged

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## The Skulpturensammlung in Dresden and the Antikensammlung in Berlin return items to each other



This marble head of a bearded god, dated to the first century BC, was among the items returned to Dresden in 2019

In 2008, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) started the Daphne Project to gain clarity about the provenance of their holdings in a systematic manner. This included “objects of external ownership”, which are not the property of the Kunstsammlungen and had come to the collections under a number of circumstances. At the Prussian Cultural Heritage Foundation in Berlin, provenance research and addressing questions of ownership are equally a concern. There were 14 objects in the Antikensammlung (Collection of Classical Antiquities) in Berlin which could be identified as belonging to the Skulpturensammlung (Sculpture Collection) in Dresden. And vice versa, the Dresden collection was holding twelve objects that were listed as losses in Berlin. How did these items end up in the other’s collections?

At the end of the Second World War, Soviet troops seized significant amounts of German cultural assets to compensate for the war losses they suffered from the Wehrmacht’s looting and destruction. Holdings from German museums as well as archives and libraries were taken away to the Soviet Union by the so-called Red Army trophy brigades. Art treasures taken from the territory of the former GDR in particular were returned to the government of the “sister people” as early as the 1950s. Berlin’s Antikensammlung and Dresden’s Skulpturensammlung, too, were given back most of their works at that point. But during the restitution of hundreds of thousands of artworks and cultural assets, mix-ups happened and objects from the old holdings in Dresden

were mistakenly given to the museum in Berlin, where they remained, and vice versa. After quite a few of these misdirected items were exchanged between 1965 and 1994, a further 26 objects were, in 2019, identified and returned to their original collections, more than 70 years after the war.

The works from Berlin, returned by Dresden, are several small bronze statuettes as well as utensils made of bone, including three spoons, a seal from steatite and an earthenware jug. Among the items returned by the Berlin Antikensammlung to the Dresden Skulpturensammlung are two bronze statuettes, several bronze vessels and utensils as well as the fragment of a statue, a marble head. The latter is the most remarkable piece of the exchange as it belongs to a bearded god and was likely created in the first century BC. It derives from a collection amassed in Egypt by the entrepreneur and patron of the arts Ernst von Sieglin (1848–1927) who donated a considerable portion of his collection to the Skulpturensammlung in 1910. For provenance research with its great challenges, the identification and exchange of mistakenly-held objects is an essential part of the work, and exemplifies how museums are able to engage in productive cooperation.

# Together for the truth

## The Kunstsammlungen cooperate in many ways with the TU Dresden

In the struggle for the truth, it is important to keep the discussion going, here with Director Léontine Meijer-van Mensch...

In 2010, the association DRESDEN-concept e. V. was founded when the TU Dresden was in the process of applying to become a German University of Excellence. The association constitutes a research alliance of the university and non-university research institutions in Dresden, including the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), the Leibniz Institute of Ecological Urban and Regional Development, the University Hospital, the Helmholtz-Zentrum Dresden-Rossendorf and the Saxon State and University Library Dresden (SLUB). The different partners are organized in "Scientific Area Committees (SAC)". The Kunstsammlungen participate in "SAC 4: Culture and Societal Change". One of the shared activities was holding the "Henry Arnhold Dresden Summer School" which has been bringing together young scientists and museum specialists since 2012. In 2019, it took place from 23 September to 2 October. Titled "The Struggle for the Truth. Cultural Institutions in Polarized Societies", the 2019 programme critically assessed the role of museums, libraries and research institutions in the context of current social debates about the "real" truth.

Alongside the TU Dresden, the Deutsches Hygiene-Museum Dresden, the Militärhistorisches Museum der Bundeswehr and the SLUB, the Research and Scientific Cooperation Department at the Kunstsammlungen organized and hosted one day of activities. Captioned with "Multiple Perspektiven und divergierende Sichten: Objekte und ihre Geschichte(n)" ("Multiple Perspectives and Diverging Views: Objects and





... in a workshop of the  
"Henry Arnhold Dresden  
Summer School"

their Histories"), workshops took participants to the Museum für Völkerkunde Dresden (Dresden Ethnographic Museum) and to the Albertinum. With the overarching topic in mind, the focus here was on the question of how museums not only pick up on and reflect socio-political developments in their exhibition policy but also how they themselves can spark critical debate. Issues such as finding an appropriate way of dealing with holdings that derive from colonial contexts or the Dresden "picture dispute", which moved participants to have lively discussions with the directors Léontine Meijer-van Mensch and Hilke Wagner and the conservator-restorer Astrid Nielsen, cut to the core of the museum insofar as they could be linked to fundamental questions of transparency, the power of interpretation, and participation. They also linked to the public evening lecture "Back to the future. On restitution of African cultural heritage" held by Bénédicte Savoy. In 2018, the professor of the TU Berlin with long-standing connections to the Kunstsammlungen, jointly with the Senegalese scientist and author Felwine Sarr, was commissioned by the French President Emmanuel Macron to enquire into the conditions under which France could return African cultural assets to their countries of origin.

As in previous years, 2019 again saw a close cooperation with the Institute of Art and Music at the TU Dresden. At the Residenzschloss (Dresden Royal Palace) on 16 June 2019, Gabriel Zuchtriegel, Director of the Archaeological Site of Paestum near Salerno – a UNESCO world heritage site – gave a talk titled "Against Evolution. Paestum und die Ursprünge der dorischen Architektur" ("Paestum and the origins of Dorian architecture") as part of the Johann Joachim Winckelmann-Vorlesungen (Winckelmann Lectures), which have been held for more than ten years. On 6 November 2019,

Jürgen Müller, Professor for Art History at the TU Dresden, presented a paper at the Albertinum with the title "Se avessi l'arco e le ale – Trügst du Flügel und den Bogen. Michelangelo's Jüngstes Gericht und Caravaggios Amor vincitore" ("Se avessi l'arco e le ale – If you had wings and a bow. Michelangelo's Last Judgement and Caravaggio's Amor Victorious").

In addition, staff of the Kunstsammlungen offered seminars at the TU Dresden: taking place in a lecture hall at the TU Dresden and in the Residenzschloss in the winter semester 2018–2019, a lecture series titled "Museen im Nationalsozialismus" ("Museums in the Nazi Period") was held, exploring this vast and complex subject characterized by ambiguities and contradictions. The series was part of the project "Art, Science, Politics - Museums in NS-Germany. The State Collections for Art and Science in Dresden and their Scientific Staff", sponsored by the DFG, and was planned by Gilbert Lupfer, Karin Müller-Kelwing and Maria Obenaus. In the summer semester 2019, Gilbert Lupfer, the director of the Research and Scientific Cooperation Department, as well as, since 2007, adjunct professor of Art History at the TU Dresden, held the introductory lecture on modern art. Seminars held by Director General Marion Ackermann about the Erika and Rolf Hoffmann Collection, by Dirk Syndram, the director of the Grünes Gewölbe (Green Vault) and the Rüstkammer (Armoury), about the Residenzschloss, by Bertram Kaschek, on staff with the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), about photo-books and by Holger Birkholz and Kathleen Reinhardt of the Albertinum on the subject of displays were as much a part of the activities as the supervision of many Bachelor's and Master's theses and dissertations. Several more lectures are planned for 2020.

# Symposia, lecture series and workshops

## Selection

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**Martin Roth Lecture: Ulrich Raulff**

Office of the Director General  
16 January 2019  
Albertinum

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**280. bis 284. Begegnung der Künste**

(Art Encounters 280 to 284)

Talks in dialogue with literature and music,  
organized by the Freunde der Dresdner Galerie  
Neue Meister e. V.  
January to November 2019  
Albertinum

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**Wir müssen reden. Bilderstreit mit Blickkontakt (We Need to Talk. The Picture Dispute with Eye Contact)**

Lecture and discussion series and  
artist talks for the collection presentation  
Focus Albertinum: "East German painting and  
sculpture 1949–1990"  
May 2018 to January 2019  
Albertinum

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**Kunst und Freiheit – Auftakt der Diskussionsreihe "ZUKUNST! Perspektiven für Kultur und Medien" (Art and Freedom – First part of the discussion series "ZUKUNST! Perspectives for culture and media")**

A discussion with Marion Ackermann, Christian Friedel, Wolfgang Tillmans  
Moderator: Léontine Meijer-van Mensch  
Presented by the Federal Government Commissioner for Culture and Media in cooperation with the Staatliche Kunstsammlungen Dresden  
24 January 2019  
Albertinum

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**PREP – German/American Provenance Research Exchange Program**

Research and Scientific Cooperation Department  
18 to 22 March 2019  
Dresden  
[page 72 f.](#)

**DISPLAY. Aspekte des Ausstellens (DISPLAY. Aspects of Exhibiting)**

Colloquium  
Organization: Isabelle Busch and Kathleen Reinhardt  
29 March 2019  
Albertinum

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**The Whole Life. Archives and Reality**

Archive viewing, conference and academy in cooperation with the Haus der Kulturen der Welt, the Pina Bausch Foundation and the Arsenal – institut für film und videokunst e. V.  
19 to 25 May 2019  
Kunsthalle im Lipsiusbau  
[page 74 f.](#)

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**Against Evolution. Paestum und die Anfänge der dorischen Architektur (Against Evolution. Paestum and the origins of Dorian architecture)**

Winckelmann Lecture by Gabriel Zuchtriegel  
A cooperation of the Staatliche Kunstsammlungen Dresden and the TU Dresden  
26 June 2019  
Hans-Nadler-Saal, Residenzschloss

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**Projektforum 3-D (3D Project Forum)**

Office of the Director General  
27 June 2019  
Kunsthalle im Lipsiusbau  
[page 58 f.](#)

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**Augusts des Starken eingeschränkter Absolutismus. Der Dresdner Widerstand gegen seinen Hofjuden Berend Lehmann (1661–1730) (The constrained absolutism of Augustus the Strong. Dresden's opposition to his Court Jew Berend Lehmann (1661–1730))**

Lecture by Berndt Strobach  
2 July 2019  
Hans-Nadler-Saal, Residenzschloss

**Ernst Barlach zum 150. Geburtstag  
(For Ernst Barlach on his 150th Birthday)**

Passavant-Kolloquium  
Organization: Astrid Nielsen,  
Margarita Bucceroni-Tellenbach  
26 and 27 August 2019  
Albertinum

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**Dresdner IPM-Netzwerk  
(IPM Network Dresden)**

Kick-off event to establish a forum for the  
exchange of experience, consulting and  
continuing education about Integrated Pest  
Management in Dresden cultural institutions  
29 August 2019  
Albertinum

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**SAN IV: Perspektiven auf Materialität  
in Kunst & Design (SAN IV: Perspectives on  
Materiality in Art & Design)**

A workshop of the "Scientific Area Networks"  
(SAN) of DRESDEN-concept e.V.  
4 September 2019  
Albertinum  
[➤ page 78 f.](#)

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**Von Bienen und Menschen – Ein Abend zur  
Natur und Kultur der Biene (Of Bees and  
Humans – An Evening about the Nature and  
Culture of the Bee)**

Lectures by Volker Dietzel and Bernhard  
Honnigfort  
Research and Scientific Cooperation  
Department  
18 September 2019  
Japanisches Palais

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**Der Kampf um die Wahrheit.  
Kulturinstitutionen im Fokus  
gesellschaftlicher Polarisierungen  
(The Struggle for the Truth.  
Cultural Institutions in Polarized Societies)**

First event of the Henry Arnhold Dresden  
Summer School 2019 with keynote speeches  
by Philipp Hübl and Ulrike Lorenz as well as a  
panel discussion with Christiane Mennicke-  
Schwarz and Hans Vorländer  
23 September 2019  
Fürstengalerie, Residenzschloss  
[➤ page 78 f.](#)

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**Back to the future. On restitution of  
African cultural heritage**

Lecture by Bénédicte Savoy at the Henry  
Arnhold Dresden Summer School 2019  
25 September 2019  
Albertinum  
[➤ page 78 f.](#)

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**Lecture series "Museen im Nationalsozialismus"  
("Museums in the Nazi Period")**

Winter semester 2018–19, every Wednesday  
Research and Scientific Cooperation Depart-  
ment in cooperation with the Institut für Kunst-  
und Musikwissenschaft of the TU Dresden  
[➤ page 78 f.](#)

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**Demokratisierung des Kunstbetriebs?  
Transformationsprozesse zwischen Ost und  
West 1960–1990 (Democratization of the  
Cultural Sector? Transformative Processes  
between East and West 1960–1990)**

Conference presented by the Research  
and Scientific Cooperation Department  
11 October 2019  
Japanisches Palais

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**Studententag zur Internationalen Kunstaustel-  
lung Dresden 1926 (Study Day on the Dresden  
International Art Exhibition of 1926)**

Organization: Birgit Dalbajewa,  
Andreas Dehmer, Sarah Kirsch  
29 October 2019  
Albertinum

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**Se avessi l'arco e le ale – Trügst du Flügel und  
den Bogen. Michelangelos "Jüngstes Gericht"  
und Caravaggios "Amor vincitore"  
(Se avessi l'arco e le ale – If you had wings  
and a bow. Michelangelo's "Last Judgement"  
and Caravaggio's "Amor Victorious")**

Lecture by Jürgen Müller  
Research and Scientific Cooperation Department  
6 November 2019  
Albertinum

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**Recherchestrategien und Dokumentation –  
Provenienzforschung in der Praxis  
(Research Strategies and Documentation –  
Provenance Research in Practice)**

Continuing education in provenance research  
at the Staatliche Kunstsammlungen Dresden in  
cooperation with the FU Berlin and the  
Deutsches Zentrum Kulturgutverluste  
14 and 15 November 2019  
Albertinum and Residenzschloss

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**Technologische Untersuchungen zur  
Himmelsscheibe von Nebra (Technological  
Examinations of the Nebra Sky Disc)**

Lecture by Christian-Heinrich Wunderlich,  
Landesamt für Denkmalpflege und Archäologie  
Sachsen-Anhalt, Landesmuseum für Vorge-  
schichte, Halle (Saale)  
Joint event with the Deutsche Gesellschaft  
für Zerstörungsfreie Prüfung e. V. (DGZfP) –  
Arbeitskreis Dresden  
5 December 2019  
Hans-Nadler-Saal, Residenzschloss

# Research projects

## Selection

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**Daphne – The Provenance Research, Registration and Inventory Project of the Staatliche Kunstsammlungen Dresden, Provenance Research Section**

Research and Scientific Cooperation  
Department  
Planned project duration: 2008 to 2021

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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  
Department  
Funding: Deutsche Forschungsgemeinschaft (DFG)  
Project duration: 2016 to 2019

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**Scientific examinations in the holdings of the Staatliche Kunstsammlungen Dresden**

Research and Scientific Cooperation  
Department  
Funding: Museum and Research Foundation  
Planned project duration: 2015 to 2020

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**kultura.digital**

A digital platform to help link contemporary art and culture in the German-Czech border region  
Project duration: 2017 to 2019

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[➤ page 96](#)

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**Funding: Interreg V A; European Regional Development Fund – EFRE (in the cooperative programme Freistaat Sachsen – Tschechische Republik 2014 – 2020)**

Project group: TU Dresden; Albertinum/ Staatliche Kunstsammlungen Dresden; Jan-Evangelista-Purkyně-Universität (Ústí nad Labem); Euroregion Elbe/Labe (Ústí nad Labem)  
Project duration: 2017 to 2019

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**From object to exhibit. The relation between object and presentation in 20th- and 21st-century exhibitions. Case studies “Internationale Kunstaussstellung” 1926 in Dresden and “Raum für konstruktive Kunst” by El Lissitzky**

Funding: Bundesministerium für Bildung und Forschung (BMBF)  
Project group: Universität Kassel/Kunsthochschule Kassel; Albertinum/Staatliche Kunstsammlungen Dresden; Exhibition Design Institute/Hochschule Düsseldorf  
Project duration of the subproject in Dresden: 2018 to 2019  
Planned project duration of the joint project in Kassel: to 2021

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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 the Visual Arts/National Gallery of Art (Washington DC); Bibliotheca Hertziana (Rome)  
Project phase 2: 2012 to 2019

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

Gemäldegalerie Alte Meister  
Funding: Andrew W. Mellon Foundation  
Joint project with: Mauritshuis (Den Haag); Metropolitan Museum (New York); National Gallery (London); Louvre (Paris)

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**Catalogues of ancient vessels**

Skulpturensammlung  
Joint project with: Bayerische Akademie der Wissenschaften (Munich)  
Funding: Bayerische Akademie der Wissenschaften (Munich)  
Planned project duration: 2012 to 2022

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**16th- to 18th-century works of goldsmithery as a means of courtly representation in Dresden**

Grünes Gewölbe

Funding: Fritz Thyssen Stiftung für Wissenschaftsförderung; Freunde des Grünen Gewölbes e. V.

Project duration: 2014 to 2019

**The furniture of the Parade Apartment of the Dresden Royal Palace Kunstgewerbemuseum**

Joint project with: Sächsisches Immobilien- und Baumanagement, Niederlassung Dresden  
Project duration: 2007 to 2019

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

Kunstgewerbemuseum

Funding: Ernst von Siemens Kunststiftung; Rudolf-August Oetker-Stiftung

Project duration: 2011 to 2019

**16th-century Italian drawings Research and cataloguing of the main body of the collection, including the exhibition "The Realm of Possibilities. Italian Drawings of the 16th Century" (October 2018 to January 2019) and a workshop (November/December 2018) as well travelling seminars (December 2018 and June 2019)**

Kupferstich-Kabinett

Funding: The Getty Foundation (part of the funding initiative "The Paper Project. Prints and Drawings Curatorship in the 21st Century"); Wolfgang Ratjen Stiftung (Vaduz)

Project duration: 2017 to 2019 (project phase 1)

**Günther Uecker: catalogue raisonné of his works**

Kupferstich-Kabinett

Funding: Franz Dieter and Michaela Kaldewei Kulturstiftung

Planned project duration: 2017 to 2020

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

Kupferstich-Kabinett Funding: Volkswagen-Stiftung

Planned project duration: 2016 to 2020

**Gerhard Richter. Catalogue raisonné of his paintings and sculptures, seven volumes**

Gerhard Richter Archiv

Planned project duration: 2006 to 2024

**The fascination of speaking machines: technological change in synthesizing speech over the course of two centuries Mathematisch-Physikalischer Salon**

Project partner: Institut für Akustik und Sprachkommunikation/Fakultät Elektrotechnik und Informationstechnik of the TU Dresden  
Funding: Bundesministerium für Bildung und Forschung (BMBF)

Project duration: 2016 to 2019

**The course of the stars and the stride of the clock. Astronomy and precision clockmaking in Germany around 1800**

Mathematisch-Physikalischer Salon

Funding: Deutsche Forschungsgemeinschaft (DFG)

Planned project duration: 2018 to 2020

**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)

Project duration: 2014 to 2019

**The East Asian Porcelain in the Collection of August the Strong in the Context of the Inventories from the 18th Century Porzellansammlung**

Funding: Deutsche Forschungsgemeinschaft (DFG)

Project duration: 2016 to 2019

**Competing with the Chinese Emperor – digitization and processing of the Meissen porcelain collection of Augustus the Strong and Augustus III Porzellansammlung**

Funding: Bundesministerium für Bildung und Forschung (BMBF)

Planned project duration: 2018 to 2021

**The porcelain cabinet in the Tower Room of the Dresden Royal Palace Porzellansammlung**

Funding: Ernst von Siemens Kunststiftung; Freundeskreis der Dresdner Porzellansammlung im Zwinger e. V.; Ceramica-Stiftung  
Project duration: 2015 to 2020

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

GRASSI Museum für Völkerkunde zu Leipzig

Joint project with: GRASSI Museum für Musikinstrumente der Universität Leipzig

Funding: VolkswagenStiftung

Project duration: 2015 to 2019

Further information about the different research projects can be found at: [www.skdmuseum.org](http://www.skdmuseum.org)

# Publications

## Selection

### **Dresdener Kunstblätter**

Published by: Staatliche Kunstsammlungen  
Dresden

#### Volume 1/2019 Bauhaus Spuren

With contributions by Heike Biedermann, Isabelle Busch and Nelly Pistorius, Birgit Dalbajewa and Mathias Wagner, Birgit Dalbajewa, Andreas Dehmer, Lars Rebehn, Thomas Rudert, Sylvia Lemke.

#### Volume 2/2019 Münzkabinett

With contributions by Jan-Erik Becker, Kathleen Dittrich, Rainer Grund, Wilhelm Hollstein, Kathrin Krüger, Alexandra Löser, Roger Paul, Katharina Rothe, Ljuba Schmidt, Mirko Schöder, Susanne Thürigen.

#### Volume 3/2019 Maltechniken

With contributions by Eve Begov and Theresa Witting, Silke Beisiegel, Kerstin Küster, Maria Körber and Claudia Maria Müller, Agnes Matthias, Christoph Schölzel.

#### Volume 4/2019 Paraderäume

With contributions by Carry Bendin and Christiane Ernek-van der Goes, Anette Loesch, Christine Nagel, Stefano Rinaldi.

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## **Generaldirektion**

Marion Ackermann: Zur Aktualität von Kunst und Museen im politischen Diskurs und die Chancen der digitalen Öffnung, in: Allianzen, Kooperationen, Plattformen. Gemeinwohlorientierte Medienqualität in der Netzwerkgesellschaft, ed. Österreichische Rundfunk, Vienna 2019, p. 48–53.

### **Research and Scientific Cooperation Department**

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# The museum and the public



As part of the programme "Rayski für Kinder" at the Albertinum, children were allowed to hang a copy of the painting "Hase im Schnee" ("Hare in the Snow") by Ferdinand van Rayski – while being watched by the original of 1875



# The right to cultural participation

## Inclusion and accessibility at the museum

Social and cultural participation are basic human needs. Guided by this conviction, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), with their Education and Communication Department, work to find suitable measures to enable accessibility and inclusion in the various museums and special exhibitions as well as in educational and other cultural programming. An important aspect here is the development of interactive concepts with and for differently-abled people, using acoustic, visual, interactive, experimental and haptic possibilities of perception to open the way to a museum experience that leaves a lasting impression and is characterized by self-determination and equality for all visitors. Art museums offer the necessary space for open encounters and contemplation.

The Kunstsammlungen regularly discuss the subject of inclusion and how to achieve it with partners and disabled rights organizations. At the first regional conference of the Inklusionsnetzwerk Sachsen on 29 August 2019 at the Residenzschloss Dresden (Dresden Royal Palace), the focus was on exchange in Dresden as well as in the districts of Meissen and Sächsische Schweiz-Osterzgebirge. Participants included, alongside colleagues from other museums, the tourism company Tourismus Marketing Gesellschaft Sachsen e.V., the urban planning office of the City of Dresden, the job centre, the chamber of crafts as well as those representing people with disabilities for the City of Dresden. The motto, "Do good deeds and talk about it!", based on a quote by the writer Erich Kästner, served as inspiration, and participants dug deep in their discussions about how accessible and inclusive programming may be communicated to target groups. The Education and Communication Department participated in



Stopping at Caspar David Friedrich's painting "The Grosse Gehege near Dresden" (1832) during an individual guided tour in the Albertinum by the Education and Communication Department



Programmes offering experimental, interactive and haptic perceptions make visiting a museum a rich experience, including for the differently abled

the networking meeting by presenting a report with different examples from practice at the Residenzschloss, such as the use of barrier-free multimedia guides for the blind and visually impaired, for the deaf and for people with cognitive limitations, which have been offered at the Residenzschloss since 2016. Also of great interest were the tactile guidebooks for the blind, featuring the museum floorplans and a number of key objects, as well as the 3D bronze model of the Residenzschloss in a scale of 1:125. It was emphasized that the successful implementation of different projects is owed to years of collaboration with disabled rights organizations.

Taking place annually on 21 September, "World Alzheimer's Day" provided an opportunity to discuss the subject of dementia publicly, with various partners, and to draw attention to the need for cultural participation for those suffering from the disease as well as those close to them. Guided by the motto "Dementia. An open encounter", interested visitors of the Residenzschloss could learn about the illness and about different measures the museums were taking to enable consultation, support and cultural participation. Working with the Landesinitiative Demenz e. V. and the Alzheimer Gesellschaft Dresden e. V., a diverse programme with information stands and lectures was organized. Ramona Nietzold, who is in charge of accessibility and inclusion in the Education and Communication Department at the Kunstsammlungen, emphasized that cognitive impairment does not diminish the ability to participate culturally and socially, and she reported on the necessary prerequisites for working with people with dementia during cultural events. She stressed

the importance of allowing enough time so that perspectives and statements can be understood while the artwork is being looked at, the importance of adjusting speech tempo and of not referring back to something mentioned or seen previously. Finally, interested visitors were offered the possibility of participating in an interactive tour of the exhibition "The Electoral Wardrobe", an opportunity many took advantage of. The dialogical, experiential exhibition, with replicas and materials that could be touched, was highly appealing to the senses.

In 2019, the Education and Communication Department also organized internal professional development sessions for all employees of the Kunstsammlungen to raise awareness about the concerns of people with disabilities. A talk aimed at sensitization, given by a deaf employee of "Scouts – Gebärdensprache für Alle", focused on the needs of deaf people in museums. Following the talk, those staff members who regularly come into contact with visitors participated in a multi-part sign-language course so that they would be able to easily greet deaf visitors in the museum. The Staatliche Kunstsammlungen Dresden understand the development of accessibility and inclusion for people with disabilities to be an ongoing process and will be pursuing, alongside the continuation of professional development for employees, the development of further projects, for example, in 2020, the production of barrier-free multimedia guides for the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800).

# Together for Dresden

## The Kunstsammlungen are an important tourism factor

Dresden is among the most popular travel destinations in Germany and profits like hardly any other location from its reputation as a city of the arts. Tourism likewise plays a central role for the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). Essential to any trip to Dresden is a visit to the museums in the Residenzschloss (Dresden Royal Palace) and the Zwinger. From the more than two million people who visited the permanent presentations and special exhibitions in 2019, more than 75 percent resided outside the Free State of Saxony, and 47 percent were visiting from outside the country. Visitors from Russian-speaking areas made up the largest portion at 15.57 percent, followed by Poland with close to 6.65 percent. The activation rate of these markets is very high, meaning that visitors who come to the Saxon capital from Russia and Poland are very likely to visit one of the museums of the Staatliche Kunstsammlungen Dresden. Here, significant differences between collections are noticeable: at the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), Russian-speaking visitors made up the largest visitor group with 35.4 percent, while, with only three percent, they played a less significant role at the Albertinum. The increase in overnight stays in Dresden shows at the same time that visitors from Germany, China and the USA in particular should be made more aware of the diverse offerings of the Kunstsammlungen through targeted tourism marketing.



Among the staples of tourism marketing for the Kunstsammlungen are regular tourism newsletters, advertising and events carried out in collaboration with hoteliers, tour guides and other multipliers in the museums of the Staatliche Kunstsammlungen Dresden. These are organized for the most part in team with Dresden Marketing GmbH and Tourismus Marketing Gesellschaft Sachsen mbH. A further means of ongoing customer care and the acquisition of new customers is targeted participation in fairs and presentations. In 2019, the Kunstsammlungen participated in events such as the following: Dresdner Reisemarkt (Dresden Travel Fair, 25 to 27 January), Internationale Tourismusbörse (The World's Leading Travel Trade Show, or ITB, Berlin, 3 to 6 March), Leipziger Buchmesse (Leipzig Book Fair, Leipzig, 21 to 23 March), Tourismusbörse Sächsische Schweiz (Tourism Trade Show of Saxon Switzerland, Bad Schandau, 6 April), Tag der Sachsen (Saxon Day, Riesa, 6 to 8 August), Luxury Travel Mart Moskau (Moscow, 1 October), Tag der

A historical wedding: for the 300th anniversary of the princely wedding of Frederick Augustus III and Maria Josepha, a couple was given the unique opportunity to marry in the Residenzschloss as winners of a contest



Networking in person: on 2 April 2019, guests of the China Visitors Summit got together at the Residenzschloss

Deutschen Einheit (German Unity Day, Prague, 30 September), and the workshop of the Bundesverband der Deutschen Incoming Unternehmen (Dresden, 15 November). A 2019 highlight was the China Visitors Summit Europe, which took place from 2 to 4 April 2019 in Dresden. 140 travel and media businesses were invited to Dresden from all across China. The Kunstsammlungen presented their museums as part of an evening at the Residenzschloss. Not only this but numerous new contacts could be made at a workshop for those in the tourism industry at the Maritim Congress Center.

Particularly successful was the collaboration with the museum longstanding partner Dresden Marketing GmbH at the occasion of the reopening of the Paraderäume (Parade Rooms) in the Residenzschloss. The exposure of the Kunstsammlungen beyond the region was amplified with a host of bundled events surrounding the 300th anniversary of the princely wedding: historical water parades on the Elbe, concerts, multimedia exhibitions and more. As winners of a contest, a couple had the unique opportunity to marry in the Residenzschloss. In the lead-up to the anniversary

programme for the princely wedding, the exhibition "Frederick Augustus and Maria Josepha" opened at Schloss Hubertusburg in Wernsdorf. Within the shortest time it was possible thanks to partners in tourism – the municipality of Wernsdorf, Leipzig Tourismus Marketing GmbH, Sachsen Lotto, Schloesserland Sachsen and the Saxon State Chancellery – to advertise the exhibition successfully and attract many visitors.

The opening of the Paraderäume in the Dresden Residenzschloss and the upcoming reopening of the Semperbau (Semper Building) also provided an opportunity for the Kunstsammlungen to present their own special exhibition at the TEFAF (The European Fine Art Fair) in Maastricht from 16 to 24 March 2019. The art fair is one of the most well-known and leading fairs around the world for the fine arts and antiquities. Particularly striking among the 23 objects exhibited at the fair were the crown of Augustus the Strong and the famous painting "The Abduction of Ganymede" by Rembrandt van Rijn (1606–1669) from the Gemäldegalerie Alte Meister.

# From sensational story to crisis communication

## Diverse representations of the Kunstsammlungen in the media

For the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), journalistic reporting is of fundamental importance, not only with respect to the dissemination of information pertaining to exhibitions, but also as a way of communicating complex subject matter to very different target groups – from young families to an international audience. This is true all the more with the advancement of digitalization, where media make use of all channels to spread their information and are thus able to reach a great number of people. The Kunstsammlungen, too, communicate through social networks such as Twitter, Facebook, Instagram and YouTube, so as to interact directly with the user and to extend the museum space digitally. Nevertheless, independent media reporting remains essential. Regional and national as well as international media shine their spotlight on exhibitions, projects and structural developments at the museum complex on a regular basis. For almost any kind of journalism, what characterizes a substantive treatment of the manifold topics are – and this is true regardless of variations in media format – well-founded research, critical reflection, a grounding in the current discourse and clear communication. This kind of quality journalism needs to be defended in its form and standards and enabled through the classic media work of sharing information, issuing press releases, engaging in interviews and press conferences, along with directly addressing important players in a given situation.

Given the opening of the Paraderäume (Parade Rooms) and the reopening of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), originally planned for December, it had long become clear that 2019 would be a “super art year” for the Kunstsammlungen. This gave good reason for cooperation with the media: a special edition of the newspaper Frankfurter Allgemeine Zeitung, published on 3 March 2019, dedicated ten pages to the upcoming major events. At the initiative of the Kunstsammlungen, the art magazine WELTKUNST devoted a special issue to Dresden, doing a feature on Director General Marion Ackermann and addressing many topics related to the museum complex, for example



International media response: conservator Christoph Schölzel (left) speaking at the press conference for the presentation of the “new” Vermeer on 7 May 2019



Hermann Parzinger, Marion Ackermann, Thomas Bellut, Malu Dreyer, Anne Reidt and Norbert Himmler at the reception "Medienpolitik@Berlinale" on 13 February 2019 in Berlin



The "Digitale Kunsthalle" by ZDFkultur opened with an exhibition from the Gerhard Richter Archiv

the reconstruction of the Residenzschloss (Dresden Royal Palace), central exhibits, the "Dresden treasures", but also important special exhibitions like the one about A.R. Penck. The print publication was made possible by a collaboration between the Kunstsammlungen and Dresden Marketing GmbH and the Bid Office Dresden 2025. The reopening of the Paraderäume was covered by the newspaper *Sächsische Zeitung* with a special weekend insert, and the public broadcaster Mitteldeutscher Rundfunk devoted numerous radio and television reports to it. The 31st of October 2019 saw the airing of the documentary "Wo Sachsens Sonnenkönig regierte. Das Residenzschloss Dresden" (Where Saxony's Sun-King Reigned. The Dresden Royal Palace"), whose camera team had also been working in Florence and Genoa, where the precious velvet and gilded fabric used in the tapestries for the parade rooms was made. The German-French broadcaster arte, too, produced a film that involved the Paraderäume, titled "August der Starke. Kunst und Pracht im Absolutismus" ("Augustus the Strong. Art and Magnificence in Absolutism").

Through digitalization, new forms of museum education and collaboration with the media are constantly emerging: with the television channel ZDFkultur, the Staatliche Kunstsammlungen Dresden have always been present as an important partner from the world of museums. ZDFkultur bundles the cultural content of the channels ZDF, 3sat and arte and is accessible as digital content on ZDF-Mediathek. Director General Marion Ackermann, at the occasion of the presentation in Berlin on 13 February 2019, spoke to more than 300 guests from the domains of culture and politics. She emphasized that ZDFkultur, by allowing everyone to participate in cultural life in all its richness and free development, makes an important contribution to the dissemination and communication of culture in Germany. One special offering is a newly developed "Digitale Kunsthalle" ("Digital Art Gallery") where users can visit temporary special exhibitions free of charge. Working with the Deutsches Literatur Archiv Marbach and the Klassik Stiftung Weimar, the Gerhard Richter Archiv

of the Staatliche Kunstsammlungen Dresden opened the digital exhibition platform with the exhibition "Gerhard Richter. Auftragsbildnisse" ("Gerhard Richter. Commissioned Portraits"), which showed ten early works by the artist.

A further highlight of last year was the restoration of the painting "Girl Reading a Letter at an Open Window" by Johannes Vermeer (1632–1675), which brought to light that the original painting bears a Cupid in the background which was painted over after Vermeer's death (► page 16f.). Given its art-historical significance, this scientific finding gained international attention: in-depth and prominent reporting was done not only in Germany but in other parts of the world, where media with an extensive reach recognized the achievement of the restoration department, for example in the news reports of the Japanese public television channel NHK, and in the BBC's "TV World News".

When, on 25 November 2019, a break-in and burglary was perpetrated with great criminal energy at the Historisches Grünes Gewölbe (Historic Green Vault, ► page 18f.), the Staatliche Kunstsammlungen Dresden found themselves faced with unanticipated international media attention and an exceptional case of crisis communication. Understandably, the public had numerous questions which still today remain very much a concern for the Kunstsammlungen as well (as of the editorial deadline of 9 April 2020). The Kunstsammlungen immediately disseminated comprehensive information about the objects from the three sets which, for the most part, had been acquired by Augustus the Strong and Augustus III. However, to avoid jeopardizing the work of the public prosecution department and the police and to maintain the security of the museums of the Kunstsammlungen, questions related to security and the investigation could not be answered or only to a limited extent.

For up-to-date information on the robbery of the Historisches Grünes Gewölbe see: [www.skdmuseum/presse/2019/einbruch-ins-juwelenzimmer-am-25112019](http://www.skdmuseum/presse/2019/einbruch-ins-juwelenzimmer-am-25112019)

# Highlights

## The museum and the public



Michael Korey, Chief Conservator at the Mathematisch-Physikalischer Salon, received the Media Prize of the Deutsche Mathematiker-Vereinigung for his communication work

## kultura.digital

Whether you look around in a museum, peer over an artist's shoulder in their studio or marvel at an alternative project in the public space, the act of exploring is often almost as exciting as the contemporary art itself. On the multilingual, free website "kultura.digital", individual cultural trips can be planned within the Euroregion Elbe/Labe with your own preferences and ideas in mind. Other than these selected tours, the site offers tips and makes recommendations. You can also do a search for current events, specific topics or areas of interest and discover institutions and art in the public space. By directing attention to the diverse offerings of contemporary art in the Euroregion Elbe/Labe, "kultura.digital" also strengthens the transregional impact of the area. The development of this website with its reach beyond national borders was sponsored by the European Union as part of the Saxon-Czech joint programme "Interreg V A – 2014–2020". The members of the project team are employees of the TU Dresden, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) and well as Jan-Evangelista-Purkyně University and the Euroregion Elbe/Labe in Ústí nad Labem.

[www.kultura.digital](http://www.kultura.digital)

## Medienpreis Mathematik

On 1 November 2019, Michael Korey, Chief Conservator at the Mathematisch-Physikalischer Salon, a version of the very popular Cabinet of Physics of the 18th century, was awarded the national Media Prize of the German mathematics society Deutsche Mathematiker-Vereinigung. The prize honours outstanding achievements in the communication and popularization of mathematics in public life. According to the bestowers of the award, Korey not only made outstanding contributions to research, but also achieved clarity and comprehensibility in the presentation of historical collection objects such as astrolabes, armillary spheres and celestial globes, and has an "impressive ability to explain and communicate [things] on site and face to face." These were the words of Sebastian Stiller, Mathematics Professor at TU Braunschweig and board member of the society, and he went on to say in his laudation, "Here he is like a double-sided key, which can open the door to cultural history for mathematics and the door to mathematics for cultural history". The laureate was furthermore said to bring mathematics into focus and communicate about it with a wide audience. Korey studied at Princeton University (USA) and Cambridge (UK) and received his doctorate from the University of Chicago (USA). As Chief Conservator, he is in charge of parts of the collection, carries out foundational research on optics, astronomy and mathematics in the early modern period and directs an international research project on 16th-century planetary automata, likely the most complicated machines of the Renaissance. Further, Korey initiated a series of historical experiments performed at the Zwinger, using instruments reconstructed true to detail, and he established the "Salon im Salon", a place of learning and museum education at the Mathematisch-Physikalischer Salon, where numerous workshops are offered for students, for example "Mathe trifft Deutsch, Astronomie trifft Geschichte" ("Maths Meets German, Astronomy Meets History").



For the first time, the Kunstsammlungen worked with tjg. theater junge generation on a play whose characters went in search for the inestimable value of things

## Museum and theatre

Can a small, old shard be more important than a large, heavy gold coin? When does an object belong in a museum? And who decides what it's worth? In May 2019, three actors from the tjg. theater junge generation, and with them young spectators aged eight and up, asked how a "thing" becomes a valuable object, something that perhaps belongs in a museum. The play "Auf der Suche nach dem unschätzbaren Wert der Dinge" ("Searching for the Inestimable Value of Things") was the first collaboration of the Staatliche Kunstsammlungen Dresden with tjg. at the studio theatre at Kraftwerk Mitte. Alternating experts from the Staatliche Kunstsammlungen Dresden supported the ensemble: Julia Weber, Director of the Porzellansammlung; Léontine Meijer-van-Mensch, Director of the Staatliche Ethnographische Sammlungen Sachsen; Kathleen Reinhardt, Curator for Contemporary Art at the Albertinum; Rainer Grund, Director of the Münzkabinett; Manfred Biedermann, Conservator at the Residenzschloss as well as Birgit Scheps-Bretschneider, Manager of the Department of Collection Analysis, Documentation and Provenance Research of the Staatliche Ethnographische Sammlungen Sachsen. The current tjg. season also opened with the walk-in spatial installation "A Spider Does not Get Angry", which had premiered at the Children's Biennale of the Staatliche Kunstsammlungen Dresden in 2018.

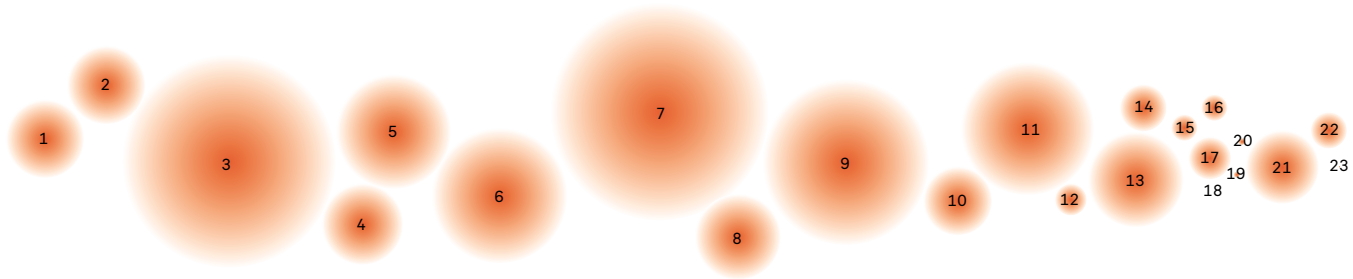
## "Do you have art in your head?"

During the 2018–19 school year, the Education and Communication Department of the Staatliche Kunstsammlungen Dresden hosted a youth art competition at the Albertinum called "Hast du Kunst im Kopf?" ("Do you have art in your head?"). It was the first German version of the competition "máš umělecké střevo?", which has been taking place in the Czech Republic since 2009 and in Slovakia and Hungary since 2015. The theme for the year was "collecting", and students from years 9 to 13 were invited to develop a work of art in teams. Workshops on artistic painting techniques were offered by the Dresden artist Patricia Westerholz to support the teamwork. 56 students registered and formed six teams who presented their work to a jury composed of employees of the Kunstsammlungen and project partners. The winners of the competition were Ulrike Ottiger, Max Holtz, Marie Rudat, Anastasia Schneider and Lea Träger from the advanced art course of the Diesterweg-Gymnasium in Plauen. Having observed that stamp collectors encounter many representations of politicians, the students took up the subject of politicians and their striking or polarizing statements. Their series of paintings was shown at the DOX Centre for Contemporary Art in Prague from 14 to 16 June 2019.

## Stolperstein

Initiated by the Verein Stolpersteine für Dresden, 30 further Stolpersteine ("stumbling stones" or "stumbling blocks") were laid on 2 December 2019, commemorating the victims of National Socialism. The Stolperstein project, initiated in 1993 by artist Gunter Demnig, now has a presence in more than 1,000 places in Germany and in 23 further European countries. The laying of the 30 memorial stones in pavements began in front of the Kronentor gate of the Zwinger, Ostra-Allee 9. This was the location, until 1945, of the Museum für Tierkunde (Museum for Zoology), then a part of the Staatliche Sammlungen für Kunst und Wissenschaft (State Collections of Art and Science). In 1927, the zoologist Fritz Isidor van Emden (1898–1958) began working there. Born in Amsterdam, he had moved to Germany with his family at the age of two, studied zoology in Leipzig and later gained employment as Director of Entomology in Dresden. Because of his Jewish background, he was dismissed in September 1933. Faced with no longer being able to practice his profession, he emigrated with his family to London. Staatliche Kunstsammlungen Dresden became the sponsor for the Stolperstein laid in memory of the museum official, whose fate came to light in a project about museum employees in Dresden under National Socialism titled "Zwischen Kunst, Wissenschaft und Politik: Museen im Nationalsozialismus. Die Staatlichen Sammlungen für Kunst und Wissenschaft in Dresden und ihre wissenschaftlichen Mitarbeiter". On the evening of 2 December 2019, relatives and Stolperstein sponsors came together in the foyer of the Mathematisch-Physikalischer Salon to exchange thoughts and memories about the fate of the victims.

# Visitor numbers



## 2015 – 2019

	2015	2016	2017	2018	2019
1 Skulpturensammlung	161,114	88,652	129,212	120,461	115,878
2 Galerie Neue Meister	161,114	88,652	129,212	120,461	115,878
3 Gemäldegalerie Alte Meister <sup>1</sup>	360,457	316,712	368,105	383,613	314,953
4 Mathematisch-Physikalischer Salon	155,948	127,472	142,964	127,543	120,037
5 Porzellansammlung	189,498	162,433	171,089	168,014	169,064
6 Historisches Grünes Gewölbe	240,132	225,274	222,244	213,361	199,603
7 Neues Grünes Gewölbe	291,036	284,803	291,003	269,129	321,740
8 Türckische Cammer	158,466	136,134	112,941	96,274	126,787
9 Rüstkammer/Riesensaal	191,703	196,296	155,881	131,737	245,041
10 Paraderäume <sup>2</sup>			28,444 <sup>3</sup>		101,765
11 Münzkabinett <sup>4</sup>	95,246	125,627	17,850	101,752	196,242
12 Hausmannsturm	60,560	56,522	64,433	49,258	47,775
13 Macht und Mode <sup>5</sup>			132,868	121,342	140,813
14 Kupferstich-Kabinett <sup>6</sup>			54,359		70,036
15 Kunstgewerbemuseum <sup>7</sup>	38,503	45,479	36,943	46,515	39,585
16 Museum für Sächsische Volkskunst mit Puppentheatersammlung	44,671	29,832	25,191	28,356	25,628
17 GRASSI Museum für Völkerkunde zu Leipzig <sup>8</sup>	34,786	44,555	61,850	42,288	76,153
18 Museum für Völkerkunde Dresden <sup>8</sup>		3,245	13,419	2,544	
19 Völkerkundemuseum Herrnhut <sup>8</sup>	10,025	11,231	11,277	11,634	11,352
20 Kunsthalle im Lipsiusbau	32,002	89,773	15,697	22,721	10,382
21 Japanisches Palais	29,800			65,914	108,697
22 Special exhibition area Schloss Hubertusburg <sup>9</sup>					54,731
23 "Mobiles Museum" project					3,461
<b>Total</b>	<b>2,318,072</b>	<b>2,077,736</b>	<b>2,185,028</b>	<b>2,165,245</b>	<b>2,615,601</b>

## External Special Exhibitions<sup>10</sup>

24 "Torgau. Home of the Renaissance and Reformation" <sup>11</sup>				467	7,749
25 "Ein Gott auf Reisen   Der Dresdner Mars von Giambologna" (A Travelling God. The Dresden 'Mars' by Giambologna)					10,472
26 "Light in Darkness. The Mystical Philosopher Jacob Böhme" at the Coventry Cathedral <sup>12</sup>					8,100
27 "Oog voor de wereld: De visionaire denker Jacob Bohme" <sup>13</sup>					413
28 "Titian. Lady in White" Norton Simon Museum, Pasadena, USA <sup>14</sup>					50,178
29 Kunstfonds <sup>15</sup>			46	3,636	1,034

## Anmerkungen

<sup>1</sup> Closed entirely from 14 Sep to 29 Oct 2015 due to renovation; from 27 Mar 2013 to 13 Sep 2015 the east wing was closed and the west wing was open, from 30 Oct 2015 on, the west wing was closed and the east wing was open; closed entirely from 17 Jun to 2 Aug 2019 due to renovation • <sup>2</sup> Beginning 28 Sep 2019 • <sup>3</sup> Special exhibition "Alles in Allem. Die Gedankenwelt des mystischen Philosophen Jacob Böhme" at the Schlosskapelle • <sup>4</sup> New permanent exhibition at the Residenzschloss since 7 Jun 201 • <sup>5</sup> Since 7 Apr 2017 in the Residenzschloss • <sup>6</sup> Incl. Josef-Hegenbarth-Archiv • <sup>7</sup> Open from 1 May to 31 Oct • <sup>8</sup> incl. special exhibitions • <sup>9</sup> "Frederick Augustus and Maria Josepha – Saxony's Lost Rococo" from 28 Apr to 6 Oct 2019 • <sup>10</sup> not incl. in the total number of visitor • <sup>11</sup> Beginning 24 Feb 2019 • <sup>12</sup> 30 Apr to 5 Jul 2019 • <sup>13</sup> 14 Dec 2019 to 15 Mar 202 • <sup>14</sup> 9 Dec 2018 to 25 Mar 2019 • <sup>15</sup> External exhibitions

# Financial report

in thousand euros

## Revenue 2019

Subsidies from the Free State of Saxony 35,339.8

Revenue from the museums 9,961.3

Other proceeds, allocations from third parties/  
third-party research funds, donations and other 3,939.3

## Excerpt from the business plan 2015 – 2019

		2015	2016	2017	2018	2019
<b>Revenue</b>	Revenue from museum operation incl. special exhibitions and publications	11,513.6	8,984.5	9,746.2	9,780.1	9,961.3
	Other proceeds	1,374.5	1,560.3	1,161.2	1,008.4	1,050.2
	Allocations by third parties/third-party research funds	6,355.9	4,536.7	4,379.9	4,260.7	2,101.4
	Donations and other	1,146.7	380.6	390.8	976.9	787.7
	<b>Sum</b>	<b>20,390.7</b>	<b>15,462.1</b>	<b>15,678.1</b>	<b>16,026.1</b>	<b>13,900.3</b>
<b>Expenditures</b>	Personnel expenses	19,677.5	19,830.0	20,877.4	21,483.0	22,430.9
	Operating expenses <sup>1</sup>	23,325.8	23,481.4	19,904.6	22,598.6	22,753.5
	<b>Sum</b>	<b>43,003.3</b>	<b>43,311.4</b>	<b>40,782.0</b>	<b>44,081.6</b>	<b>45,184.4</b>
	Addition to fixed assets <sup>2</sup>	5,492.3	2,527.1	2,414.3	7,296.0	3,923.1
<b>Subsidies from the Free State of Saxony</b>	Subsidies to operating costs	23,614.2	22,798.0	23,989.0	29,707.5	27,502.7
	Subsidies for investments	2,395.9	5,042.5	1,859.2	2,535.5	7,837.2
	<b>Sum</b>	<b>26,010.1</b>	<b>27,840.5</b>	<b>25,848.2</b>	<b>32,243.0</b>	<b>35,339.8</b>
<b>Overview of positions or personnel</b>	Civil servants	2	2	2	2	2
	Employees	316	313	310	323	329
	Trainees	5	7	8	9	10
	Interns	4	5	6	3	3
	Employees paid with project funds	32	33	30	30	36
	Employees paid with third-party funds	13	18	26	25	25
	Extra-official and part-time personnel	–	–	–	–	–
	Staff from the Daphne Project	36	35	35	33	30

As of 16 Mar 2020 • <sup>1</sup> Excl. expenses for real estate • <sup>2</sup> Investments incl. art, excl. real estate



# Acknowledgements

Karl Schmitt-Rottluff "Maurer II" ("Mason II", 1922) is part of the permanent loan from the collection of Kurt and Annelore Schulze

Robert 1922



# Connection brings opportunity

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In 2019, the friends association continued to support important acquisitions and innovative events



A group of works by Gertrud Kleinhempel, shown here in 1910, was acquired in 2019

Through significant purchases, MUSEIS SAXONICIS USUI – Friends of the Dresden State Art Collections helped expand the museum holdings in 2019. With their various events, they also attracted visitors to the museums, while pursuing the goal of winning more friends for the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) who will support them with membership fees, enthusiasm and volunteer help. One focus was to expand the group of benefactors of MUSEIS SAXONICIS USUI. In 2019, the association grew by 49 members. Together, the members supported contemporary art and acquired two outstanding works: for the Porzellansammlung (Porcelain Collection), the internationally acclaimed ceramicist Edmund de Waal (b. 1964), in the Böttger anniversary year, created the installation "im Goldhaus" ("in the Gold House" ▶ page 36 f.). It reveals his long-lasting exploration of porcelain, visualizes his study of Meissen, Dresden, the Japanisches Palais (Japanese Palace) and the Porzellansammlung, and builds an arc from the Baroque period to the present. Further, the benefactors added an important documentation of contemporary history to the Münzkabinett (Coin Cabinet): between 2015 and 2018, the artist Majid Jammoul (b. 1948) created a series of four medals to commemorate the destruction of

his home country, a call for peace and understanding. Every year, one contemporary artist explores the historical collections and creates a work that will be purchased by the Friends. This continues to strengthen Dresden as a place of contemporary art.

Besides the exclusive acquisitions made possible by the benefactors, the Friends facilitated further purchases, for instance the Vietnamese marionette theatre for the Puppentheatersammlung (Puppet Theatre Collection) and the series "Wiedervereinigung" ("Reunification") by the photographer Andreas Rost (b. 1966) for the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs). A highlight was the purchase of a portfolio with 1,300 furniture and jewellery designs by Gertrud Kleinhempel (1875–1948), for which the Friends had launched a successful funding campaign. Kleinhempel is considered one of the earliest professional women designers and her drawings constitute an important source for those studying German design history. Several of her works were shown in the exhibition "Against Invisibility – Women Designers at the Deutsche Werkstätten Hellerau 1898 to 1938". Following the exhibition, the opportunity arose to purchase the



In the Porzellansammlung, on 28 September 2019, Edmund de Waal presented his installation "im Goldhaus" ("in the Gold House") to the benefactors of the MUSEIS SAXONICIS USUI

collected drawings, which will also solidify the position of the Kunstgewerbemuseum (Museum of Decorative Arts) as a centre for collection and research relating to the Deutsche Werkstätten Hellerau. The importance of partnerships and the strong connection that members of MUSEIS SAXONICIS USUI have to their museums became clear in the response to the fundraising campaign: by December 2019, the required 41,000 euros had been raised through donations by many individuals and through the generous single donation of the benefactor Rocco Raebiger.

The night-time art events organized by the Friends were once again the talk of the town and very popular: on 25 May 2019, an evening of dance connected to the exhibition "Visionary Spaces. Kandinsky, Mondrian, Lissitzky and the Abstract-Constructivist Avant-Garde in Dresden 1919–1932" was held in the atrium of the Albertinum, with 700 enthusiastic people. For an hour, they explored the exhibition with museum educators and then danced the night away around the ark installed in the Atrium by the designer Tom Roeder. On 19 November 2019, the Young Friends party known as LIPSIUS VIBES was held for the exhibition "Move little hands... 'Move!' Czech surrealists Jan & Eva Švankmajer". More than

700 young night-hawks came to the Brühlsche Terasse, enjoying the exhibition until midnight. Simultaneously, the foyer in the Lipsiusbau was turned into a dance club that stayed open into the wee hours.

Besides parties, special guided tours, opportunities to look behind the scenes and outings to other art venues such as the Sammlung Hoffmann in Berlin or the Bauhaus in Dessau, the Friends continued to initiate ever new formats to further establish the museums as a place for encounters: at the occasion of the worldwide "Slow Art Days", the association opened the format "60 Minuten für 1 Werk" ("60 Minutes for One Work"). Following the idea of the Slow Movement, approximately 20 participants turned their attention to "Seelenfänger" ("Soul Catcher") by Birgit Dieker (b. 1969) in complete silence. Each on their own, they looked at it from close up or far away, walked around it or engaged with it from a single perspective. This new, intense form of looking at art enables viewers to see the familiar in a new light and to experience a unique moment of inspiration. MUSEIS SAXONICIS USUI grew to 1961 members in 2019 and is determined to pass the 2000 mark in 2020.

# Enriched by late works

The collection of Kurt and Annelore Schulze comes to the Kupferstich-Kabinett as an indefinite permanent loan



Benefactor Annelore Schulze in front of selected works from her collection, in the study hall of the Kupferstich-Kabinett

In 1954, Kurt Schulze, born in 1910 in Grünheide near Berlin, and his wife Annelore Schulze settled in Hamburg, where the medical doctor established a practice. Close friendships to artists grew during this time. In the 1960s and early 1970s, this led to a remarkable collection, which Annelore Schulze turned into a foundation in 2009. The collection includes 252 drawings, graphic works and watercolours, most of them by Otto Dix (1891–1969), Karl Schmidt-Rottluff (1884–1976) and Erich Heckel (1883–1970) – mainly from the time between the 1910s to the late 1960s. After her husband died in 2004, the benefactor, in 2019, decided to make the collection that she and her husband had amassed publicly accessible. She decided to give it to Dresden, the place where the artist group “Die Brücke” was founded, where Otto Dix had lived and worked for many years. The permanent loan supplements the current holdings of the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) in significant ways – particularly with respect to the great losses during the Nazi period: seven works by Dix, 33 by Heckel and 14 by Schmidt-Rottluff were seized.

Erich Heckel is included with more than 104 prints and approximately 41 drawings and watercolours from all of his creative periods; he makes up the largest part of the collection, which is furthermore composed of 38 drawings and twelve prints by Karl Schmidt-Rottluff, as well as numerous watercolours, most of which are part of the late works of the artist who died in West Berlin in 1976. Counting only 55 works, the smallest group is by Otto Dix and consists of

prints along with drawings, including five self-portraits and one large silverpoint drawing from 1939. An early drawing by Otto Mueller (1874–1930) is considered a special rarity in the collection. These works represent a quantitatively outstanding addition to the holdings of works by the Expressionists: for example, works by Heckel previously totalled approximately 125, while now the holdings of this artist have almost doubled. At the same time, having these excellent originals available means that the often less considered late work of these artists can now be studied and artistic development traced.

With the permanent loan, a further group of works came to the Kupferstich-Kabinett which attests to the couple's friendships with artists: on her latest visit to Dresden, in August 2019, Annelore Schulze gave the Kupferstich-Kabinett works by the Hamburg draftsman Horst Janssen (1929–1995). Some of the works in this group of 14 drawings, prints and watercolours allude in very original and humorous ways to the profession of Kurt Schulze, who was not only befriended with Janssen but was also his dentist and family doctor. Selected works from the foundation will be on show in special exhibitions of the Staatliche Kunstsammlungen Dresden. Starting in May 2020, a larger group of works from the foundation will be presented at the Josef-Hegenbarth-Archiv (Josef-Hegenbarth-Archive) for the first time. Furthermore, visitors can request to see any of the works in the study hall of the Kupferstich-Kabinett in the Residenzschloss (Dresden Royal Palace).

# An eye on the future of the Baroque period

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## In memory of Joachim Menzhausen

Joachim Menzhausen (1930 – 2019)



Joachim Menzhausen, the long-time director of the Grünes Gewölbe (Green Vault), died on 18 January 2019 at the age of 88. With an art historian's multi-faceted strength of judgement, he dedicated himself to Saxon cultural and art history, especially to the time of the Augustan Baroque, thus shaping the post-war history of the Grünes Gewölbe. He did his schooling between 1936 and 1945 and, from 1950 to 1954, studied art history and archaeology at Karl-Marx-Universität in Leipzig, where he earned his doctorate degree in 1963. During this time, he also spent years working in museums, first in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery, 1957–58) and then in the Grünes Gewölbe (1959–1960), before becoming head of the world-renowned collection in 1961, serving as Director until his early retirement in 1992.

Joachim Menzhausen was a passionate museum man and exhibition organizer and a brilliant publicist. Over the decades, he published articles in the quarterly "Dresdener Kunstblätter", for example on Johann Melchior Dinglinger, Johann Heinrich Köhler and Balthasar Permoser. In 1965, he put out an impressive publication on the "Thron des Großmoguls" ("Throne of the Grand Mogul"), followed in 1968 by his important work "Das Grüne Gewölbe" ("The Green Vault"). His great affinity for the collection history and its special fields culminated in the 1977 book "Dresdner Kunstkammer und Grünes Gewölbe" ("The Dresden Kunstkammer and the Green Vault"). In 1974, four exhibition rooms of the Grünes Gewölbe opened in the Albertinum. Creating this museum presentation, Menzhausen succeeded in giving the princely collection of precious objects from the Baroque period a modern and up-to-date interpretation and showing it in an atmospheric setting. He also envisioned the return of the Grünes Gewölbe to the reconstructed palace, though this could only be realized by the subsequent generation. He was present when the exhibition in the Albertinum was closed early in 2004 and all artworks were taken back to the Residenzschloss (Dresden Royal Palace).

Joachim Menzhausen's merits as a curator are inseparable from important special exhibitions "The Splendor of Dresden" in Washington, New York and San Francisco (1978–1979) and, in the year of German reunification, "Royal Dresden" at the Kunsthalle der Hypo-Kulturstiftung in Munich. In 1990, Joachim Menzhausen was among the public figures who signed the "Call from Dresden", the appeal that helped initiate the reconstruction of Dresden's Frauenkirche (Church of Our Lady). In 1999, his work "Kulturlandschaft Sachsen: ein Jahrtausend Geschichte und Kunst" ("The Cultural Landscape of Saxony: A Millennium of History and Art") was published, in which his wealth of knowledge about Saxony's cultural history coalesces in an impressive art-historical survey. His joy in pursuing forward-looking questions that emerge from the art of the Augustan Baroque, whose complexity and subtlety he knew like no other, remained with him in his old age.

# Friends associations

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## All Museums

**MUSEIS SAXONICIS USUI –  
Freunde der Staatlichen  
Kunstsammlungen Dresden e.V.**  
Contact: Maria Krusche  
Manager  
Telephone: + 49 351 49147703  
Email: freunde@skd.museum  
www.freunde-skd.de

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## Kunstgewerbemuseum

**Freundeskreis Kunstgewerbemuseum  
Dresden e.V.**  
Contact: Tobias Voigt  
Telephone: +49 179 9992235  
Email: freundekgm@skd.museum  
www.fk-kunstgewerbemuseum.de

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## Kupferstich-Kabinett

**Verein der Freunde des  
Kupferstich-Kabinetts e.V.**  
Contact: Moritz Stange  
Telephone: + 49 351 49143211  
(Office of the Kupferstich-Kabinett)  
Email: freunde-kk.extern@skd.museum  
www.freundeskreis-kupferstichkabinett.de

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## Mathematisch- Physikalischer Salon

**Ehrenfried Walther von  
Tschirnhaus-Gesellschaft e.V.**  
Telephone: + 49 351 49146661  
(Office of the Mathematisch-  
Physikalischer Salon)  
Email: mps@skd.museum  
www.tschirnhaus-gesellschaft.de

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## Münzkabinett

**Numismatischer Verein zu Dresden e.V.**  
Telephone: + 49 351 49143231  
(Office of the Münzkabinett)  
Email: info@numismatik-dresden.de  
www.numismatik-dresden.de

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## Museum für Sächsische Volkskunst mit Puppentheatersammlung

**Freunde der Puppentheatersammlung  
Dresden e.V.**  
Contact: Alexandra Löser  
Telephone: + 49 176 21060355  
Email: post@puppentheaterfreunde.de  
www.puppentheaterfreunde.de

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## Porzellansammlung

**Freundeskreis der Dresdner  
Porzellansammlung im Zwinger e.V.**  
Telephone: + 49 351 49146612  
(Office of the Porzellansammlung)  
Email: ps@skd.museum  
www.skd.museum/freundeporzellansammlung

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## Staatliche Ethno- graphische Sammlungen Sachsen

**GRASSI Museum für Völkerkunde zu Leipzig  
Freundeskreis des GRASSI Museums  
für Völkerkunde zu Leipzig e.V.**  
Contact: Ludwig Scharmann  
Telephone: +49 163 2326549  
www.mvl-grassimuseum.de

**Museum für Völkerkunde Dresden  
Förderkreis des Museums für Völkerkunde  
Dresden der Staatlichen Ethnographischen  
Sammlungen Sachsen e.V.**  
Contact: Gerold M. Dubau  
Telephone: +49 172 6749335  
Email: foerderkreisvk.dresden@gmail.com  
https://voelkerkunde-dresden.skd.museum

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## Völkerkundemuseum Herrnhut Freundeskreis Völkerkundemuseum Herrnhut e.V.

Contact: Andreas Herrmann  
Telephone: +49 174 6446463  
Email: andreasherrnhut@aol.com  
www.voelkerkunde-herrnhut.de

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## Skulpturensammlung

**Paragone – Freundeskreis der  
Skulpturensammlung der Staatlichen  
Kunstsammlungen Dresden e.V.**  
Telephone: + 49 351 49149741  
(Office of the Skulpturensammlung)  
Email: Paragone@skd.museum  
www.paragone-dresden.de

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## Grünes Gewölbe

**Freunde des Grünen Gewölbes e.V.**  
Contact: Claudia Brink  
Telephone: + 49 351 49148597  
Email: gg@skd.museum

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## Albertinum

**Gesellschaft für Moderne Kunst  
in Dresden e.V.**  
www.gmkd.de

**Freunde der Dresdner Galerie  
Neue Meister e.V.**  
Contact: Gudrun Meurer  
Telephone: + 49 351 2610527  
www.freunde-galerie-neue-meister.de

**Paragone – Freundeskreis der  
Skulpturensammlung der Staatlichen  
Kunstsammlungen Dresden e.V.**  
Telephone: + 49 351 49149741  
(Office of the Skulpturensammlung)  
Email: Paragone@skd.museum  
www.paragone-dresden.de

# Acquisitions and gifts

## Selection

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### Generaldirektion

#### ■ Gerhard Richter Archiv

In 2019, the archives holdings grew by 543 items thanks to purchases and gifts, including:

#### Gerhard Richter

##### Schattenbild I (Edition 17), 1968

Collotype print in blue-grey on white card  
Image: 49.6 × 54.6 cm, sheet: 60 × 65 cm  
Purchase

##### Schattenbild II (Edition 18), 1968

Collotype print in two shades of blue-grey on white card  
Image: 49.6 × 54.6 cm, sheet: 60 × 65 cm  
Purchase

##### Probe zu Mao I (Edition 175)

Archival fine art print on Hahnemühle Photo Rag  
Gift

##### Sigmund Freud. Probe zu Mao I (Edition 175)

Archival fine art print auf Hahnemühle Photo Rag  
Gift

##### Probe zu Mao I (Edition 175)

Archival fine art print on Hahnemühle Photo Rag  
Gift

##### 128 Fotos von einem Bild (Halifax 1978) II (Edition 99), 1998

8 offset prints in black and grey on white card, 1 cover page, 1 extra page with further information on the work, in cardboard portfolio with dark blue linen cover  
10 sheets à 64.2 × 100.6 cm  
Gift

##### Probe zu Erster Blick (Edition 112), 2000

Black offset print on newsprint  
Image: 18.2 × 15.1 cm, sheet: 40 × 35 cm  
Purchase

##### Probe zu Schwarz, Rot, Gold I (Edition 107), 1998

Collage of three squares painted with monochrome oil paint on white light card  
Image: 21 × 7 cm, sheet: 42 × 29.6 cm  
Purchase

##### Guldenstern (Edition 95), 1998

Cibachrome photograph, mounted between Plexiglas and Alucobond  
102 × 115.5 cm (axial length)  
Gift

#### Probe zu Graphit (Edition 129), 2005

Silkscreen in four shades of grey on frequency modulated offset print in dark grey and grey-violet, framed and glazed  
Image: 72 × 605 cm, frame: 100.5 × 79 cm  
Purchase

#### ■ Kunstbibliothek

##### Kunstbibliothek

Acquisitions: 2415 volumes (gifts: 1004, exchanges: 561). Publications were exchanged with 234 institutions (131 in Germany, 103 abroad). 561 publications were acquired through exchanges and 1054 were sent away in exchange.

##### Wissenschaftliche Bibliothek der Staatlichen Ethnographischen Sammlungen Sachsen

Acquisitions: 3023 volumes (gifts: 2316, exchanges: 391); publications were exchanged with 426 institutions (217 in Germany, 209 abroad). 391 publications were acquired through exchanges and 241 were sent out in exchange.

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### Archiv der Avantgarden

61 A4-sized folders with photographs, invitation cards and correspondence of Galerie Buchholz, along with material in archival boxes and portfolios about Karl Buchholz, including letters, articles, copies of documents, exhibition catalogues, books and magazines  
Gift of Godula Buchholz, Munich

14 portfolios and one box with documentation and materials such as notes, photographs, drawings, newspaper articles on performances of the AWACS Group  
Gift of Maciej Toporowicz, New York/USA

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### Kunstgewerbemuseum

#### Bedroom

##### Design: Bruno Paul, 1925

Production: Deutsche Werkstätten Hellerau  
Purchase

#### Stereometry kit/wooden box

##### Design: production drawing, 1950s/1960s

Production: VEB Deutsche Werkstätten Hellerau  
Purchase

#### Drawings for a room at the 1906 exhibition of decorative arts in Dresden

Production: Fritz Helmut Ehmcke, Clara Möller-Coburg, 1905–1906  
Gift from a private owner

#### Photographs of textiles

Production: Clara Möller-Coburg, 1902–1903  
Gift from a private owner

#### Piece of furniture

Design: Gustav Adolf Schneck, 1926–1927  
Production: Deutsche Werkstätten Hellerau  
Gift of Martin Middelhaue

#### Group of dresses and outfits

Design/production: Dr Ursula Stein, 1970s/1980s  
Gift of Dr Ursula Stein

#### Violoncello piccolo

Design/production: southern Germany or Italy, 18th/19th century  
Gift of Ulrike Scobel, Georg Hammer, Albrecht Hammer

#### Bedroom furniture, Serie 800

Design/production: VEB Deutsche Werkstätten Hellerau, Werk Heidenau, 1969  
Gift of Ulrike Klunker, Jürgen Kupke

#### Drawings/sketches of furniture

Production: Fritz Helmut Ehmcke, early 20th century  
Gift from a private owner

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### Kupferstich-Kabinett

Collection of Kurt and Annelore Schulze  
252 drawings, prints and watercolours, mainly by Otto Dix, Karl Schmidt-Rottluff and Erich Heckel

Indefinite permanent loan from Stiftung Dr. Kurt und Annelore Schulze, Hamburg  
➤ page 104

#### Karl-Heinz Adler

##### “Serielle Lineaturen (zwei Kreise)”, 1986

Drawing in pencil  
Gift of MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.

**Christiane Baumgartner**

**"J. W. Goethe Faust V – 1224 – 1237", 1997**

Artist's book, silkscreen

Gift of Anke and Ralf Hoffmann, Dresden

**Ella Becker**

**"Chongqing Sunrise", 2018**

Digital print on aluminium dibond

Annual gift of MUSEIS SAXONICIS USUI –

Freunde der Staatlichen Kunstsammlungen

Dresden e. V. (Junge Freunde-Jubiläumsedition)

**Thomas Florschuetz**

**"Reflex 4", "Reflex 7", 2011/2019**

2 photographs (from a series of 7 works)

Annual gift 2019 of MUSEIS SAXONICIS

USUI – Freunde der Staatlichen

Kunstsammlungen Dresden e. V.

**Frank Hoffmann**

**"You're hardcore 1–2", 2015**

2 algraphic prints

Gift of the artist, Dresden

**Horst Janssen**

**"Selbst Birgit", "Goya", "Exlibris Tete Böttger",**

**"Aphorismus nach Lichtenberg", "1/3 blind",**

**1976–1987**

5 etchings

Gift of Tete Böttger, Göttingen

**Collection of 14 drawings, prints and watercolours**

Indefinite permanent loan from Stiftung

Kurt und Annelore Schulze, Hamburg

[▶ page 104](#)

**Ernst Ludwig Kirchner**

**"Damenkapelle", 1908**

1 etching, Anonymous gift

**Walter Last**

**"Sixtinische Madonna" after Raphael, 1860**

1 printing block (wood) and 2 woodcuts

Gift of Catherine Rogers, Concord (California, USA)

**Ricarda Roggan**

**"Replacement (Hegenbarth)", 2019**

Diptych, C-print

**"1943", 2019**

Five-part photographic series

Gift of the artist and Galerie EIGEN+ART,

Leipzig/Berlin

**Georg Friedrich Schmidt**

**"Der Perser" after Rembrandt, 1756**

1 etching

Gift of Roland Steffan and Hans-Jörg Schwabl,

Dresden

**Jürgen Schön**

**"LL2018", 2018**

3 series of 12 drawings each

Pencil, acrylic on paper, ink

Gift in connection to the exhibition

"Jürgen Schön. Zwei Formen im Raum"

**"Entwurf / Raum / LL2018", 2018**

4 drawings

Pencil, acrylic on paper

Gift made in connection to the exhibition

"Jürgen Schön. Zwei Formen im Raum"

**Adéla Součková**

**11 pencil drawings for the foyer**

**of the Kupferstich-Kabinett, 2019**

**2 chalk drawings, 2019**

Gift of the artist, Prague

**KP Brehmer, KH Hödicke, Konrad Lueg,**

**Sigmar Polke, Gerhard Richter and Wolf Vostell**

**"Grafik des Kapitalistischen Realismus", 1968**

**Portfolio, Edition Block, West Berlin, 6 silk-**

**screens**

Gift of MUSEIS SAXONICIS USUI – Freunde der

Staatlichen Kunstsammlungen Dresden e. V.

**13 prints and 2 drawings by August Wilhelm**

**Dressler, HAP Grieshaber, Ivo Hauptmann,**

**Karl Hofer, Karl Hubbuch, Emil Orlik**

Gift of Annelore Schulze, Hamburg

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## Mathematisch-Physikalischer Salon

**Pocket watch**

**Ferdinand Adolph Lange, Dresden, ca. 1850**

**Pocket watch**

**A. Lange & Söhne, Glashütte near Dresden,**

**ca. 1860**

**Pocket watch**

**Ferdinand Adolph Lange, Dresden, ca. 1845**

**Marine chronometer**

**Brockbanks No. 410, London, ca. 1800**

**Large Zappler**

**J. A. Schmidt, Elbogen, ca. 1780**

Gift of MUSEIS SAXONICIS USUI – Freunde der

Staatlichen Kunstsammlungen Dresden e. V.

(from the Landrock Collection)

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## Münzkabinett

Gifts, transfers of ownership and purchases

this year amounted to 387, including:

**Majid Jammoul, 8 medals**

Including: "Syria 2016", "Syria 2017" and

"Syria 2018"

Bronze, each Ø 145 mm

Gift of MUSEIS SAXONICIS USUI – Freunde der

Staatlichen Kunstsammlungen Dresden e. V.

**Saxony, Elector Johann Frederick and**

**Duke George**

**1/2 guldiner, 1534**

Münzstätte Buchholz, silver, Ø 33.5 mm

Gift of MUSEIS SAXONICIS USUI – Freunde der

Staatlichen Kunstsammlungen Dresden e. V.

**Saxony, Elector Johann Frederic and Duke**

**Moritz**

**1/4 guldiner, 1547**

Münzstätte Buchholz, silver, Ø 28.9 mm

Gift of MUSEIS SAXONICIS USUI – Freunde der

Staatlichen Kunstsammlungen Dresden e. V.

**Saxony, Elector Moritz**

**1/4 thaler, 1553**

Münzstätte Annaberg, Silber, Ø 28.4 mm

Gift of MUSEIS SAXONICIS USUI – Freunde der

Staatlichen Kunstsammlungen Dresden e. V.

**Hungary, 20,000 forints 2018, marking 560**

**years since the crowning of Matthias Corvinus**

**and 575 years since his birth**

Silver, Ø 52.5 mm

Gift of Numismatischer Verein zu Dresden e. V.

**Friedrich Brenner, one-sided medal "Otto Dix"**

**(cast from the coin design), n. d. (2016)**

Bronze, Ø 135.4 mm

Gift of the artist

**Bernd Göbel, plaque "Zu Adorno", 2014**

Bronze, 104 × 139 mm

Gift of the artist

**Jürgen Schieferdecker, medal**

**"Für Verdienste um die**

**Technische Universität Dresden"**

Silver, octagonal, 50 × 20 mm

Gift from the estate of the artist

**Edmund de Waal, medal "Vale", 2017**

Silver, Ø 58.5 mm

Gift of the artist

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## Museum für Sächsische Volkskunst

Thanks to gifts made in 2019, the collection

of the museum grew by 183 items, including:

**Erdmute Freitag**

**Collection of ca. 75 paper cut-outs,**

**1959 to 1994**

Gift of Dieter Freitag, Berlin

**Ursula Illig**

**Easter eggs and other Easter decoration from**

**Ei (98 parts), 2002 to 2019**

Gift of the artist, Neustadt (Saxony)

**Johanna Käßler**

**Collection of documents of "Dresdner Zirkel**

**künstlerischer Textilgestaltung", 1965 to 1990**

Gift of the artist, Bad Gottleuba

**Helga Kaiser**

**Collection of documents on artistic textile**

**design, 1965 to 2019**

Gift of the artist, Dresden

**Pattern book for glass moulding, tools**  
**Glass industry Saxony and Prácheň, 1922 to 2011**  
Gift of Albrecht Kirsche, Dresden

## Museum für Sächsische Volkskunst mit Puppen- theatersammlung

**Helga Borisch**  
**466 sheets of designs and conceptual drawings for numerous puppet theatre productions**  
Dresden and Magdeburg, 1964 to 1973

**5 puppet heads for the production "Lízinka. Maňásková groteska o čtyřech dějstvích", 1967**  
Východočeské loutkové divadlo Hradec Králové

**11 shadow puppets for the production "Das Krokodil vom Nil", 1966**  
Staatliches Puppentheater Dresden  
Gift of the artist

**Jeanette Harendt**  
**9 table figures and large figures for the production of "L'Amfiparnaso", Chemnitz 2005**  
Gift of Tilman Harendt, Berlin

**Antje Hohmuth**  
**10 stage and production models for productions of Puppentheater Zwickau, 1990s and 2000s**  
Gift of the artist

**Jutta Mirtschin**  
**15 rod puppets, 6 designs for figures and props, 16 photographs, 7 colour transparencies of the production "Der gestiefelte Kater", 1981**  
Puppentheater Berlin, Gift of the artist

**Walter Oberholzer**  
**4 marionettes for Marionettenbühne Scherf, 1936–1938**  
Zschopau  
Gift of Dr Matthias Scherf

**Peter Pillep and Renate Nobis-Pillep**  
**Literature, archival material, photos, designs from the work of Puppentheater Karl-Marx-Stadt/Chemnitz, 1950s and 1990s**  
Gift of Peter and Renate Pillep, Chemnitz

**Kazimierz Samołyk**  
**4 figure designs for the production "Buratino" Städtische Puppenbühne Karl-Marx-Stadt, 1968 Wałbrzych, 1967**  
Gift of Peter and Renate Pillep, Chemnitz

**Die Schaubude**  
**Posters, archival material, literature, original prints**  
Berlin, 1993 to 2019  
Gift of the puppet theatre

**Elsbeth Schulz**  
**9 diaries, scripts and photo albums**  
Berlin and other locations, 1927 to 1961  
Gift of Dr Gabriele Gelbert, Berlin

**Petra Zille**  
**Numerous designs and photos on puppet theatre productions in different theatres**  
Dresden, 1980 to 2002  
Gift of the artist

**Hilburg Zschiedrich**  
**Partial estate with marionettes, literature and archival material, including translations of puppet theatre literature from the Czech**  
Transferred as per the request of the deceased by her brother, Dr Konrad Zschiedrich, Bautzen

## Porzellansammlung

**4 lids for an element vase: Fire, 2018**  
Porcelain, Staatliche Porzellan-Manufaktur Meissen GmbH  
Purchase

**1 lid for an element vase: Water, 2018**  
Porcelain, Staatliche Porzellan-Manufaktur Meissen GmbH  
Purchase

**32 Chinese porcelain bowls and 21 porcelain spoons, 19th/20th century**  
Gift from a private collection, Zurich, Switzerland

## Staatliche Ethnographische Sammlungen Sachsen

■ **GRASSI Museum für Völkerkunde zu Leipzig**  
**Group of 12 Inca objects, including bowls, jugs and surgical knives**  
Materials from an excavation of 1959 near Trujillo (Peru)  
Clay (bowls, figure, jugs); metal (knife)  
Gift of Wolf-Dietrich Freiherr Speck von Sternburg, Munich/Leipzig

**Group of boomerangs, dancing stick, wool necklace, colour prints**  
Broome (Australia), 2019  
Carved wood, sanded mulga wood, wool, block print on paper  
Gift of Dr Birgit Scheps-Bretschneider, Leipzig

**Group of 114 black-and-white photographs taken by the merchant Gustav Küster (in Togo between 1892 and 1904)**  
Togo, late 19th/early 20th centuries  
Albumen print mounted on board, each 24 × 32 cm  
Gift of Dr Uwe Schott, Plankstadt

**Serge Dakota**  
**"Kinshasa Satellite"**  
DR Kongo/Leipzig, 2018  
Object, mixed media, 195 × 220 cm  
Gift of the artist, Kinshasa

**Eunice Kamanda**  
**"Kinshasa Makambo"**  
DR Kongo/Leipzig, 2018  
Metal sculpture, 240 × 100 × 200 cm  
Gift of Kamanda Ngomba Eunice, Kinshasa

**Plaque of recognition (2 framed boomerangs)**  
Yawuru (Australia)  
Wood, sanded (framed on 77 × 53.4 cm)  
Gift of Nyamba Buru Yawuru Ltd., Chief Executive Officer Peter Yu

**Michael Torres**  
**"Bombs, Buttons and Pearls"**  
Graphic work from the series "Collect, Jalaru Photography"  
Melbourne (Australia), 2018  
Photographic paper, 100 × 100 cm  
Purchase

**Hilaire Balu**  
**"Nkisi Mouse"**  
Kinshasa (DR Kongo), 2018  
Sculpture, wood, plastic, 100 × 43 × 40 cm  
Acquired by MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V.

**Francix Tenda**  
**9 artworks from the series "Le carnet de mes parents"**  
Kinshasa (DR Kongo), 2017  
Acquired by MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V.

■ **Museum für Völkerkunde zu Dresden**  
**Group of 4 tobacco pipes and 1 tobacco etui**  
Banaue, Luzon Island (Philippines), 2018/19  
Gift of Analyn Salvadore Amores, Baguio, Philippines

**Group of 310 cultural artefacts from Indonesia, incl. 238 batiks**  
Predominantly between 1970 and 2014, from the collector Annegret Haake  
Predominantly Java and second half of the 20th century  
Gift of Annegret Haake, Kronberg/Taunus

**Group of 10 closable textile purses (Kese)**  
Collection of Dr Friedrich Spuhler, Potsdam  
Turkey, principally second half of the 20th century  
Cotton twine, crocheted/ornaments in Oya technique, each ca. 10–14 × 5–8 cm  
Gift of Förderkreis des Museums für Völkerkunde Dresden der Staatlichen Ethnographischen Sammlungen Sachsen e. V.

**Kalamkari textile showing a mihraba**

Persia, 19th century  
 Colour print/wax print Kalamkari technique  
 on cotton, 50 × 40 cm  
 Gift of Roland Steffan and Hans-Jörg Schwabl,  
 Dresden

**Ottoman embroidery,  
so-called "Türkisches Handtuch"**

Ottoman Empire, 19th century  
 Dyed silk and metal, embroidered on  
 cotton/linen, 96 × 64 cm  
 Gift of Roland Steffan and  
 Hans-Jörg Schwabl, Dresden

**Group of 2 jewellery cases with necklace,  
earrings, brooch and ring, 2 cigarette boxes  
and fabric samples from a silk embroidery  
business**

Ottoman Empire, Constantinople and Amasia,  
 late 19th and early 20th centuries  
 Gift from the estate of the Krug Collection  
 (Wollmann-Brandt), Kiel

**Jacket, textile insert, small bag, textile  
fragment and two robes**

Balkan, Central Asia, Peru, late 19th and  
 early 20th centuries  
 Gift of Christine Müller-Radloff, Dresden

**Group of 61 textiles and woven products as  
well as 22 pieces of jewellery and amulets**

Morocco and Tunisia, mid-19th to late  
 20th centuries  
 Gift of Annette Korolnik-Andersch, Carona,  
 Switzerland

**Group of 86 figures, masks, jewellery  
and amulet receptacles**

North-, North East- and West Afrika,  
 20th century  
 Gift of Klaus Drechsler, Dresden

**Group with photo album, handwritten  
letters, diaries, Ethiopian liturgical and  
prayer book, liturgical instruments  
and 10 pieces of jewellery**

Estate of Arthur Schubert, Surveyor in the ser-  
 vice of Emperor Menelik II from 1908 to 1910,  
 Ethiopia  
 Gift of MUSEIS SAXONICIS USUI – Freunde der  
 Staatlichen Kunstsammlungen Dresden e.V.  
 (acquired from the descendants Barbara  
 Strümpfel and Stephan Schubert, Dresden)

**■ Völkerkundemuseum Herrnhut****Makonde carving  
"Sitzender Mann mit Becher"**

Tanzania, second half of the 20th century  
 Wood, carved, 13.9 × 3.7 × 6.9 cm  
 Gift of Roland Fröhlich, Dresden

**Group of 4 handcrafted objects: head scarf  
(Angisa), carved comb (Penti), wraparound  
skirt (Kotipalaki) and carved cooking spoon**

Suriname, early 21st century  
 Gift of Reinhard Furtner, Vienna

**Group of 5 cigar boxes from the trading  
of Abraham Dürninger & Co, Herrnhut,  
12 parchment bags of the Dürninger  
company used for the sale of coffee from  
Rössler company/Neukirch**

Herrnhut, first half of the 20th century  
 Gift of Reinhard Furtner, Vienna

**Incense burner**

Nepal, early 21st century  
 Copper alloy, 8 × 10 × 10 cm  
 Gift of Reinhard Furtner, Vienna

**"Das Schloß in Hennerdorf"**

Print (coloured lithograph), framed  
 18.5 × 23.4 cm  
 Verlag Heinrich Immanuel Gregor, Herrnhut  
 Herrnhut, 1844/1846  
 Gift of Reinhard Furtner, Vienna

**Commemorative pin of the  
"Society of Virgin Islands Historians"**

Virgin Islands, 1986  
 Metal, enamelled, 3.7 × 3.7 × 0.6 cm  
 Gift of Gudrun Meier, Bischofswerda

**Bow with six arrows**

Suriname, early 20th century  
 Wood, natural fibre, length: 105 cm  
 Gift of Erdmute Langerfeld, Leipzig

**89 glass plate photographs made by  
Fritz Spellig, a missionary in East Africa**

Tabora, Unyamwezi, East Africa,  
 early 20th century  
 each 9 × 12 cm  
 Gift of Krönllein, Ammerbuch

## Gemäldegalerie Alte Meister und Skulpturen- sammlung bis 1800

**Pietro Francesco Cittadini****"Stilleben mit einem Hasen", ca. 1650**

Oil on canvas, 80 × 130 cm  
 Missing since 1945; presented to Chancellor  
 Angela Merkel in 2018 by Georgian Prime Minis-  
 ter Mamuka Bachtadse in Tbilisi; transportation  
 supported by MUSEIS SAXONICIS USUI –  
 Freunde der Staatlichen Kunstsammlungen  
 Dresden e.V.

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**Valentine Green after John Singelton Copley****"Youth Rescued from a Shark (Watson and  
the Shark)", 1779**

Mezzotint, 46.35 × 60.23 cm (plate),  
 52.39 × 61.60 cm (sheet)  
 Acquired from Donald A. Heald, Rare Books,  
 Prints and Maps (New York) with funds for the  
 special exhibition "Raffael – Macht der Bilder.  
 Die Tapisserien und ihre Wirkung" (planned for  
 2020)

## Albertinum

**Theobald von Oer****"Mädchen mit Blütenkranz", 1832**

Oil on canvas, 37.5 × 38 cm  
 Gift of the Erbgemeinschaft nach  
 Alfred und Benno von Nostitz-Wallwitz

**Hans Christoph****"Dampfer", 1927**

Oil on canvas, 105 × 130 cm  
 Gift from a private owner

**"Frau mit Katze", 1931**

Oil on canvas, 82 × 70 cm  
 Gift from a private owner

**Cornelia Schleime****"Ohne Titel", 1987**

Nettle cloth on stretcher, mixed technique  
 with sand sprinkled in  
 100.5 × 100.4 cm  
 Gift of Prof. Dr Michael Meurer, PARAGONE

**Slavs & Tatars****"Dresdner Gitter", 2018**

Stainless steel, imitation leather, foam  
 129 × 211 × 128 cm  
 Gift of outset. Germany\_Switzerland

**Heinrich Eduard Medem (Kamee in  
Ausführung nach Ernst Rietschel)****"Amor, einen Panther zügelnd", 1853**

Clamshell, rose gold setting  
 29.2 × 27.9 cm (4.43 × 5.13 cm without setting)  
 Gift of Prof. Dr Siegfried Rietschel, Karlsruhe

**Heimo Zobernig****"Piet Mondrian. Eine räumliche Aneignung",  
2019**

Acrylic, acrylic glass, LED, MDF, OSB, PVC,  
 wood and more  
 385.3 × 522.2 × 477.4 cm  
 Gift of the artist  
 The work was created in 2019 in connection  
 with the exhibition "Zukunftsräume. Kandinsky,  
 Mondrian, Lissitzky und die abstrakt-konstruk-  
 tive Avantgarde in Dresden 1919 bis 1932"

➤ [pages 24–26](#)

**Céline Condorelli****"Ausstellungsliege", 2019**

6 newly upholstered museum benches  
 Gift of the artist  
 ➤ [pages 24–26](#)

**Oskar Zwintscher****"Fruchtsegen", 1913**

Oil on canvas, 125 × 105 cm  
 Acquired from the collection (estate) of the  
 family of Eduard Merzinger (sen.) with the sup-  
 port of the Ernst von Siemens Kunststiftung  
 and the Freunde der Galerie Neue Meister e.V.

**Ferdinand von Rayski****"Sitzendes Wildschwein", 1861/63**

Oil on canvas on card, 31.6 × 31.5 cm  
 Acquired from the Allgäuer Auktionshaus,  
 Kempten

**Olaf Holzapfel**

**"Rose cut", 2019**

Straw, wood, 69 × 69 cm

Acquired by the Gesellschaft für Moderne Kunst in Dresden e.V.

The work was purchased at the occasion of the 25th anniversary of this friends association and given to the Albertinum as a permanent loan.

**Marlene Dumas**

**"Ecce Homo", 2015 – 2017**

Oil on wood, Ø 120 cm

Acquired by the Gesellschaft für Moderne Kunst in Dresden e.V. (loan)

**Jan Andriess**

**Untitled (Regenboog), 2016**

Acrylic on wood panel,

249 × 121 × 4 cm

Acquired by the Gesellschaft für Moderne Kunst in Dresden e.V. (loan)

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## Kunstfonds

In 2019, five gifts were made, adding a total of 199 works to the collection, including:

**Benjamin Badock**

**"Plattenbau – Silver Springs (Round)", 2005**

Relief printing, four parts, 212 × 150 cm

Gift of the artist, Leipzig

**Stefan Schröder**

**"Fredrikstad, Siri A., April 2009", 2011**

**"Kunsternes Hus, Oslo, Ulla v. B.,**

**Februar 2008", 2011**

**"Vålerenga Schule, C.A., April 2007", 2011**

3 photographs, each 69 × 69 cm

Gift of the artist, Oslo/Norway

**Veronika von Appen**

**44 drawings and 19 sculptures**

Gift of Dieter Bock von Lennep (†), Dresden, from the estate of the artist

**Christine Bock**

**20 graphic works and nine paintings**

Gift of Dieter Bock von Lennep (†), Dresden, from the estate of the artist

**Dieter Bock von Lennep**

**103 works, including drawings, collages, photographs and paintings**

Gift of the artist, Dresden

In support of artists, the Cultural Foundation of the Free State of Saxony purchased 19 works and nine bodies of work from 23 artists, including:

**Michael Barthel**

**"JUBELSPRECH IM ABKRIEG –**

**Deine Fresse/Meine Fresse", 2019**

Sound installation, 2 vinyl records, recorded on one side, 12 minutes, each in a poly bag written on by hand, 2 record players, 2 pairs of loudspeakers, variable installation size

**Fine Bieler**

**"Konzept Simulacrum", 2018/2019**

Mixed media installation (video projection, mural, sand), variable installation size

**Nadja Buttendorf**

**"botron – a tech opera", 2018 – 2019**

YouTube series, series 01 and 02, HD videos, 16:9, each 13:40 min.

2 editions with the character of a unicum

**Ayelén Coccoz**

**"Bauernfamilie", 2013**

Bas-relief, polyurethane resin, acrylic wax, pastel, graphite, wood, 24.5 × 34 × 2.3 cm (figures)

**Pauline-Izumi Colin**

**"o. T. (Young Woman) / o. T. (Moby Dick)"**

**from the series "The Other", 2015**

Satin photo print, each 53 × 44 cm

**Markus Draper**

**"Oktober", 2012**

Oil on canvas, two parts, 38.5 × 53 cm/40.5 × 56 cm

**Charlotte Eifler**

**"A SET OF NON-COMPUTABLE THINGS", 2017**

4K video in HD, 16:9, 20:53 min., stereo

**"ALIENATION", 2017**

Neon tubes on acrylic glass, 29.3 × 200.5 × 6.5 cm

**Alexander Endrullat**

**"o. T.", 2018**

Oil on canvas, 50 × 60 cm

**Saeed Foroghi**

**"Die Flugschiffe II", 2013**

Installation, 8 flags, oil on canvas, each 45 × 60 cm, 8 wooden masts, painted, each 240 cm tall

**Manuel Frolik**

**"Fibula", 2016**

Silicone rubber, real human hair, small wooden table, 27 × 43 × 26 cm

**"Piaculum", 2016**

Silicone rubber, buffalo hair, small wooden table, 24 × 27 × 21 cm

**Sebastian Hosu**

**"o. T.", 2017**

Charcoal on paper, 93.5 × 83 cm

**"light show", 2017**

Charcoal on paper, 58.5 × 45 cm

**Drawing from the series "outscape III series", 2016**

Charcoal on paper, 51 × 40.4 cm

**Francis Hunger**

**"Deep Love Algorithm", 2013**

Installation, video projection, 16:9, 32:33 min., stereo, wooden display, 200 × 112.5 cm, two wooden stands, each 60 × 60 × 80 cm, with digital prints, each 29.1 × 39.2 cm

**Eric Keller**

**"Kulturhaus I", 2018**

Oil on wood, 115 × 159 cm

**Julia Kiehlmann**

**"Cruising Bruising", 2016**

Mixed media installation, projection, carousel with 80 slides, book with collages, unicum, 62 pages, 10 × 6.5 cm

**Jens Klein**

**"Briefkästen", 2012**

Black-and-white photography, 30 archival pigment prints, each 14.8 × 21 cm, second edition

**Nadja Kurz**

**"Verkocht (Factory of Strong Emotions)", 2018**

Single-channel video installation, HD, 2:06 min., 2 chairs, plastic plant

**Agnes Lammert**

**"Nach dem Regen", 2017**

Wax, pigment, plaster, 55 × 80 × 56.5 cm

**Osmar Osten**

**"HASEN IM RAUSCH", 2015**

8 sheets, acrylic on laid paper, each 37 × 27.5 cm

**Johanna Rüggen**

**"Serie Ausflug I – VI", 2019**

6 sheets, pencil on paper, each 18.5 × 26.3 cm

**Jana Schulz**

**"Golden Boys. İğdir. Maravilla. Monterey Park", 2018**

Single-channel video projection, HD video, colour, sound, 17:33 min., loop, variable size

**Hans-Joachim Schulze**

**"Entwurf zu den Textschichten des I-Ging", 1997**

13 sheets, ball pen, Sharpie, partly pencil on paper, each 70 × 100 cm

**Patricia Westerholz**

**"flags 6" and "flags 7" from the series**

**"failed filter", 2019**

Cut out, Hahnemühle archival card in object frame, each 144 × 104 × 5 cm

**Nadine Wölk**

**"OELLER II", 2017; "PB vs. SHOWGIRLS II.5", 2018; "Nighthawks XX.3", 2017, "KOMMERZ II", 2018, from the series "PARKER EDITION; Werk II, Serie II"**

Parker on paper, 21 × 29.5/22 × 22 cm/

21 × 29.5 cm/15 × 21 cm

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- Rosa-Luxemburg-Stiftung
- Rudolf Augstein Stiftung
- Sächsisches Staatsministerium des Innern
- Stiftung Frauen in Europa
- Stiftung Kunst und Musik für Dresden
- Thorandt Metallbau GmbH & Co. KG
- ZEIT-Stiftung Ebelin und Gerd Bucerius

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## Kunstfonds

- Benjamin Badock, Leipzig
- Dieter Bock von Lennep (†), Dresden
- Stefan Schröder, Oslo
- Kulturstiftung des Freistaates Sachsen

# Marvelling together

## The Sparkasse discount takes you to the museum

As the main sponsor of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), the Sparkassen-Finanzgruppe (Savings Banks Finance Group) is committed to making art and culture come alive. Through art and culture, we all get the chance to learn something new – about the world around us as well as about ourselves. Marvelling together and always finding more to discover is at the heart of what moves our society. To make this happen the Sparkassen-Finanzgruppe supports the Staatliche Kunstsammlungen Dresden with their exhibitions, museum education and digitalization.

### Sparkasse discount

In order to allow as many people as possible to participate, the discount for customers of the Sparkasse (Savings Bank) was continued in 2019: upon showing their Sparkasse debit card, visitors received a 25 % discount on the regular admission price and ten euros off the annual ticket. The discount will also be offered in 2020, helping a great number of customers profit from visiting the Staatliche Kunstsammlungen Dresden.

### Achieving more together

To make our broad commitment in Dresden possible, several institutes of the Sparkassen-Finanzgruppe pool their strengths: the sponsorship is achieved by Ostsächsische Sparkasse Dresden, Ostdeutscher Sparkassenverband with all Sparkassen in Saxony, LBS Ostdeutsche Landesbausparkasse AG and Landesbank Baden-Württemberg, Sparkassen-Versicherung Sachsen, DekaBank Deutsche Girozentrale as well as the Savings Banks Cultural Fund of the German Savings Banks Association. Together we can achieve more. With its diverse commitments, commitments that are both small- and large-scale, in rural and in urban areas, the Sparkassen-Finanzgruppe is the largest non-governmental cultural sponsor in Germany.



Opening the exhibition “Inventing the Future”:  
Joachim Hoof, Managing Director of Ostsächsische Sparkasse Dresden,  
Director General Marion Ackermann and Gerhard Müller,  
Managing Director of Sparkassen-Versicherung Sachsen



One of the sponsoring priorities of the Sparkassen-Finanzgruppe is the commitment to educational projects such as the spring festival at the Dresden Royal Palace

The Sparkassen-Finanzgruppe is committed to sponsoring exhibitions such as “Inventing the Future” at the Japanisches Palais in 2019



## Passing the torch

A. Lange & Söhne have been supporting the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) since 2006. As precision watchmakers located in Glashütte since 1845, our commitment stems from our company's roots in the Mathematisch-Physikalischer Salon, a version of the very popular Cabinet of Physics of the 18th century. Inspired by the astronomers and clockmakers who worked there, Ferdinand Adolph Lange had the idea of combining science and craftsmanship with modern production methods to build the best watches in the world. His vision 175 years ago led to the founding of a modern watch manufactory in the Ore Mountains. It was a decisive step in Saxony's journey into the international world of fine watchmaking.

For A. Lange & Söhne, these historical connections are central. This is exemplified by the "Walter Lange Watchmaking Excellence Award", an international competition for young watchmakers. A highlight of the introductory workshops is a day at the Staatliche Kunstsammlungen Dresden, with a visit to the restoration workshop of the Mathematisch-Physikalischer Salon.

Contenders for the "Walter Lange Watchmaking Excellence Award" in the restoration workshop of the Mathematisch-Physikalischer Salon





# Museums and institutions

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## Office of the Generaldirektion

Prof. Dr Marion Ackermann  
Director General

Dirk Burghardt  
Commercial Director

---

## Archiv der Avantgarden

Dr Rudolf Fischer  
Manager

Marcelo Rezende  
Manager

---

## Sammlung Hoffmann

Dr Pirkko Rathgeber  
Manager until 30 November 2019

Dr Dorothee Brill  
Manager since 1 December 2019

---

## Gerhard Richter Archiv

Dr Dietmar Elger  
Manager

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## Kunstabibliothek

N. N.

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## Kunstgewerbemuseum

Thomas Geisler  
Director since 1 July 2019

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## Kupferstich-Kabinett

Dr Stephanie Buck  
Director

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## Mathematisch-Physikalischer Salon

Dr Peter Plaßmeyer  
Director

---

## Münzkabinett

Dr Rainer Grund  
Director

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## Museum für Sächsische Volkskunst mit Puppentheatersammlung

Dr Igor A. Jenzen  
Director

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## Porzellansammlung

Dr Julia Weber  
Director

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## Rüstkammer

Prof. Dr Dirk Syndram  
Director and Acting Director General

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## Staatliche Ethnographische Sammlungen Sachsen

GRASSI Museum für Völkerkunde zu Leipzig  
Museum für Völkerkunde Dresden  
Völkerkundemuseum Herrnhut

Léontine Meijer-van Mensch  
Director since 1 February 2019

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## Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

Dr Stephan Kojan  
Director

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## Grünes Gewölbe

Prof. Dr Dirk Syndram  
Director and Acting Director General

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## Albertinum

Hilke Wagner  
Director

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## Kunstfonds

Silke Wagler  
Manager

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## Sächsische Landesstelle für Museumswesen

Katja Margarethe Mieth  
Director

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The Empire State Building was lit green to honour the "Dresden Green Diamond" shown in the exhibition "Making Marvels", which opened at the Metropolitan Museum of Art in New York City on 25 November 2019



# Addresses and opening hours

## Zwinger and Semperbau

- 1 Gemäldegalerie Alte Meister mit Skulpturensammlung bis 1800
  - 2 Mathematisch-Physikalischer Salon
  - 3 Porzellansammlung
- Visitor entrances Sophienstraße, Theaterplatz and Ostra-Allee, 01067 Dresden  
10 a.m. to 6 p.m., closed Mondays

## Residenzschloss

- 4 Historisches und Neues Grünes Gewölbe
  - 5 Riesensaal
  - 6 Fürstengalerie
  - 7 Türkische Cammer
  - 8 Renaissanceflügel
  - 9 Kupferstich-Kabinett
  - 10 Münzkabinett
  - 11 Hausmannsturm
  - 12 Kunstbibliothek
- Taschenberg 2, 01067 Dresden  
Visitor entrances Sophienstraße, Schlossstraße, Taschenberg  
10 a.m. to 6 p.m., closed Tuesdays
- i Besucherzentrum Art & Info  
Taschenberg 2, 01067 Dresden  
daily 10 a.m. to 6 p.m.

## Lipsiusbau

- 13 Kunsthalle im Lipsiusbau
- Georg-Treu-Platz 1, 01067 Dresden  
Visitor entrance Brühlsche Terrasse  
10 a.m. to 6 p.m., closed Mondays  
(during special exhibitions)

## Albertinum

Tzschirnerplatz 2, 01067 Dresden  
Visitor entrance Brühlsche Terrasse,  
Georg-Treu-Platz

- 14 Kunst von der Romantik bis zur Gegenwart
  - 15 Skulpturensammlung ab 1800
- 10 a.m. to 6 p.m., closed Mondays
- 16 Gerhard Richter Archiv
- By appointment  
Telephone: +49 351 49147770  
Email: gra@skd.museum

## Jägerhof

- 17 Museum für Sächsische Volkskunst mit Puppentheatersammlung
- Köpckestraße 1, 01097 Dresden  
10 a.m. to 6 p.m., closed Mondays

## Schloss Pillnitz

- 18 Kunstgewerbemuseum
- August-Böckstiegel-Straße 2,  
01326 Dresden  
10 a.m. to 6 p.m., closed Mondays

## Japanisches Palais

Palaisplatz 11, 01097 Dresden  
10 a.m. to 6 p.m., closed Mondays  
(during special exhibitions)

- 19 Archiv der Avantgarden
- By appointment  
Telephone: +49 351 49148002  
Email: ada@skd.museum

Museum für Völkerkunde Dresden  
Currently closed

- 20 Josef-Hegenbarth-Archiv
- Calberlastr. 2, 01326 Dresden  
Sundays 3 p.m. to 6 p.m.  
Thursdays by telephone  
appointment: +49 351 49143211

- 21 Kunstfonds
- Marienallee 12, 01099 Dresden  
(visitor entrance)  
By appointment  
Telephone: +49 351 49143601  
Email: kunstfonds@skd.museum

## Other locations

GRASSI Museum für Völkerkunde  
zu Leipzig

Johannisplatz 5–11, 04103 Leipzig  
10 a.m. to 6 p.m., closed Mondays

Völkerkundemuseum Herrnhut  
Goethestraße 1, 02747 Herrnhut  
9 a.m. to 5 p.m., closed Mondays

Sächsische Landesstelle für  
Museumswesen

Schlossstraße 27, 09111 Chemnitz  
Telephone: +49 351 49143800  
Email: landesstelle@skd.museum  
www.museumswesen.smwk.sachsen.de

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## A note on language

The Staatliche Kunstsammlungen Dresden sees  
itself as a museum complex for all people and  
would like to reflect this concern in a gender-  
neutral language that equally addresses women  
and men, as well as at those who do not want  
to or cannot commit themselves to one gender.  
In consideration of the flow of reading and  
where linguistically possible, neutral phrasing  
is therefore being used.

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