

ANNUAL REPORT 2006



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Editorial

There are good reasons why historians only describe and evaluate the events and developments of past times from a safe chronological distance. In respect of the Staatliche Kunstsammlungen Dresden, they and other academics such as art historians and cultural studies experts will therefore, at an appropriate time in the future, look back to the year 2006 and place it in the context of the long and illustrious history of the Art Collections; they will be able to evaluate the overall significance of this year's events with the benefit of hindsight. And yet it seems to me neither presumptuous nor an exaggeration to say even now that this year has been an extraordinary, outstanding and extremely successful one for the Staatliche Kunstsammlungen Dresden.

The splendid ceremonial reopening of the Historisches Grünes Gewölbe (Historic Green Vault) 61 years after the end of the Second World War, the culmination of years of restoration work, was the singularly outstanding cultural event of the year. The overwhelming response of the international media and also of the general public throughout the world testifies to the unique rank of this treasury, which has now resumed its original character. It elicits an irresistible fascination – just as its creator, August the Strong, intended. But today, unlike in the times of the Saxon Elector and King of Poland, the Grünes Gewölbe is renowned throughout the world, and the opportunity to partake in this Baroque *Gesamtkunstwerk* (synthesis of the arts) is now available to more people than ever before – surely one of the most pleasant aspects of globalisation.

The first weeks of September were characterised by celebrations and festivities surrounding the official opening of the "walk-in safe". Many of the events and experiences of those days are unforgettable: the people who could remember the Grünes Gewölbe from pre-war times and now had the chance to visit

it again; the editors of "Ohrenkuss" (a magazine produced by people with Down's syndrome) reporting in association with the *Aktion Mensch* charity lottery; the official opening event on 1st September 2006 in the presence of the Federal Chancellor and the Minister President of Saxony, at which the Federal Chancellor delivered an impressive speech setting out fundamental principles relating to cultural policy; the celebratory event on 9th September 2006 attended by prominent international guests with a ceremonial address by Prof. Dr. Hubert Burda and the premiere of Michael Nyman's "Dresden Fanfare" performed by the composer; or the open days when 1,000 children and teenagers from Dresden schools and kindergartens gazed in amazement at the precious objects.

Over the decades since the end of the Second World War, curators of monuments, architects, craftsmen, builders, restorers and art historians, all of them recognised experts in their respective disciplines, have accomplished an extraordinary feat. The same applies to the Director of the Grünes Gewölbe, Prof. Dr. Dirk Syndram, and his colleagues. Dirk Syndram has had a decisive influence on the restoration process, from the inauguration of a completely new overall concept for the exhibition – the creation of the Neues Grünes Gewölbe (New Green Vault) as an extension and complement to the Historisches Grünes Gewölbe – to the final fitting out of the original rooms. His immense expertise and relentless drive have resulted in a thing of beauty. It is not only in a physical sense that friction can release energy. When two partners are struggling to find the best solution, such friction can be extremely productive, leading to the discovery of the best possible way. Dirk Syndram and I found this to be the case in our collaboration with the state-owned enterprise Sächsisches Im-



Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden

mobilien- und Baumanagement (SIB). I am particularly grateful to the representatives of SIB and especially its Chief Director of Construction, Ludwig Coulin, for their work and their outstanding degree of commitment. The success of the collaboration among the many participants was only possible thanks to the fundamental decisions made by the Government of the Free State of Saxony that have enabled the work of rebuilding the Residenzschloss (Royal Palace) as a centre of art and science to proceed, as well as to the resolute, determined way in which this exemplary project has been carried out. I should like to express my sincere gratitude to everyone who has contributed towards the reconstruction of the Historisches Grünes Gewölbe at the political level and in the participating ministries by thanking the Minister President of the Free State of Saxony, Prof. Dr. Georg Milbradt.

The opening of the new Oriental Gallery in the Porzellansammlung (Porcelain Collection), which opened a new chapter in the long and illustrious history of the world's foremost porcelain collection, took place not in the shadow of the Historisches Grünes Gewölbe but rather illuminated by its iridescence. The new Oriental Gallery was also a great success with the public and the media. In selecting the American architect Peter Marino, I consciously aimed to create a contrast between Longueune's 18th-century design ideas for an exhibition of oriental porcelain, on the one hand, and modern forms on the other, so as to generate something completely new yet without the modern infringing on or negating the traditional. Today we can admire the brilliant way in which Peter Marino has succeeded in doing just that. I am grateful to him for the enthusiasm with which he, in association with the Art Collections, took on this daring challenge. I should also like to thank the Director of the Porzellansammlung, Dr. Ulrich Pietsch. It was largely his outstanding expertise and his creative dialogue with Peter Marino that ultimately made it

possible to create this symbiosis of past and present ideas. Ulrich Pietsch and his colleagues have worked with great creativity in order to add a further attraction to the Porzellansammlung, which now also occupies the Bogengalerie of the Zwinger. It is a source of great joy to see the very positive response to the new Oriental Gallery.

As well as opening these major new exhibitions, all the museums of the Staatliche Kunstsammlungen Dresden have also carried out important exhibition projects over the past year. An overview of them all is included in this Annual Report. Each in its own way, all the museums have made their mark both nationally and internationally through special exhibitions. The exhibition *Vor 100 Jahren. Rodin in Deutschland (100 Years Ago. Rodin in Germany)* – a collaborative project between the Skulpturensammlung (Sculpture Collection) of the Staatliche Kunstsammlungen Dresden, the Musée Rodin in Paris and the Bucerius Kunst Forum in Hamburg – and the exhibition *Von Monet bis Mondrian – Meisterwerke der Moderne aus Dresdner Privatsammlungen der ersten Hälfte des 20. Jahrhunderts (From Monet to Mondrian – Masterpieces of Modern Art from Private Collections in Dresden in the first half of the 20th Century)*, which was made possible through the support of the Ostdeutsche Sparkassenstiftung and the Ernst von Siemens Kunststiftung, are exemplary in this respect. Both exhibitions clearly demonstrated how Dresden, despite the dominance of its traditional Baroque image, has always continued to develop both intellectually and artistically, and how intensively and influentially artists, museum staff and, above all, the citizens of this city have promoted and fostered contemporary art. The exhibition *Von Monet bis Mondrian*, not least through its excellent accompanying programme of events, also drew attention in a particularly forceful manner to a phenomenon of cultural and

social history in the early decades of the 20th century, namely to the way in which art connoisseurs and patrons among the liberal, enlightened bourgeoisie in Dresden gave space – quite literally, in their homes – to modern art; and how, on the other hand, this development came to an abrupt halt under the Nazi regime, with many of the collectors suffering tragic fates. The decision to complement the opening of the Historisches Grünes Gewölbe by focusing attention on intellectual trends in the early 20th century, which are of no lesser significance for Dresden, was certainly not unintentional.

Looking back, it is hard to believe that in a year of unique highlights in Dresden it was possible also to be active abroad, presenting exhibitions that were extraordinarily successful both with the public and the media. Yet from 24th January until 23rd April, the exhibition held at Versailles under the title *Splendeurs de la cour de Saxe – Dresde à Versailles (Splendours of the court of Saxony – Dresden at Versailles)*, in which six museums of the Staatliche Kunstsammlungen Dresden were involved, attracted almost unparalleled interest and turned out to be a major Franco-German cultural event, as reflected in the fact that it was officially opened by the French President and the German Federal Chancellor, along with the Minister of Culture and the Foreign Minister of each country, as well as the Minister President of Saxony. Hardly had the exhibition at Versailles closed its doors than the Grünes Gewölbe presented an exhibition in the Moscow Kremlin Museum. The exhibition, which opened in mid-May and was entitled *Die Juwelen Augusts des Starken (The Jewels of August the Strong)* was again well received by public and press alike.

It was not only these major artistic events that left their mark on the year 2006. In connection with these events, the Staatliche

Kunstsammlungen Dresden also succeeded in establishing business partnerships with organisations whose engagement extends beyond the provision of essential financial support and is of a really fundamental nature in the sense of a “public-private partnership”. We are very pleased that in January 2006 the Sparkassen-Finanzgruppe (an association of savings institutions) became the official sponsor of the Staatliche Kunstsammlungen Dresden on the basis of a contract that is valid for a number of years. The awarding of this special status as our main sponsor immediately bore rich fruit, because the funding provided for the reopening of the Historisches Grünes Gewölbe made it possible to raise the museum’s profile, for example through a highly successful marketing campaign throughout Germany. In the coming years, further important stages in the development of the Staatliche Kunstsammlungen Dresden will be supported by our main sponsor. The Staatliche Kunstsammlungen Dresden know that with the Sparkassen-Finanzgruppe they have the support of one of the biggest financial associations which both has a presence throughout the whole of Germany and has roots in the region, and for which the preservation and fostering of art and culture is part of its self-image – ideal conditions for a long-term strategic partnership.

The Staatliche Kunstsammlungen Dresden are also grateful for the establishment of a long-term agreement with A. Lange & Söhne. This means that we have at our side a very successful regional company with an international reputation. We are pleased that in this long-standing Saxon company we have found a sponsor that corresponds to our philosophy and shares our views of quality, aesthetics and precision in every respect. A. Lange & Söhne also helped finance the reopening of the Historisches Grünes Gewölbe in 2006, and the sponsorship goals for the next few years have already been set.

It is one of the obligations of a chronicler not only to express joy at what has been achieved but also to mention facts that point to an uncertain future and cast a cloud over the year 2006. In addition to the unsolved question of how to ensure adequate human and financial resources to retain and promote the high quality of the Staatliche Kunstsammlungen Dresden, which is also desired at the political level, there arose towards the end of the year an issue that nobody in the Staatliche Kunstsammlungen Dresden or in the relevant state ministries had anticipated. The civil-law association GbR Haus Wettin Albertinische Linie (the descendants of Saxony’s former Wettin rulers), represented by a firm of lawyers, raised claims to no fewer than 3,000 works of art in the Porzellansammlung. The loss of these objects would not only call into question the status of this museum as a world-ranking institution but also destroy its character as a reflection of the artistic ideal of the claimants’ ancestors, August the Strong and his son, who established the collection. According to this ideal, the collection was intended not to be a small collection of specimen pieces but one that is impressive not only for its singular quality but also for its overwhelming abundance and diversity.

A clause in the settlement contract between the Free State of Saxony and the House of Wettin signed in 1999, the aim of which was to settle issues of ownership once and for all, evidently – and to our surprise – does indeed permit claims of such magnitude to be raised. An agreement signed between the Saxon State Ministry for Science and Art and the GbR Haus Wettin Albertinische Linie in October 2006 concerning the ownership of ten valuable 18th-century porcelain sculptures, which resulted in five Meissen porcelain animal figures having to be handed over by the Staatliche Kunstsammlungen Dresden, showed, on the one hand, how time-consuming and complicated the necessary research into the provenance of works of art is, and demonstrated, on the

other hand, that the raising of claims certainly does not mean that all those claims are justified. In view of the scope of the claims now under investigation, research into the provenance of the objects will be a major burden on the staff of the Staatliche Kunstsammlungen Dresden and will undoubtedly affect the opening times of the museums and hence the visiting public. It is very much to be hoped that the forthcoming talks between the Ministry and the lawyers of the House of Wettin will result in a truly conclusive agreement that is acceptable for both sides, and that an arrangement can be made that does justice to the public interest in these artistic treasures remaining accessible.

Whether by coincidence or not, against this background it was an extremely welcome note of optimism when just before the end of the year we succeeded, in collaboration with the State Secretary in the State Ministry for Science and Art, Dr. Knut Nevermann, in achieving something that had not been expected. The purchaser of Gerhard Richter’s important painting “Tante Marianne” declared that from 2007 he was willing to display the picture as a long-term loan in Dresden, the place that is especially closely associated with the life and works of Gerhard Richter. At the beginning of the year, the Gerhard Richter Archive at the Staatliche Kunstsammlungen Dresden began its work, and at the end of the year the agreement was signed regarding “Tante Marianne”. And so we have succeeded in setting new accents in our collaboration with Gerhard Richter, in the presentation of his works and in the analysis and understanding of his art.

I am most grateful to all the staff of the Staatliche Kunstsammlungen Dresden. The year 2006 was a unique cooperative effort by all concerned!

Martin Roth



The Jewel Room

A Treasury for the World – The Historisches Grünes Gewölbe Returns

Years of work had gone into the making of this moment; in the weeks and months before the opening a worldwide community of art lovers had impatiently been looking forward to this event – and on 15th September 2006 it finally happened: the first visitors stood in a long queue at the entrance to the Grünes Gewölbe in Dresden's Residenzschloss in order to be among those who were there on the first day of its opening to the public. Others had already purchased their tickets for this date months earlier, advance ticket sales having begun on 31st January 2006, the date that started the 'countdown' to the opening.

Not a museum in the usual sense, but rather a unique treasury with a history going back hundreds of years, has now returned to the world stage. For 61 years as a result of the Second World War it had ceased to exist or was dependent on makeshift solutions; and now, after extensive restoration and partial reconstruction, this Baroque *Gesamtkunstwerk* created by August the Strong once again shines out in splendour in its original location. In harmony with the ornate architecture, around 3,000 objects are displayed in the Historisches Grünes Gewölbe in front of lavishly decorated and mirrored walls or standing on ornamental tables – an unparalleled Baroque ensemble of overwhelming abundance.

Gülcan Karahanci, a presenter and entertainer known above all to young viewers, had purchased the first admission ticket in the presence of media representatives and the Director-General of the Staatliche Kunstsammlungen Dresden, Prof. Dr. Martin Roth and the Director of the Grünes Gewölbe, Prof. Dr. Dirk Syndram, thus marking the start of advance ticket sales. For conservational reasons and in view of the size of the rooms, the Historisches Grünes Gewölbe, unlike most museums, can only admit 100 visitors per hour – although that is more than ever before in its history. That it is possible for such a large number to see the free-standing

works of art is thanks to modern security and air-conditioning technology at its best. Most visitors are able to purchase tickets in advance. Demand is so great that the advance tickets are sold out for around six months ahead. However, in order to ensure that spontaneous visits are also possible, 25% of each day's contingent of tickets is reserved for same-day sale. Anyone who is prepared to get up early therefore has a good chance of getting hold of one of the highly sought-after admission tickets to the treasury of treasures. The tickets are for a specified admission time, so it is like going to the theatre or opera.

Before the Historisches Grünes Gewölbe opened its doors on 15th September 2006, a number of celebrations and festivities took place that reflected the significance of the event and were reminiscent of Baroque festive traditions. August the Strong would have loved it! For no less than two weeks Dresden attracted a great deal of attention with its wide-ranging programme of events. It began with the ceremonial opening on 1st September 2006 by the Federal Chancellor, Dr. Angela Merkel, at the invitation of the Minister President of the Free State of Saxony, Dr. Georg Milbradt. In an impressive address on the subject of cultural policy, Federal Chancellor Angela Merkel expressed her admiration for the work that had gone into reconstructing the Historisches Grünes Gewölbe, before opening the treasury in the company of the Minister President of the Free State of Saxony, Dr. Georg Milbradt and then undertaking a tour through all its rooms. The "official" opening at the political level thus marked the start of the opening festivities.

What followed was a series of events that could hardly have been more colourful and varied. "Gold, Grün und Edelstein" (Green, Gold and Precious Stones) was the title of a programme of accompanying events that was made possible through the support of numerous institutions, associations and volunteers. There was



The Gilt Silver Room

something for every age group, for it was intended that as many people as possible should be given the chance to celebrate the reopening of the Historisches Grünes Gewölbe. In daily readings, "1001 Stories" were narrated, from *Ali Baba and the 40 Thieves* via *The Treasury of Sultan Ramadan* to E.T.A. Hoffmann's *Fantasy Pieces*. Baroque music and dance in the Paraderäume (the rooms formerly reserved for official acts of state) of the Residenzschloss recreated the atmosphere of a Baroque festival; in a cooking studio, culinary delicacies were produced like those enjoyed at court; and there were opportunities for trying on Baroque-style clothes and make-up. Museum education programmes gave an insight into the work of craftsmen and restorers and provided explanations about individual items from the treasury. Those who did best in the quiz about the Grünes Gewölbe and the court of August the Strong were able to win an advance viewing of the historic treasury before the first public opening day. That prospect was sufficient to attract a very large number of enthusiastic participants.

On two days the Historisches Grünes Gewölbe was 'taken over' by approx. 1,000 children and teenagers from Dresden schools and kindergartens. They were overwhelmed, their enthusiasm being reflected in their open mouths and radiant wide eyes, and their curiosity and inquisitiveness being shown in their extremely intelligent questions, some of which even the most knowledgeable museum staff were unable to answer. The day which was reserved for those people who can remember visiting the Historisches Grünes Gewölbe in its undamaged state when they were children and who now, more than half a century later, were able to see it again, was particularly touching. They had been found and invited with the assistance of our media partner, the *Sächsische Zeitung*. These were moving moments not only for the elderly visitors but also for the staff of the Staatliche Kunstsammlungen Dresden.

Through an initiative launched in association with the charity lottery *Aktion Mensch*, the editors of "Ohrenkuss" visited the treasury

on 14th September 2006. On 9th September 2006 a number of prominent individuals came together at the invitation of the Director-General of the Staatliche Kunstsammlungen Dresden, Martin Roth, and the Director of the Grünes Gewölbe, Dirk Syndram, in a specially erected 'transparent tent' in the Large Courtyard of the Residenzschloss. Representatives of the business world, museum directors from around the globe, politicians, diplomats, artists and art patrons, media representatives, the business partners of the Staatliche Kunstsammlungen Dresden and members of the societies of friends of the Art Collections and of the Grünes Gewölbe – the list of guests was long. The Munich publisher and art historian, Prof. Dr. Hubert Burda delivered a brilliant and witty speech which was given an enthusiastic reception. That was also the case with the speeches by Martin Roth, Dirk Syndram and the Chair of the Board of Directors of the Ostsächsische Sparkasse Dresden, Joachim Hoof, who spoke on behalf of the Sparkassen-Finanzgruppe. The musical highlight of the event was the premiere performance of the "Dresden Fanfare". No lesser a figure than the internationally renowned prize-winning composer Michael Nyman had been commissioned by Dirk Syndram to write a piece specifically for the opening of the Historisches Grünes Gewölbe. Nyman viewed the rooms – still in their unfinished state – several months before the opening in order to gain inspiration and then he accepted the commission. The composer himself, along with his musicians, performed the "Dresden Fanfare" for the first time as part of the celebratory event on 9th September 2006. On the same evening Michael Nyman and his band gave a major concert organised by the Grünes Gewölbe as part of the series of events entitled "Filmnächte am Elbufer" (Film Nights on the Banks of the Elbe). Here the new composition, which from now on will always be closely associated with the Grünes Gewölbe, was played again to an audience of Dresden citizens, along with many of the composer's best-known works.

The ceremonial event in the afternoon was followed by a reception organised by the magazine "Elle" in the Paraderäume of the palace, before a gala dinner in the 'transparent tent' in the Large Courtyard brought the evening to an end. During the dinner, Gert Hof, an internationally renowned light-show specialist, performed a 'symphony of light' in which he played on symbols from the Grünes Gewölbe. It, too, was a premiere performance, but one without any subsequent performances, so that it was a unique and unrepeatable show to mark a great event. Gert Hof also immersed the palace in a mysterious green light for a period of several days, thus allowing the people of Dresden to partake in his art.

These two weeks in September were only possible thanks to the generous support of the official sponsor of the Staatliche Kunstsammlungen Dresden, the Sparkassen-Finanzgruppe, and the dedicated commitment of our sponsor, A. Lange & Söhne. We are also indebted to our media partners, the Sächsische Zeitung and Deutsche Welle TV for their support.



The Bronze Room

The restoration and partial reconstruction of the Historisches Grünes Gewölbe

Since 15th September 2006 the whole of August the Strong's famous treasury can once again be viewed at its original site. The first part, the NEUES GRÜNES GEWÖLBE, had already returned to the Residenzschloss in September 2004. In June 2006 the millionth visitor was welcomed there. That is an amazing number considering that the Neues Grünes Gewölbe had by then only been open for 21 months.

Dirk Syndram's plans for the return of the Grünes Gewölbe to the Residenzschloss incorporated the idea of establishing a Neues Grünes Gewölbe. The idea of having two separate exhibition areas had several advantages. For one thing, the works that had not been added to the collection until after the death of August the Strong in 1733 (namely the objects from the former Kunstammer, which was dissolved in 1832) could be accommodated in the Neues Grünes Gewölbe. For another, this exhibition enables objects to be displayed which require special conservational conditions. Whilst in the original exhibition rooms the overwhelming abundance of Baroque splendour amazes and astounds the visitors and demonstrates the wealth and connoisseurship of the former Wettin rulers, the Neues Grünes Gewölbe concentrates on the individual works of art and guides the visitor chronologically through the history of treasury art. The double-coated anti-glare glass used in the showcases enables the viewer to look at every detail and "touch the objects with his eyes", as the modern museum-goer is accustomed to doing. In this way, more works of art than ever before can be shown to the public – almost the whole of the Grünes Gewölbe collection.

The Grünes Gewölbe was reorganised as a treasury museum by the Elector of Saxony and King of Poland, August the Strong (1670-



The Gem Hall

1733) between 1723 and 1729. However, its origins go back to the treasure chamber of Electors August and Christian I in the 16th century. From 1729 onwards, precious works of art from the Renaissance and Baroque periods could be viewed in eight presentation rooms. The name 'Grünes Gewölbe' (Green Vault) referred to the malachite green colour of some of the decorative elements.

During the Second World War the unique works of art were removed for safe-keeping. In 1945 they were taken to the Soviet Union and then returned in 1958. A selection of the objects was displayed in the Albertinum for about 40 years, since the Residenzschloss and the rooms of the Grünes Gewölbe had largely been destroyed. Only after the decision to reconstruct the Residenzschloss as a centre of science and art was the path open for the return of the treasury museum to its place of origin. The Residenzschloss has been rebuilt and restored by the state-owned enterprise Sächsisches Immobilien- und Baumanagement (SIB) on



Mirror manufacturer Steffen Noack making historic mirrors using an amalgam of tin and mercury

behalf of the Free State of Saxony. The rooms of the Historisches Grünes Gewölbe were completed during the first quarter of 2006 and were officially handed over to the Staatliche Kunstsammlungen Dresden by the Minister President of the Free State of Saxony, Georg Milbradt, on 28th March 2006. The Free State of Saxony invested a total of about 45 million Euros in the construction and fitting out of the Neues Grünes Gewölbe and the Historisches Grünes Gewölbe. Ninety-two per cent of the work was contracted out to Saxon firms.

Thirty companies with over 100 restorers, craftsmen and sculptors worked extremely conscientiously alongside architects and curators to recreate the magnificent treasury, employing their supreme skill and traditional techniques to revive the Baroque atmosphere of the premises.

The reconstruction work was sometimes extremely difficult, since few original plans existed. The restorers therefore had to rely on old photographs and the example of similar institutions elsewhere. One of the particular challenges was to work out the original combination of colours and fine painting techniques that give the wooden panels on the walls of the Elfenbeinzimmer (Ivory Room) the appearance of marble. Another was the reconstruction of parts of the historic mirrors, which were manufactured using traditional methods involving an amalgam of tin and mercury.

The Baroque building is also unique as regards its security and conservational requirements. The Historisches Grünes Gewölbe makes use of cutting-edge security technology that is unusual for a museum. This is because the precious objects are not exhibited in showcases, like in the Neues Grünes Gewölbe, but rather as free-standing works of art on the consoles of the ornate display

walls and on tables. More than 3,000 treasures are on display in the ten rooms of the Historisches Grünes Gewölbe, arranged in a way which harmonises with the magnificent architecture. The selection of objects for each room is based on the arrangement described in the inventories drawn up in 1733, although the arrangement was changed several times over the centuries.

August the Strong realised his vision of a Baroque *Gesamtkunstwerk* between 1723 and 1729, intending it as an expression of wealth and absolutism. Large-scale restoration and partial reconstruction have now restored the historic ensemble of rooms to their former glory. The tour, which has been arranged for dramatic effect, begins in the Bernsteinkabinett (Amber Cabinet). From there, the visitor passes through the Elfenbeinzimmer (Ivory Room), the Weißsilberzimmer (White Silver Room) and the Silbervergoldetes Zimmer (Gilt Silver Room) to the Pretiosensaal (Gem Hall). The splendour of the whole ensemble, in which the individual works of art take second place, reaches its first climax here. The beauty of precious vessels made of colourful gems, rock crystal, sea shells and ostrich eggs is magnified through the multiple mirror reflections. The Eck-Kabinett (Corner Cabinet) can be viewed through a wrought-iron gate. It is the most intimate room and contains the small objects that August the Strong loved so much. Via the next room, the rather more reserved Wappenzimmer (Insignia Room), the visitor enters the Juwelenzimmer (Jewel Room), the grandiose culmination of the visit. This room with its back-painted and gilt mirror walls resembles a precious treasure box and contains the jewel garnitures that belonged to August the Strong and his son. It is a unique collection of 18th-century jewellery symbolising the ruler's power and prestige. The next room is the Bronzezimmer (Bronze Room) which contains small bronzes, mainly of French origin. The Raum der Renaissancebronzen (Room of the Renaissance Bronzes), which features masterpieces by Giambologna and Adriaen de Vries, ends the tour through the Historisches Grünes Gewölbe. It gives an impression of the overwhelming abundance of the treasury museum envisaged by August the Strong. Thus it is the perfect link to the Neues Grünes Gewölbe on the floor above, where modern exhibition design and technology are used to focus attention on the individual works of art.

Immediately in front of the entrance to the Historisches Grünes Gewölbe is the Vorgewölbe (Entrance Vault), which is also accessible to visitors to the Neues Grünes Gewölbe. It contains treasures from the medieval and Renaissance periods. In order to protect the precious objects in the Historisches Grünes Gewölbe, there is a security gate at the entrance to the museum. This precautionary measure as well as the intimate nature of this small exhibition means that the number of possible visitors is limited even today. Access is regulated by the use of tickets bearing a specific admission time.



The Ivory Room



The White Silver Room



The Insignia Room

Facts and figures about the Grünes Gewölbe

Surface area

Neues Grünes Gewölbe (1st floor)

1200 m² of exhibition space

Historisches Grünes Gewölbe (ground floor)

1200 m² of exhibition space (700 m² + Vorgewölbe and Passage 500 m²)

Grünes Gewölbe in total: 2400 m² of exhibition space

The Grünes Gewölbe owes its name to the malachite green colour of some decorative elements

History

The rooms of the Historisches Grünes Gewölbe were built shortly after 1550. Between 1723/24 and 1727-29 August the Strong had the ground floor of the Residenzschloss altered by his architect Daniel Pöppelmann in order to create a splendid treasure chamber, known today as the Historisches Grünes Gewölbe.

The Palace suffered severe damage in the bombardment of Dresden on the night of 13th/14th February 1945. Three rooms of the Grünes Gewölbe (Wappenzimmer, Juwelenzimmer and Bronzezimmer) were completely destroyed and the rest were rendered unusable. The collection had been removed to Königstein Fortress for safe-keeping in 1942 and was thus saved. In 1945 it was taken to the Soviet Union.

In 1958 the works of art were returned to Dresden. In the mid-1960s some initial reconstruction work was carried out. The complete restoration of the Historisches Grünes Gewölbe began in 2002.

Partial reconstruction/restoration

The reconstruction project was managed by the state-owned enterprise Sächsisches Immobilien- und Baumanagement (SIB). Thirty companies were involved in the restoration of the Historisches Grünes Gewölbe, including approx. 100 restorers, craftsmen and sculptors.

The aim was to recreate the original version as it appeared in 1733, the year when August the Strong died. Since there are few extant plans from the early 18th century, the restorers had to rely on good-quality pre-war photographs and traditional techniques. The paints created by the court varnisher Christian Reinow, for example, had to be analysed using modern technology. On the basis of the information obtained, it was possible to mix more than 90 colour tones in order to give the wooden panels in the Elfenbeinzimmer the appearance of marble.

The reconstruction and restoration work was completed at the beginning of 2006. The rooms were officially handed over to the Staatliche Kunstsammlungen Dresden on 28th March 2006.

From April to September 2006 the exhibition was installed. Since September 2006, ten rooms with a total surface area of 1200 square metres have housed approx. 3,000 precious objects, such as jewellery, ivory, bronzes and silver.

The rooms are accessed by way of a security gate. This serves the purposes of regulating the number of visitors admitted to the "walk-in safe" (100 per hour) and of removing dust and dirt from the visitors. Altogether, the Free State of Saxony calculates that 337 million Euros will be spent on the reconstruction of the whole of the Residenzschloss. Around 45 million Euros of this

amount was spent on the Neues Grünes Gewölbe and the reconstruction and restoration of the Historisches Grünes Gewölbe. The reconstruction work on the walls of the Historisches Grünes Gewölbe alone cost around 13 million Euros.

The Münzkabinett (Coin Cabinet) moved into its rooms in the Residenzschloss in 2002. In 2004 the Kunstbibliothek (Art Library) and the Kupferstich-Kabinett (Collection of Prints, Drawings and Photographs) also took up residence there.

In September 2004 the Neues Grünes Gewölbe was opened by the Minister President of Saxony, Georg Milbradt. The collection of treasures in the rooms of the Neues Grünes Gewölbe has so far attracted 1.2 million visitors. The Historisches Grünes Gewölbe has already had more than 100,000 visitors since its reopening in September 2006 (as at 31st December 2006). At the beginning of January 2007, more than 230,000 time-tickets for the Historisches Grünes Gewölbe had been sold in advance ticket sales. Advance tickets are already nearly sold out up to the beginning of August 2007.

Nearly all 4,000 objects belonging to the Grünes Gewölbe are now on display. The collection is regarded as one of the greatest princely treasuries in Europe. The official opening of the Historisches Grünes Gewölbe by the Federal Chancellor and the Minister President of the Free State of Saxony took place on 1st September 2006. It was opened to the public on 15th September.



Tickets for the Historisches Grünes Gewölbe

Admission to the Historisches Grünes Gewölbe is only possible with a ticket bearing a specific time (a 'time-ticket'). Visitors are only admitted during the period of time stated on the ticket. These time-tickets can be purchased in advance.

Internet: www.sk-dresden.de and www.dresden-tourist.de
Tel.: 0351/4914 2285, Email: museum@dresden-tourist.de
Visitor Centre: "Art & Info", Residenzschloss (Royal Palace), corner of Schlossstrasse and Taschenberg
Tourist information centres: Prager Strasse (at the main railway station 'Hauptbahnhof') and Theaterplatz (in the 'Schinkelwache')

Owing to limited capacity and so as to make visits to the Historisches Grünes Gewölbe as pleasant as possible, visitor numbers are restricted to a maximum of 100 per hour. 75% of the tickets are available in advance sales. The remaining 25% can be purchased for same-day visits directly from the ticket office in the Residenzschloss.



Gülcan Karahanci booked the first admission ticket to the Historisches Grünes Gewölbe during a press conference held on 31st January 2006, marking the start of advance ticket sales, Prof. Dr. Dirk Syndram (left), Prof. Dr. Martin Roth (right)

The world media in Dresden

The media response to the reopening of the Historisches Grünes Gewölbe in the Residenzschloss was overwhelming. In retrospect, the extraordinary resonance in the German and international media can be seen to have underlined the unique character of August the Strong's treasure chamber. What is extraordinary is not only the quantity of the reports but also the thoroughly positive evaluation of the results of the many years of work that have gone into restoring the museum. This is further reinforced by the fact that all the different media were equally unstinting in their expressions of enthusiasm. "Dresden's enchanting smile" was praised, and there was even talk of a "wonder of the world" – to cite just two examples from highly respected German quality newspapers.

Since the start of advance ticket sales in January 2006, there was a constant rise in the number of reports, and the official handing over of the premises on 28th March, which marked a further important stage on the way to the grand opening, attracted particularly broad media coverage. Considering the number and diversity of reports published and broadcast in the subsequent period up to the press conference on 31st August 2006, it is all the more remarkable that as many as 110 journalists from both Germany and abroad attended the press conference.

Around 1,500 articles in the national and international print media alone were collected by the Staatliche Kunstsammlungen Dresden during 2005 and 2006. Particularly – but not exclusively – where international coverage was concerned, it was only possible to document those items about which the Staatliche Kunstsammlungen Dresden were informed or which were researchable. In some cases, several articles appeared in a single edition

concerning different aspects of the Historisches Grünes Gewölbe. Many newspapers, magazines and journals produced impressive series of large-format photographs illustrating the splendour of the rooms of the Historisches Grünes Gewölbe. Several major newspapers also produced special supplements on the topic.



There were also numerous excellent radio and television reports about the Historisches Grünes Gewölbe, both in all parts of Germany and abroad. How many programmes were broadcast in which countries is unknown; cooperation agreements between different channels and news agencies mean that they are distributed widely. It is known, however, that Deutsche Welle TV, MDR, ARD, ZDF, Deutschlandfunk and DeutschlandRadio Kultur, ORF, SF-Schweizer Fernsehen DRS, 3sat, BBC World News, Bloomberg TV and NHK (a Japanese TV channel), to name just a few television and radio channels, all broadcast reports, sometimes more than once, as items in cultural programmes, on the news or as special documentaries. And we also know from the internet that many contributions appeared there, thus adding to the worldwide interest in the reopening of the Historisches Grünes Gewölbe.

We should like to thank the media and the journalists for their great interest and for their expert and enthusiastic coverage of the rebirth and reopening of the treasury museum in Dresden's Residenzschloss. The reporting was fantastic, beyond compare.





Federal Chancellor Dr. Angela Merkel delivers an important address concerning cultural policy at the official opening on 1st Sept. 2006



Minister President Prof. Dr. Georg Milbradt delivers his opening speech during the official opening on 1st Sept. 2006



Ingeborg Schelske sees the Historisches Grünes Gewölbe again for the first time since 1932



Children's Day during the fortnight of opening celebrations, 7th Sept. 2006



from left: Prof. Dr. Georg Milbradt, Prof. Dr. Dirk Syndram, Director of the Grünes Gewölbe, and Dr. Angela Merkel viewing the jewel garnitures



from left: Heinrich Haasis, President of the Deutscher Sparkassen-Verband, Dr. Angela Merkel and Prof. Dr. Dirk Syndram in the Jewel Room



Part of the accompanying programme entitled "Green, Gold and Precious Stones": Baroque dancing for children during the fortnight of opening celebrations



Part of the accompanying programme entitled "Green, Gold and Precious Stones": Hairstyles from the time of Augustus the Strong



Prof. Dr. Dirk Syndram guides Dr. Angela Merkel and Prof. Dr. Georg Milbradt through the Gem Hall



from left: Prof. Dr. Georg Milbradt, Prof. Dr. Martin Roth and Prof. Dr. Dirk Syndram in the Entrance Vault: presentation of souvenirs



Address by the Director-General Prof. Dr. Martin Roth on 9th Sept. 2006



Inside the 'transparent tent' where the celebratory event was held on 9th Sept. 2006



from left: Prof. Dr. Martin Roth, publisher Prof. Dr. Hubert Burda and Minister of the Chancellor's Office Dr. Thomas de Maizière



Speech by Barbara Ludwig, Saxon State Minister for Science and Art, on 9th Sept. 2006



from left: Lord Jacob Rothschild, Prof. Dr. Martin Roth and Prof. Dr. Hubert Burda



Nobel prize-winner Prof. Dr. Günter Blobel and Prof. Dr. Wolfgang Holler, Director of the Kupferstich-Kabinett, with Prof. Dr. Constanze Peres



Speech by Joachim Hoof, Chair of the Board of Directors of Ostsächsische Sparkasse Dresden, on 9th Sept. 2006



Ceremonial address by publisher Prof. Dr. Hubert Burda on 9th Sept. 2006



from left: State Secretary Dr. Knut Nevermann, State Ministry for Science and Art, Fabian Krone, CEO of A. Lange & Sons, Beatrix Saule, chief restorer at the National Museum of the Palaces of Versailles, and historian and writer Patricia Bouchenot-Déchin



from right: Dr. Harriet Roth, Dr. Horst Metz, Minister of Finance of the Free State of Saxony, with Mrs and Prof. Dr. Dirk Syndram



Paul Dubois, Canadian Ambassador to Germany, with his wife



Light show by Gert Hof in the Large Courtyard of the Residenzschloss during the gala dinner on the evening of 9th Sept. 2006



Light show by Gert Hof in the Large Courtyard of the Residenzschloss on 9th Sept. 2006



Publisher Friede Springer



from right: Dr. Dietrich H. Hoppenstedt with his wife and Magda Gohar Chrobog Ph.D.



Roger M. Buergel, Artistic Director of documenta 12, with Mrs Ruth Noack and her daughter Charlotte



Hartmut Knothe, Managing Director of A. Lange & Söhne, with his wife Gertraud



Prof. Dr. Dirk Syndram with Countess Maya von Schönburg-Glauchau and Lady Serena Rothschild



Dr. Gert-Rudolf Flick with his wife Corinna



The magazine ELLE expresses its congratulations: from left: Vonne Jarchow, Klaus-Peter Lorenz (Managing Director), Sabine Nedelchev and Franziska Dönges



Mariko Hozumi and Kinbee Hozumi



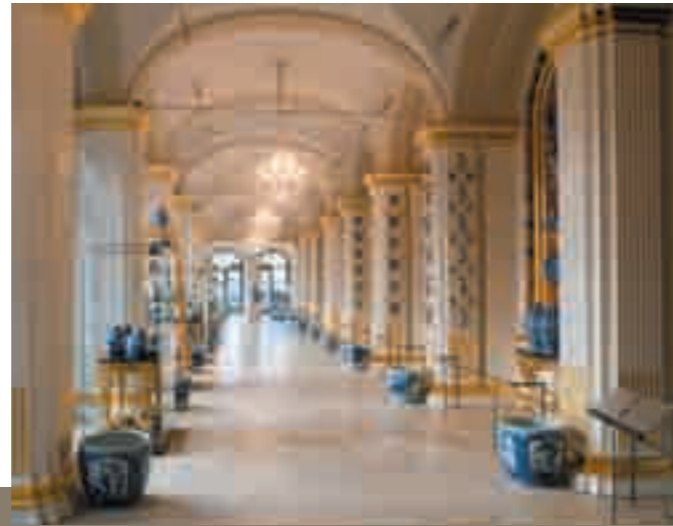
from left: Begum Inaara Aga Khan with her mother Renate Thyssen-Henne and Peter L.H. Schwenkow, CEO, Deutsche Entertainment AG



from right: Dr. Mathias Döpfner, Chair of the Board of Directors of Axel Springer AG, with his wife and Prof. Dr. Hubert Burda



Premiere performance of the Dresden Fanfare during the opening celebrations on 9th Sept. 2006: Michael Nyman and his band



The New Oriental Gallery in the Porzellansammlung



The world-famous porcelain collection in the Zwinger now has an additional section. On 15th October 2006, just one month after the reopening of the Historisches Grünes Gewölbe in the Residenzschloss, the new Oriental Gallery was opened to the public. It is located in the northern Bogengalerie ('curved gallery') of the Zwinger – where the Electors of Saxony once had their orangery – and contains approx. 800 Chinese and Japanese works of art that were not previously on display in the permanent exhibition. This new exhibition area considerably enlarges the surface area of the Porzellansammlung. The opening ceremony for the new Oriental Gallery took place on 14th October. Among those present was the Vice-Mayor of Shanghai, Yang Xiaodu, who delivered a ceremonial address. The Zwinger was specially illuminated to celebrate the opening.

The internationally renowned American architect Peter Marino has taken the designs for the interior décor drawn up in 1735 by Zacharias Longuelune for the Japanisches Palais (Japanese Palace), August the Strong's 'porcelain palace', and interpreted them in a modern way. In the new Oriental Gallery, Marino demonstrates his idea of modern luxury combined with Baroque opulence. An impressive abundance of Chinese blue-and-white porcelain is now presented on gilt consoles, mantelpieces and ornate tables against a background of lacquered and satin-draped wall panels. The opulent materials give greater emphasis to aspects of this royal collection than was the case hitherto. Peter Marino is well known in the spheres of high-class architecture for fashion companies like Armani, Louis Vuitton and Chanel, and his work in the cultural field is also outstanding. His prize-winning design solutions have helped many cultural institutions to redefine themselves.

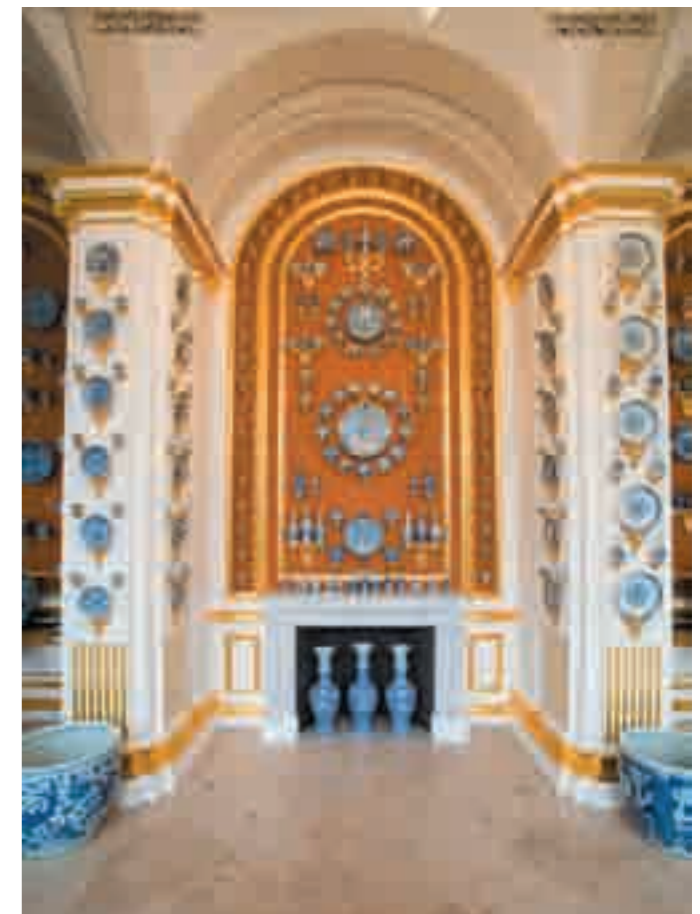
The fashion of 'chinoiserie' at the princely courts of Europe in the early 18th century, which reflected a general enthusiasm for all

things oriental, had come to the attention of August the Strong in the course of his travels. It was probably this new vogue that gave rise to August's passion for porcelain – a valuable and exotic luxury product – which eventually developed into what he called his "maladie de porcelaine" ('porcelain sickness'). When he was elected King of Poland he was filled with the desire to use prestigious and exotic porcelain objects as a means of demonstrating his power. For this purpose he purchased the Holländisches Palais (Dutch Palace) on the banks of the River Elbe in Dresden-Neustadt and had his valuable porcelain collection moved there. Soon, however, the Holländisches Palais became too small to accommodate his ever-growing collection, for not long after its foundation by August the Strong in 1715, what was then called the Königliche Porzellansammlung zu Dresden (Dresden Royal Porcelain Collection) was already the largest and most significant collection of its kind in the world. Therefore, August the Strong began work on expanding the palace, which he now renamed the Japanisches Palais (Japanese Palace). Several architects, including Matthäus Daniel Pöppelmann and Zacharias Longuelune, planned and carried out the conversion work. However, the king's ambitious project was left unfinished when he died in 1733. His son, August III, continued the work and again commissioned Zacharias Longuelune with the interior decoration in 1735. It is not known whether this design was ever implemented.

Since 1962 the Porzellansammlung has been housed in the Zwinger. The exhibition contains Chinese porcelain from the K'ang Hsi period (1662-1722), Japanese Imari and Kakiemon wares from the 17th and early 18th centuries, and contemporary items produced by the Royal Porcelain Manufactory in Meissen. Altogether, the collection comprises approx. 20,000 objects – approximately half of which are from the Far East. With its exhibition area enlarged by 25 per cent, its interior decoration designed

by Peter Marino, and a large proportion of the collection of Chinese and Japanese porcelain being presented for the first time, the opening of the Oriental Gallery marks the beginning of a new chapter in the illustrious history of the Porzellansammlung at the Staatliche Kunstsammlungen Dresden.

The Staatliche Kunstsammlungen Dresden would like to express their thanks to the Sparkassen-Finanzgruppe, A. Lange & Söhne, VW Gläserne Manufaktur and Radeberger for their support.





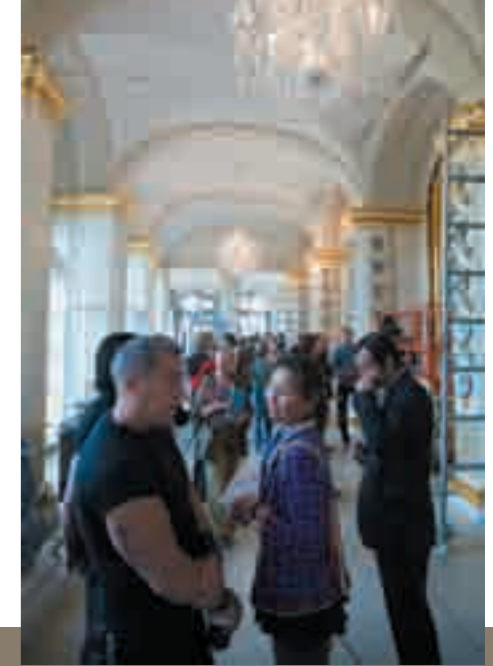
The new Oriental Gallery: detail



from left: Uli and Gay Gassmann, architect Peter Marino and the artists Johan Creten and Jean-Michel Othoniel



from left: Peter Marino, Gay Gassmann, Assoc. Architects Peter Marino, Dr. Ulrich Pietsch and his wife



Peter Marino and Gay Gassmann during the press tour through the new Oriental Gallery on 12th Oct. 2006



Guests at the opening ceremony in the Propositionssaal in the Residenzschloss



Yang Xiaodu, Vice-Mayor of Shanghai, during his opening speech



from left: Prof. Dr. Martin Roth, Peter Marino, Gay Gassmann and Uli Gassmann



Peter Marino during his address at the opening ceremony on 14th Oct. 2006



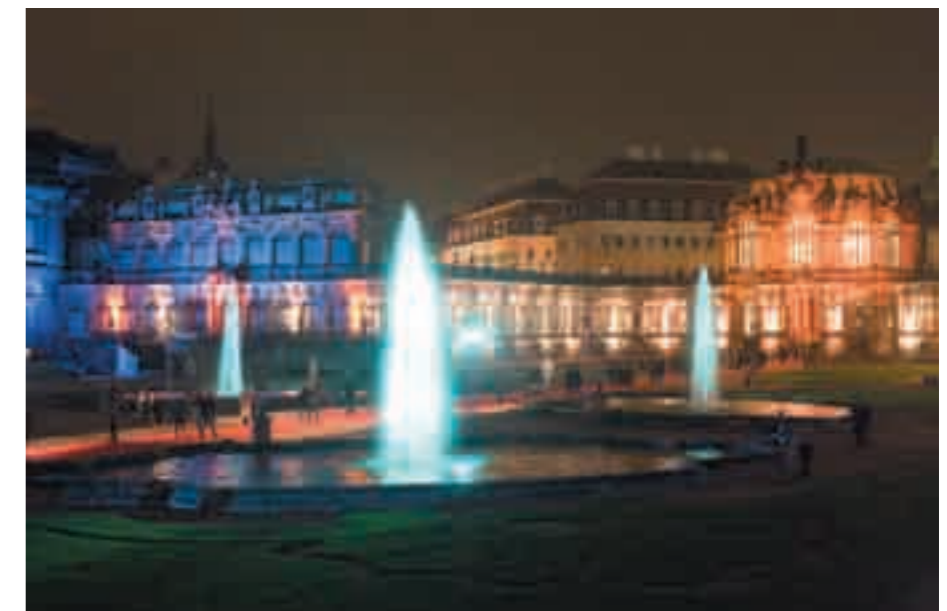
Dr. Ulrich Pietsch, Director of the Porzellansammlung, during his opening speech



Georg Boomgaarden, State Secretary in the Foreign Office, with Yang Xiaodu, Vice-Mayor of Shanghai



Conservator Dr. Eva Ströber with Peter Marino



The illumination of the Zwinger to mark the opening of the new Oriental Gallery

The New Exhibition of the Museum für Sächsische Volkskunst mit Puppentheatersammlung



Costumes displayed in a showcase accessible from all sides

Following the grand events surrounding the opening of the Historisches Grünes Gewölbe and the new Oriental Gallery of the Porzellansammlung, a great deal of attention was also drawn by another museum of the Staatliche Kunstsammlungen Dresden: the Museum für Sächsische Volkskunst mit Puppentheatersammlung (Museum of Saxon Folk Art with the Puppet Theatre Collection). On 2nd December 2006 this museum opened its new exhibition on the first floor of the Jägerhof, thus paving the way for a prosperous future for this institution. "Grünes Gewölbe for Folk Art" was the enthusiastic headline of a Dresden daily after the opening of the new exhibition. This fittingly reflected the ambitions of the museum's Director Dr. Igor A. Jenzen and his colleagues in implementing this project. And indeed, when one sees the anti-glare showcases and the sophisticated lighting which enhances the effect of these works of art, one immediately appreciates the high rank assigned to Saxon folk art by the Staatliche Kunstsammlungen Dresden.

The old display has been replaced by a modern exhibition based on a new concept and employing the latest presentation technology. High showcases fitted with anti-glare glass and integrated lighting now permit the objects to be shown at eye level, in every sense of the word. The new presentation is modelled on the art and curio chambers of the Baroque period. Now as then, the abundance of objects within a small space inspires the visitor to be amazed, to enjoy, discover and investigate. Enjoyment of simply looking mixes with curiosity and the joy of discovery to create a truly authentic experience for both young and old.

In the textile department a whole showcase full of ornately decorated bonnets shows how Saxon brides and married women demonstrated their prestige. There are also display drawers containing specimens of all the main textile handicraft techniques used in folk art, whilst a large showcase accessible from all sides is ideal for

exhibiting the lavish opulence of Saxon folk costumes. Opposite this is a second large showcase containing merry-go-rounds, bird-shaped shooting targets and fairground figures which illustrate early entertainment culture in the form of fairs. Mining, formerly Saxony's key industry, is represented by a parade of figures of miners. From there, the visitor proceeds to the industry practised in the Erzgebirge first alongside and later in place of mining, namely toy manufacturing and carving. Every aspect of this industry is illuminated in detail. The highlight of the exhibition is undoubtedly the section featuring the candle-propelled pyramids,



Multimedia units providing background information



Display drawers for handcrafted textiles

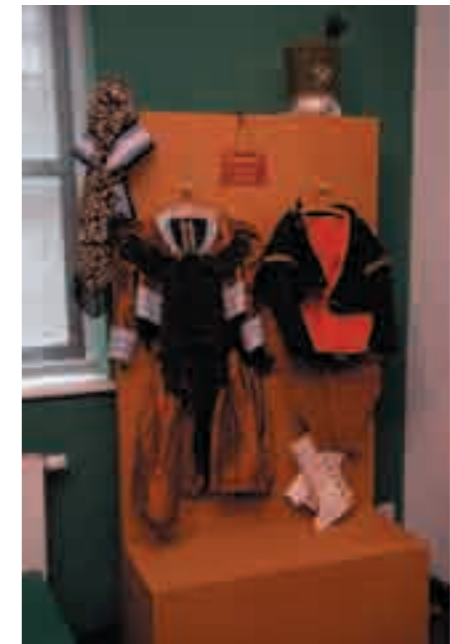
lanterns and illuminated figures that are typical Christmas decorations from the Erzgebirge.

Visitors who are interested in finding out more about the cultural background of the items in the exhibition can sit down at one of seven multimedia units and view information texts, maps, historic photographs and short films. In this way, sitting down takes on a completely new meaning: the purpose of the seats is not to provide a resting place but to enable visitors to deepen their knowledge, to carry out research and to communicate. They also enable the museum to keep the showcases free of explanatory texts, whilst still providing in-depth information in a variety of forms.

As well as the collection itself and the multimedia units, which are arranged like park benches in an avenue extending through the whole exhibition, the children's trail is also a particular attraction. Hands-on opportunities for children are not just restricted to the pressing of the many buttons which set mechanical mines, merry-go-rounds and pyramids in motion. Large storage drawers in the bases of all the showcases contain various materials for children to touch, play with and investigate, so as to enable them to experiment and enhance their understanding. The items found there include weaving looms, picture books, toys from the Erzgebirge, and even costumes to try on and nutcrackers to crack nuts with. In keeping with the principle of parental responsibility, the children's



Christmas decorations from the Erzgebirge



For children: costumes to try on

trail is organised as a family experience in which parents can show children and children can also show parents a lot of things, both new and old.

The new exhibition was designed by Heidemarie Hagen from Hamburg and Berlin. The modern approach to exhibiting the museum's traditional objects has been received with great enthusiasm by both the people of Dresden and visitors from elsewhere. Thus, the Museum für Sächsische Volkskunst mit Puppentheatersammlung has completed the first half of its modernisation programme and found a new and vibrant style that will successfully carry it into the future.

Special Exhibitions in Dresden and Saxony

The opening of the Historisches Grünes Gewölbe and the new Oriental Gallery were without doubt the dominant events at the Staatliche Kunstsammlungen Dresden during 2006. Nevertheless, numerous short-term exhibitions also took place in the other museums, each of which attracted a great deal of interest. The Skulpturensammlung and the Galerie Neue Meister – both of which are currently having to do without their domicile, the Albertinum, while it undergoes refurbishment – each held exhibitions in the adjacent Kunsthalle (exhibition hall) im Lipsiusbau dealing with modern art and its promotion and reception in Dresden around the year 1900 and in the following decades. The Kupferstich-Kabinett presented an exhibition of works from the Schmidt-Drenhaus collection, providing an impressive example of idealism, connoisseurship and passion for the arts among contemporary private collectors. The exhibition featured important works by highly respected contemporary artists – thus symbolically building upon the Dresden traditions illustrated by the exhibition *Von Monet bis Mondrian (From Monet to Mondrian)*.



Marc Chagall
Nude, 1913
formerly Ida Bienert Collection
Museo Thyssen-Bornemisza, Madrid



Piet Mondrian, *Design for a Room for Ida Bienert (Whole room, opened out)*, 1926, Kupferstich-Kabinett



Claude Monet, *Saint-Lazare Station*, c.1877, formerly Oscar Schmitz Collection, The National Gallery, London



The Kunsthalle im Lipsiusbau: location of the exhibition *From Monet to Mondrian – Masterpieces of Modern Art from Private Collections in Dresden in the first half of the 20th Century*

From Monet to Mondrian – Masterpieces of Modern Art from Private Collections in Dresden in the first half of the 20th Century Galerie Neue Meister (New Masters Gallery)

The Kunsthalle im Lipsiusbau played host to a spectacular exhibition entitled *Von Monet bis Mondrian – Meisterwerke der Moderne aus Dresdner Privatsammlungen der ersten Hälfte des 20. Jahrhunderts (From Monet to Mondrian – Masterpieces of Modern Art from Private Collections in Dresden in the first half of the 20th Century)*. This was the **Galerie Neue Meister's** first exhibition paying homage to the artistic engagement of Dresden citizens in the early twentieth century. It was thanks to well-known Dresden personalities with a love of collecting that the way was opened for the development of modern art between 1900 and 1930. The sophistication and discernment of the Dresden collectors is reflected in the huge abundance of outstanding works held in renowned collections such as those of Georg and Heinrich Arnhold, C. Louis Uhle, Eduard Schmeil, Woldemar von Seidlitz, Viktor Klemperer, Felix Bondi, Max Roesberg and Marga Stegmann, Oscar Schmitz and Adolf Rothermundt. The contents of many of these collections were hitherto little known and have now been published for the first time. These private art collections, which included paintings by such artists as Monet, Renoir, Cézanne, van Gogh, Liebermann, Slevogt and Corinth, as well as Chagall, Picasso, Klee, Kandinsky, Lissitzky and Mondrian, soon became world famous on account of the quality and modernity of the works contained in them. Jeopardised by the economic crises of the 1920s and then destroyed by the Nazi regime, the culture of private art collecting in Dresden remained in the doldrums after 1945 owing to the political situation. Many of the works collected in Dresden in the early twentieth century are now to be found in major museums in New York, London, Paris and Zurich. The exhibition *Von Monet bis Mondrian*, which reconstructed the private collections, brought some of these works back

to Dresden for a short period. With loans from all over the world, the exhibition assembled some 150 paintings, drawings, prints and sculptures by the most important artists of the Classic Modern period. In this way, the Staatliche Kunstsammlungen Dresden gave its visitors the unique opportunity to view works of modern art, ranging from Impressionism via Expressionism and Neue Sachlichkeit to Constructivism, as reflected in the collections of art lovers and connoisseurs in Dresden.

An exhibition of such high distinction is unthinkable without sponsorship funding. It was thanks to the generous support of the Ostdeutsche Sparkassenstiftung in the Free State of Saxony, along with the Ostsächsische Sparkasse Dresden and the Ernst von Siemens Kunststiftung, that the Staatliche Kunstsammlungen Dresden were able to realise this major project, which was the most important exhibition held as part of Dresden's 800th anniversary celebrations and was of international significance



Otto Dix, *The Businessman Max Roesberg*, 1922
The Metropolitan Museum of Art, New York



Auguste Rodin, *The Thinker*, 1903
Skulpturensammlung



The exhibition in the Kunsthalle im Lipsiusbau: 100 Years ago. Rodin in Germany



Bertha Wehnert-Beckmann, *Self with Lenses*,
c.1850/55, Kupferstich-Kabinett



Eberhard Havekost, *PLC.2*, 1998,
Schmidt-Drenhaus Collection



Processional crucifix, Lalibela, 15th cent.
Staatliche Museen für Völkerkunde, Munich

100 Years Ago. Rodin in Germany Skulpturensammlung

The exhibition held under the title *Vor 100 Jahren. Rodin in Deutschland (100 Years Ago. Rodin in Germany)* enabled visitors to experience the sense the wonderment aroused by the works of Auguste Rodin in Germany around the year 1900 – at a time when the 60-year old artist was celebrating his great international triumphs. The exhibition, a joint project between the **Skulpturensammlung**, the Musée Rodin in Paris and the Bucerius Kunst Forum Hamburg, presented about 70 sculptures and highlighted, above all, the radical novelty and modernity of Rodin's art. He regarded fragmentary figures and works at various stages of completion as finished works, and the torso became an autonomous work of art. Rodin used the modelling process to capture the movement of figures in a new way, creating surfaces that played with the effects of light and shade. Rodin's choice of materials was particularly unconventional: works in white plaster were displayed on equal terms with those in the traditional materials of bronze and marble.



Auguste Rodin, *Victor Hugo*, 1897
Skulpturensammlung

The Dresden Skulpturensammlung is more closely associated with the sculptor Auguste Rodin (1840-1917) and his works than almost any other museum. It was the first German museum to purchase a work by Rodin in 1894. The purchase of *The Thinker* in 1904 brought one of his main works to Dresden, and still today the museum houses Germany's largest collection of sculptures by Rodin. Not until 2006 – after the the Lipsiusbau,

which was erected in 1894 by Cornelius Lipsius, had been thoroughly renovated and the Kunsthalle reopened after complete refurbishment in 2005 – was it possible to display Rodin's sculptures in an environment similar to that of the early exhibitions around 1900. The exhibition exuded the atmosphere of an international art exhibition at the turn of the 20th century. The natural light from above was ideal, corresponding to the form of lighting Rodin himself preferred for his works. In this environment, the vibrancy and spatial effect of his sculptures was particularly tangible. The sculptures were complemented by 20 watercolours and drawings by Rodin, as well as 50 early photographs by Eugène Druet. In addition, numerous letters and souvenirs documented the contacts between Rodin and the major German museums and private collectors. Two surprises not included in the catalogue exemplified the reception of Rodin in Germany around the year 1900 and after 1945. Max Klinger's marble sculpture *Das Drama*, which was inspired by Rodin and created in 1904, was displayed for the first time since the Second World War. Furthermore, a selection of different sculptures created after 1945 in the eastern part of Germany were shown alongside Rodin's works. Sculptors such as Wieland Förster, Wolfgang Kuhle and Werner Stötzer were profoundly influenced by Rodin. Especially influential were the concentration on the theme of the human figure, the torso, and the vibrancy of the surfaces, as well as the sense of ambiguity and the impression of being unfinished. The first major Rodin exhibition in Dresden for 100 years thus provoked discussion of an important aspect of sculpture in recent Germany art history.

The **Kupferstich-Kabinett** held two special exhibitions in 2006. The exhibition *Heile Welt – Werke aus der Sammlung Schmidt-Drenhaus, Teil 1 (Ideal World – Works from the Schmidt-Drenhaus Collection, part 1)* gave a thematic overview of this important contemporary art collection, which is of international relevance whilst still retaining its locational roots. Among the artists represented in the collection are Jonathan Meese, Thomas Scheibitz and Rosemarie Trockel. In the past, the owners of the Schmidt-Drenhaus Collection have frequently loaned works to various German museums for exhibitions but they had never before put a large part of their collection on public display. Mr F. K. Schmidt supported the exhibition by financing the catalogue.

The **Kupferstich-Kabinett's** exhibition entitled *Mensch! Photographien aus Dresdner Sammlungen (Mensch! Photographs from Dresden collections)* showed photographs depicting man as a physical being, as a social being and as a utopian model. It included nearly 400 works covering 160 years, illustrating the history of man in the industrial age. The diverse selection of images from 30 private, municipal and state collections in Dresden was complemented by two artistic installations on public display. The exhibition was divided into the themes Body – Times – Identities, the spectrum of photographs extending from portrait to reportage, from scientific illustration to conceptual art, from early production techniques dating from the 19th century to cutting-edge digital press photography. The last time there was an exhibition in the Kupferstich-Kabinett that provided such a comprehensive overview of photography was in 1982. The exhibition was sponsored by the Alfred Krupp von Bohlen und Halbach Stiftung Essen, the Zeit-Stiftung Gerd und Ebelin Bucerius, Hamburg, the Museums of the City of Dresden and the 2006 Events Office, as well as by the local transport company Dresdner Verkehrsbetriebe AG and the publishers Dresdner Druck- und Verlagshaus.

The Staatliche Kunstsammlungen Dresden, in collaboration with the Staatliche Ethnographische Sammlungen Sachsen and the Leipzig-Addis Abeba Twin Cities Association, took the opportunity of the 100th anniversary of German-Ethiopian diplomatic relations to shed light on important events, milestones and interruptions in the history of relations between the two countries. For about 100 days, exhibits from the **Kupferstich-Kabinett**, the **Mathematisch-Physikalischer Salon**, the **Münzkabinett** and the **Rüstkammer** were on display in the newly refurbished GRASSI Museum in Leipzig in an exhibition entitled *ÄTHIOPIEN UND DEUTSCHLAND, Sehnsucht nach der Ferne (Ethiopia and Germany, Longing for Distant Lands)*. The exhibition was complemented by numerous items from private collections and from German and international museums. There were four sections dealing with the picture of Africa and Ethiopia painted in European art and literature from the 16th to the 18th century, the expeditions and scientific exploration of the African continent in the 19th century, and German-Ethiopian relations at the political and artistic levels over the past 100 years. Artists such as Marcel Odenbach and Yenatfenta Abate illustrated the lively process of exchange between Ethiopia and Germany today. The exhibition was supported by the German Foreign Office, the Ernst von Siemens Kunststiftung, the Zeit-Stiftung Gerd und Ebelin Bucerius, Schenker AG Germany, the Commerzbank, Marriott Hotels Leipzig, the City of Leipzig, the Kulturfonds der Stadt Leipzig, the Voith Siemens Hydro Kraftwerkstechnik GmbH & Co. KG, Jos Hansen & Soehne GmbH, His Highness Dr. Asfa Wossen Asserate, Alois Dallmayr and many other generous individuals.



Andrea Mantegna, *The Holy Family*, c.1495-1500
Gemäldegalerie Alte Meister



Nicola da Urbino's circle, *Plate depicting the Judgement of Paris*, c.1530/40
Kunstgewerbemuseum

DIE GLÄSERNE MANUFAKTUR

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The Transparent Factory



Dr. Ulrich Bischoff, Director of the Galerie Neue Meister (right) supervises the installation of the exhibition *Schöne Neue Welt* in the VW Transparent Factory

The **Gemäldegalerie Alte Meister** continued the series of exhibitions entitled *Das restaurierte Meisterwerk* (*The Restored Masterpiece*) which began in 2004 when the newly restored painting *The Procuress* by Johannes Vermeer van Delft was displayed. There is a great deal to discover in these exhibitions, in which the viewer can see what new findings have brought to light through the work of restorers, art historians and scientists. Andrea Mantegna died in Mantua in 1506. He is rightly regarded as one of the leading masters of the Early Renaissance period in northern Italy. To mark the 500th anniversary of his death, a cabinet exhibition was dedicated to him as part of the series *Das restaurierte Meisterwerk*. The focal point of the exhibition was *The Holy Family*, an outstanding late work by Mantegna. The picture was restored in 2001, bringing back the brilliance of its colours, the clarity of the drawing and its vivid plasticity. The exhibition showed and explained interesting stages in the restoration process and investigations concerning Mantegna's painting technique which were conducted in Los Angeles thanks to the generous support of the J. Paul Getty Museum there. On 17th November 2006, this exhibition was succeeded by a contribution to the Rembrandt Year – an exhibition entitled *Rembrandt Harmensz. van Rijn "Die Entführung des Ganymed"* (*Rembrandt Harmensz. van Rijn "The Abduction of Ganymede"*). This history painting dating to 1635 holds a special position among the works of Rembrandt in the Gemäldegalerie Alte Meister on account of its content and its artistically unconventional way of dealing with the subject. Furthermore, the painting is closely related to a pen drawing in the Dresden Kupferstich-Kabinett which evidently served as a preparatory sketch for the painting. In an exhibition organised jointly by the **Gemäldegalerie Alte Meister** and the **Kupferstich-Kabinett**, the recently restored painting was displayed alongside the drawing for the first time. Both these exhibitions were generously sponsored by the Ostdeutsche Sparkassenstiftung in the Free State of Saxony in collaboration with the Ostsächsische Sparkasse Dresden. The exhibition on

The Holy Family was also supported by the society of friends of the Staatliche Kunstsammlungen Dresden, MUSEIS SAXONICIS USUI, and additional sponsorship for the exhibition on *The Abduction of Ganymede* was given by the Ernst von Siemens Kunststiftung.

From 17th June until 31st October 2006, the **Kunstgewerbemuseum** at Schloss Pillnitz exhibited its collection of Spanish and Italian majolica wares. The main part of the exhibition, which was entitled *Götter, Helden und Grottesken – Das Goldene Zeitalter der Majolika* (*Gods, Heroes and Grotesques – the Golden Age of Majolica*), was devoted to the history of majolica from the European beginnings in Spain via early Italian majolica from the turn of the quattrocento to the cinquecento, via istoriato majolica wares to the late flourishing of this art form during the Baroque period. This exhibition, in which the whole collection was displayed for the first time, gave an insight into the production, use and appreciation of these Italian ceramics.

The Kupferstich-Kabinett and the Grünes Gewölbe already attract large numbers of visitors to Dresden's Residenzschloss. But in 2006 it was also possible to get a glimpse of the future of the palace's museums. The exhibition *Restauriert für die Zukunft. Osmanische Textilien aus der Rüstkammer Dresden* (*Restored for the Future. Ottoman Textiles from the Dresden Armoury*) gave an initial impression of the future Rüstkammer exhibition in the Residenzschloss and, in particular, of the forthcoming installation of the Dresden Türk-enkammer (Turkish Chamber). Over several centuries, fascination with the exotic culture of the Middle East gave rise to a vogue for all things Turkish in many parts of Europe. The Dresden Türk-enkammer, a section of the **Rüstkammer**, owes its existence to this fascination. The exhibition featured the overhead section of an Ottoman Turkish tent, along with four large flags. It was sponsored by the Kulturstiftung der Länder. A number of other exhibitions were also held, as can be seen in the complete overview which follows.

GALERIE NEUE MEISTER

Die BRÜCKE in der Dresdener Galerie (The Artists' Group BRÜCKE in the Dresden Gallery), Guest exhibition by the Galerie Neue Meister in the Semperbau at the Zwinger 8th July to 17th September 2006
Semperbau at the Zwinger,
Gemäldegalerie Alte Meister

Schöne Neue Welt (Brave New World)
Guest exhibition by the Galerie Neue Meister in the VW Transparent Factory 8th July to 29th October 2006
The Volkswagen 'Gläserne Manufaktur'

Von Monet bis Mondrian. Meisterwerke der Moderne aus Dresdner Privatsammlungen der ersten Hälfte des 20. Jahrhunderts (From Monet to Mondrian. Masterpieces of Modern Art from Private Collections in Dresden in the first half of the 20th Century) 16th September 2006 to 14th January 2007,
Kunsthalle im Lipsiusbau
With the kind support of:
Ostdeutsche Sparkassenstiftung in the Free State of Saxony in collaboration with Ostsächsische Sparkasse Dresden,
Ernst von Siemens Kunststiftung

Ars Viva 2006/2007 Erzählung (Narration) Andrea Faciu, Beate Gütschow, Michael Sailsdorfer, 29th September to 26th November 2006, Cooperative project between Kulturkreis der Deutschen Wirtschaft im BDI e.V.; Staatliche Kunstsammlungen Dresden,

Galerie Neue Meister; Hochschule für Bildende Künste, Dresden, Hochschule für Bildende Künste, Brühlsche Terrasse

Ferdinand von Rayski in der Dresdener Galerie (Ferdinand von Rayski in the Dresden Gallery) Guest exhibition by the Galerie Neue Meister in the Semperbau at the Zwinger 28th September 2006 to 25th February 2007,
Semperbau at the Zwinger,
Gemäldegalerie Alte Meister

GEMÄLDEGALERIE ALTE MEISTER

Das restaurierte Meisterwerk: Antonello da Messina, "Der Heilige Sebastian" (The Restored Masterpiece: Antonello da Messina, "Saint Sebastian"), 12th November 2005 to 5th February 2006, Semperbau at the Zwinger, Gemäldegalerie Alte Meister

Cranach – Gemälde aus Dresden (Cranach Paintings from Dresden) 13th November 2005 to 12th March 2006
Kunstsammlungen Chemnitz

Das restaurierte Meisterwerk: Andrea Mantegna, "Die heilige Familie" (The Restored Masterpiece: Andrea Mantegna, "The Holy Family"), 12th May to 20th August 2006
Semperbau at the Zwinger,
Gemäldegalerie Alte Meister
With the kind support of:
Ostdeutsche Sparkassenstiftung in the

Free State of Saxony in association with Ostsächsische Sparkasse Dresden, MUSEIS SAXONICIS USUI – friends of the Staatliche Kunstsammlungen Dresden

Cranach – Die Dresdener Gemälde (Cranach – The Dresden Paintings) 3rd June 2006 to 1st May 2007
Semperbau at the Zwinger,
Gemäldegalerie Alte Meister

Das restaurierte Meisterwerk: Rembrandt Harmensz. van Rijn, "Die Entführung des Ganymed" (The Restored Masterpiece: Rembrandt Harmensz. van Rijn, "The Abduction of Ganymede") 17th November 2006 to 4th February 2007,
Semperbau at the Zwinger,
Gemäldegalerie Alte Meister
With the kind support of:
Ostdeutsche Sparkassenstiftung in the Free State of Saxony in collaboration with Ostsächsische Sparkasse Dresden,
Ernst von Siemens Kunststiftung

GRÜNES GEWÖLBE

Die Juwelen der Könige (The Kings' Jewels) 3rd December 2005 to 24th July 2006
Residenzschloss, Neues Grünes Gewölbe

Giambologna in Dresden – Die Geschenke der Medici. Vier Meisterwerke Giambolognas aus der Dresdner Kunstammer



Giambologna, *Mercury*, c.1586
Grünes Gewölbe



Rembrandt Harmensz. van Rijn, *The Abduction of Ganymede*,
1635, Gemäldegalerie Alte Meister



Overhead section of a two-mast tent (detail),
Ottoman, before 1714, Rüstammer

(Giambologna in Dresden – The gifts from the Medici. Four masterpieces by Giambologna from the Dresden Kunstammer)
9th September 2006 to 16th April 2007,
Residenzschloss, Neues Grünes Gewölbe

KUNSTGEWERBEMUSEUM

Einfach aus Lust – Keramik von Ute Großmann
(Just for Fun – Ceramics by Ute Großmann)
29th April to 16th July 2006
Schloss Pillnitz, Bergpalais

Götter, Helden und Grotesken – Das Goldene Zeitalter der Majolika
(Gods, Heroes and Grotesques – the Golden Age of Majolica), 17th June to 31st October 2006
Schloss Pillnitz, Bergpalais

Rainer Schumann – 50 Jahre Schmuckgestaltung
(Rainer Schumann – 50 years of Jewellery)
Design, 21st July to 3rd September
Schloss Pillnitz, Bergpalais

KUPFERSTICH-KABINETT

Menzel in Dresden
26th November 2005 to 20th February 2006,
Residenzschloss, Kupferstich-Kabinett

Heile Welt (Ideal World)
Works from the Schmidt-Drenhaus Collection,
Part 1, 18th March to 15th May 2006
Residenzschloss, Kupferstich-Kabinett
With the kind support of: Mr F. K. Schmidt

Mensch! Photographien aus Dresdner Sammlungen
(Mensch! Photographs from Dresden collections), 17th June to 18th September 2006
Residenzschloss, Kupferstich-Kabinett
With the kind support of:
Alfried Krupp von Bohlen und Halbach
Stiftung Essen, Zeit-Stiftung Gerd und Ebelin
Bucerius, Hamburg
Museums of the City of Dresden and the
2006 Events Office
Dresdner Verkehrsbetriebe AG
Dresdner Druck- und Verlagshaus

JOSEF-HEGENBARTH-ARCHIV

Tiere. Pinselzeichnungen von Josef Hegenbarth
(Animals. Brush drawings by Josef Hegenbarth)
10th November 2005
to 31st May 2006
Josef-Hegenbarth-Archiv

Szenen aus dem Leben
(Scenes from life)
Drawings by Josef Hegenbarth
from the period 1930 to 1960
15th June to 31st August and
5th October to 30th November 2006
Josef-Hegenbarth-Archiv

Wolfgang Petrowsky
FÜR ARP: 40 schwarze Eier und 120 Blätter
(For ARP: 40 black eggs and 120 leaves)
7th to 28th September 2006
Josef-Hegenbarth-Archiv

Kinderbildnisse
Drawings of children by Josef Hegenbarth
16th November 2006 to 22nd March 2007
Josef-Hegenbarth-Archiv

MATHEMATISCH-PHYSIKALISCHER SALON

Der Blick auf Dresden – Die Frauenkirche und das Werden der Dresdner Stadtsilhouette
(Views of Dresden - The Frauenkirche and the development of the Dresden skyline)
29th October 2005 to 1st May 2006
Kunsthalle im Lipsiusbau

MÜNZKABINETT

Friedrich August der Gerechte – Kurfürst und König von Sachsen
(Friedrich August the Just)
Elector and King of Saxony
1st April to 5th November 2006
Residenzschloss, Hausmannsturm

MUSEUM FÜR SÄCHSISCHE VOLKSKUNST MIT PUPPENTHEATERSAMMLUNG

Weihnachtspyramiden – Die Lichterpracht des Erzgebirges
(Christmas Pyramids - Traditional crafts from the Erzgebirge), 26th November 2005 to 26th February 2006, Jägerhof

Skurrile Typen aus der Puppentheatersammlung
(Bizarre figures from the Puppet Theatre Collection), 1st May 2005 to 19th February 2006,
Jägerhof

Es war einmal ... Märchenhaftes Puppentheater
(Once upon a time ... Fairy-tale puppet theatre),
18th March 2006 to Spring 2007, Jägerhof

Ostern im Jägerhof
(Easter in the Jägerhof)
8th to 23rd April 2006, Jägerhof

Weihnachten im Jägerhof
(Christmas in the Jägerhof)
2nd to 23rd December 2006, Jägerhof

PORZELLANSAMMLUNG

Porzellan Parforce – Meißner Jagdporzellan des 18. Jahrhunderts
(Porzellan Parforce – 18th-century Meissen porcelain on the theme of hunting)
26th March to 9th July 2006
Knauf-Museum, Iphofen

Liebe, Moral und Sentiment – Das Meißner Porzellan mit dem Stern
(Love, Morality and Sentiment – Meissen porcelain marked with a star)
16th September 2005 to 30th January 2006
Stadtmuseum Schloss Hoyerswerda

RÜSTKAMMER

Exhibition series 'Das besondere Kunstwerk in der Rüstammer':
Prunkharnisch, Sattel und Morion des Antwerpener Goldschmieds Eliseus Libaerts aus dem Besitz des Kurfürsten Johann Georg I. von Sachsen
(Ceremonial armour, Saddle and Morion - Works by the Antwerp goldsmith Eliseus Libaerts in the collection of Elector Johann Georg I of Saxony)
8th November 2005 to 26th February 2006
Semperbau at the Zwinger, Rüstammer

Exhibition series 'Das besondere Kunstwerk ...':
"Philateles" als Feldherr – Das Militärparadereitzeug des Königs Johann von Sachsen im Jahre 1866
(“Philateles” as General – the military parade harness of King Johann of Saxony dating from 1866), 28th February to 2nd July 2006
Semperbau at the Zwinger, Rüstammer

Restauriert für die Zukunft. Osmanische Textilien aus der Rüstammer Dresden
(Restored for the Future. Ottoman Textiles

from the Dresden Rüstammer)
23rd March to 16th July 2006
Residenzschloss, 2nd floor
Sponsored by:
Kulturstiftung der Länder

Die Ahnengalerie der Wettiner
(The Ancestral Gallery of the House of Wettin)
8th April to 22nd November 2006
Königstein Fortress, Magdalenenburg

Exhibition series 'Das besondere Kunstwerk ...':
Ritter des Sports – sportlicher Körperschutz von gestern und heute
(Knights of Sport - Body protection for sporting events yesterday and today)
4th July to 29th October 2006
Semperbau at the Zwinger, Rüstammer

Exhibition series 'Das besondere Kunstwerk ...': Falsche Wölfe - Imitationen und Variationen des "Passauer Wolfes" auf Solinger Klingen
(False Wolves - Imitations and Variations of the "Passau Wolf" on Blades from Solingen)
7th November 2006 to 28th February 2007
Semperbau at the Zwinger, Rüstammer

SKULPTURENSAMMLUNG

Vor 100 Jahren. Rodin in Deutschland
(100 Years Ago. Rodin in Germany)
18th February to 25th May 2006
Bucerius Kunst Forum, Hamburg

Vor 100 Jahren. Rodin in Deutschland
(100 Years Ago. Rodin in Germany)
10th June to 13th August 2006
Kunsthalle im Lipsiusbau

Giambologna in Dresden – Die Geschenke der Medici. Vier Meisterwerke Giambolognas aus der Dresdner Kunstammer
(Giambologna in Dresden – The gifts from the Medici. Four masterpieces by Giambologna from the Dresden Kunstammer)
9th September 2006 to 16th April 2007
Residenzschloss, Neues Grünes Gewölbe

Skulptur im Zwinger
(Sculptures in the Zwinger)
(Interim Presentation),
From 25th March 2006
Zwinger, Bogengalerie

KUNSTBIBLIOTHEK

Kunst – Schule - Wissenschaft
(Art – School – Science)
School project in association with Kreuzgymnasium Dresden,
advanced course in art
26th September 2006 to 23rd February 2007,
Residenzschloss, Kunstbibliothek (Art Library)

KUNSTFONDS

Von der Abwesenheit des Lagers. Reflexionen zeitgenössischer Kunst zur Aktualität des Erinnerns
(About the Absence of the Repository. Reflections in contemporary art on the topicality of remembrance)
An exhibition by the Kunstfonds (Art Fund) in association with Kunsthau Dresden
10th March to 7th May 2006
Kunsthau Dresden, Städtische Galerie für Gegenwartskunst (Municipal Gallery of Contemporary Art)

JOINT PROJECT

Äthiopien und Deutschland. Sehnsucht nach der Ferne
(Ethiopia and Germany. Longing for Distant Lands)
A joint project by the Staatliche Kunstsammlungen Dresden, the Staatliche Ethnologische Sammlungen and the Leipzig-Addis Abeba Twin Cities Association
21st May to 27th August 2006
Staatliche Ethnographische Sammlungen Sachsen – GRASSI MUSEUM für Völkerkunde zu Leipzig

With the kind support of:
The Foreign Office
Ernst von Siemens Kunststiftung (Munich)
Zeit-Stiftung Ebelin und Gerd Bucerius (Hamburg)
Schenker AG Deutschland (Düsseldorf)
Commerzbank (Frankfurt/Leipzig)
Marriott Hotels (Leipzig)
City of Leipzig
Kulturfonds der Stadt Leipzig
Voith Siemens Hydro Kraftwerkstechnik GmbH & Co. KG (Heidenheim)
Jos Hansen & Soehne GmbH
His Highness Dr. Asfa Wossen Asserate (Frankfurt)
Alois Dallmayr (Munich)

Special Exhibitions Abroad




from left: Director Dirk Syndram, Federal Chancellor Angela Merkel and President Jacques Chirac at the exhibition *Splendeurs de la cour de Saxe. Dresde à Versailles*



Press conference in the Moscow Kremlin, from left: Dr. Elena Gagarina, Director-General of the Moscow Kremlin Museums, Prof. Dr. Georg Milbradt, Prof. Dr. Martin Roth, Prof. Dr. Dirk Syndram





from left: Thomas Jurk, Minister for the Economy in the Free State of Saxony, Dr. Elena Gagarina and Prof. Dr. Georg Milbradt in the exhibition *The Jewel Cabinet of August the Strong. From the Collection of the Grünes Gewölbe, Dresden*

 The series of international exhibitions put on by the Staatliche Kunstsammlungen Dresden in 2006 got off to a rousing start with the long-awaited exhibition *Splendeurs de la cour de Saxe. Dresde à Versailles*. More than 250 years ago, many European rulers looked in awe towards France and saw in the absolutist regime of Louis XIV an exemplary demonstration of political power and prestige, which they then sought to emulate. Friedrich August I, better known as August the Strong (1670-1733), who was Elector of Saxony and, under the name of August II, King of Poland, was one of those rulers, and he played a particularly large part in importing French tastes to the Electorate of Saxony. In 1687, when still a young prince, he visited the **Palace of Versailles** and became enamoured of the lifestyle and grandeur of the Sun King. Magnificent silver furnishings, elegant buildings and exotic art collections, as well as sumptuous feasts and precious jewels subsequently made the Dresden court, according to Voltaire, "the most splendid in Europe" – after Versailles, of course. The exhibition *Splendeurs de la cour de Saxe. Dresde à Versailles* revived this splendour of the Saxon court – at the place where it was inspired, the Palace of Versailles. The exhibition featured objects from six Dresden museums, primarily the **Grünes Gewölbe** and the **Gemäldegalerie Alte Meister**, as well as the **Kupferstich-Kabinett**, the **Skulpturensammlung**, the **Rüstkammer** and the **Kunstgewerbemuseum**, supplemented by several loans from French museums. A total of 130,000 visitors came to see the exhibition. August the Strong laid the basis for fruitful exchange between Saxony and France. *Splendeurs de la cour de Saxe. Dresde à Versailles* tangibly demonstrated this and made an outstanding contribution to Franco-German cultural exchange – one of the most important aspects of the special relationship between the two countries. This was reflected not least in the fact that President Jacques Chirac and Federal Chancellor Angela Merkel were present at the opening of the exhibition.

 Cultural collaboration between the Staatliche Kunstsammlungen Dresden and the Moscow Kremlin also has historic roots going back as far as the late 17th and early 18th centuries. August the Strong had personal ties of friendship with Tsar Peter I. With reference to this, the exhibition *Das Juwelkabinett Augusts des Starken. Aus der Sammlung des Grünen Gewölbes, Dresden (The Jewel Cabinet of August the Strong. From the Collection of the Grünes Gewölbe, Dresden)* was displayed in the **Moscow Kremlin Museum** from 17th May until 31st July 2006. The museum in the capital of the Russian Federation played host to a number of international exhibitions as part of the celebrations to mark its 200th anniversary. These exhibitions presented outstanding items from the cultural heritage of Europe and beyond. The Staatliche Kunstsammlungen Dresden's display was part of a series of exhibitions featuring treasury and **Kunstammer** collections that formerly belonged to various European ruling dynasties. The series began in 2004 with an exhibition of the treasures of Louis XIV from the Paris Louvre which was followed in 2005 by an exhibition presenting items from the **Kunstammer** of Rudolph II and the Habsburg Emperors held in the **Kunsthistorisches Museum** in Vienna. In 2007 treasures that belonged to the Russian Tsars and are now housed in the Hermitage in St Petersburg will be on display in Moscow. In 2006 the **Grünes Gewölbe** took its place in this exclusive series of world-renowned treasuries and constituted a highlight in the anniversary celebrations. The exhibition in Moscow was made possible through the high degree of commitment to the fostering of culture demonstrated by the Sparkasse-Finanzgruppe. The wide-ranging and intensive relations between the Staatliche Kunstsammlungen Dresden and other Russian museums go back centuries. One aspect of these relations is the exchange with the **Pushkin Museum in Moscow**. The masterpiece *Saint Sebastian* by Antonella da Messina was displayed as part of a cabinet exhibi-

tion from 17th October 2006 until 14th January 2007 along with paintings and drawings on similar themes.

 The Staatliche Kunstsammlungen Dresden owe a large debt of thanks to the J. Paul Getty Foundation. Over many years the Foundation has supported numerous research and restoration projects as well as purchases. It was against this background that the exhibition *Von Caspar David Friedrich bis Gerhard Richter (From Caspar David Friedrich to Gerhard Richter)* was opened at the **Getty Museum in Los Angeles** on 5th October 2006. Alluding to the title of the long-term exhibition which was on show in the **Galerie Neue Meister** from 2004 until its closure for refurbishment, works by the two greatest Dresden artists of the 19th and 20th centuries – Caspar David Friedrich and Gerhard Richter – are currently being compared and contrasted for the first time in Los Angeles. The exhibition, which goes on until April 2007, also features 13 other paintings from the **Galerie Neue Meister** of the Staatliche Kunstsammlungen Dresden from the period between Caspar David Friedrich and Gerhard Richter, thus representing the whole spectrum of the museum's holdings. The integration of these works into the permanent exhibition of the J. Paul Getty Museum where they are contrasted with individual paintings is an unusual experiment in curatorship. This deliberately provocative form of presentation causes the pictures to enter into interesting dialogues with one another, opening up new perspectives for the viewer with regard to central themes of German art of this epoch.

 In **Florence**, as part of an exhibition by the **Kupferstich-Kabinett** entitled *Botticelli, Verrocchio e oltre. Disegni italiani del Quattrocento dalle collezioni reali di Dresda (Botticelli, Verrocchio and others. Italian drawings of the 15th century from the old royal collections in Dresden)*,

a drawing was shown for the first time under its new attribution, which has been at the focus of international discussion. The work *Head of a Boy*, which was previously labelled anonymous, has been attributed beyond doubt to the hand of Sandro Botticelli by the art historian Dr. Lorenza Melli in the course of a research project that was financially supported by the Deutsche Forschungsgemeinschaft (DFG) in association with the Deutsches Kunsthistorisches Max-Planck-Institut.

The **Konferenz Nationaler Kultureinrichtungen (KNK, Conference of National Cultural Institutions)** is an organisation made up of around 20 museums, collections and archives of international importance – including the Staatliche Kunstsammlungen Dresden – from the eastern federal states of Germany. An exhibition entitled *Nationalschätze aus Deutschland. Von Luther zum Bauhaus (National treasures from Germany. From Luther to the Bauhaus)*, which was organised by the KNK and enjoyed great success in Bonn in 2005, was displayed in the **Hungarian National Gallery in Budapest** from 25th July until 15th October 2006 as part of the German-Hungarian Year of Culture. Objects from the fields of art, nature and science were exhibited in the newly opened 'A' wing of the National Gallery. On 2nd October 2006 a musical programme entitled "Music in the Museum" was held in rooms directly adjacent to the exhibition. The programme included talks and specialist discussions on the importance of music and composers in Central Germany. A concert featuring works by Bach, Händel and the Hungarian composer Franz Liszt was the most successful "acoustic exhibit" in Budapest that day. The exhibition was sponsored by the Kulturstiftung des Bundes, the German Foreign Office and the German Embassy in Hungary. The Staatliche Kunstsammlungen Dresden were responsible for the overall coordination of the exhibition project.



Part of the exhibition *Splendeurs de la cour de Saxe. Dresde à Versailles* in France



A Canaletto from the *Gemäldegalerie Alte Meister* in Versailles



Part of the exhibition *The Jewel Cabinet of August the Strong. From the Grünes Gewölbe collection, Dresden* in the Moscow Kremlin



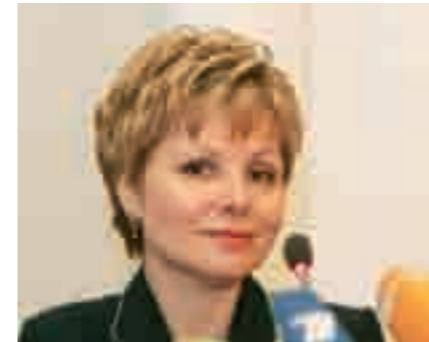
Press conference at the opening of the exhibition *The Jewel Cabinet of August the Strong. From the Grünes Gewölbe collection, Dresden*, on the right of the picture is Dr. Elena Gagarina, Director-General of the Moscow Kremlin Museums



Porcelain animals from the *Porzellansammlung* in Versailles



Exhibits from the *Grünes Gewölbe* in Versailles



Dr. Elena Gagarina, Director-General of the Moscow Kremlin Museums



Part of the exhibition in the Moscow Kremlin



A highlight: the *Obeliscus Augustalis* from the *Grünes Gewölbe* in Versailles



Part of the exhibition *From Caspar David Friedrich to Gerhard Richter* in the Getty Center, Los Angeles



The exhibition *From Caspar David Friedrich to Gerhard Richter* in the Getty Center, Los Angeles



Sandro Botticelli, *Head of a Boy*, 1445-1510, Kupferstich-Kabinett



Part of the exhibition *National Treasures from Germany. From Luther to the Bauhaus* in Budapest



Gerhard Richter, *Tante Marianne*, 1965

Gerhard Richter

SPECIAL EXHIBITIONS ABROAD 2006

De l'immense au minuscule, la virtuosité en céramique

(From the Immense to the Minuscule. Virtuosity in Ceramics)
Porzellansammlung, Musée National de Céramique, Sèvres
23rd November 2005 to 26th June 2006

Van Eyck bis Bosch. Altniederländische Kunst aus den Staatlichen Kunstsammlungen Dresden

(From Van Eyck to Bosch. Early Dutch Art from the Staatliche Kunstsammlungen Dresden)
Gemäldegalerie Alte Meister, Kupferstich-Kabinett
Groeningemuseum, Bruges, 2nd December 2005 to 26th February 2006

Splendeurs de la cour de Saxe. Dresde à Versailles

A joint project between the Etablissement Public du Musée et du Domaine National de Versailles in association with the Staatliche Kunstsammlungen Dresden
Château de Versailles, Versailles
24th January to 23rd April 2006

El Greco, Velázquez, Goya – Spanische Malerei aus deutschen Sammlungen

(El Greco, Velázquez, Goya – Spanish Paintings from German Collections)
Joint project between Gemäldegalerie Alte Meister/ Bucerius Kunst Forum/Museum der Bildenden Künste Budapest
Museum der Bildenden Künste, Budapest
28th January to 14th May 2006

Antonella da Messina e il suo lascito artistico

(Antonella da Messina and His Artistic Legacy)
Gemäldegalerie Alte Meister
Scuderie del Quirinale, Rome, 18th March to 25th June 2006

Rembrandt et école. Dessins de l'ancienne collection royale de Dresde

(Rembrandt and his School. Drawings from the former Royal Collection in Dresden), Kupferstich-Kabinett
Fondation Custodia/Collection Frits Lugt, Paris
30th March to 21st May 2006

The Jewel Cabinet of August the Strong. From the collection of the Grünes Gewölbe, Dresden

Grünes Gewölbe, Kremlin Museum, Moscow
17th May to 31st July 2006

National Treasures from Germany. From Luther to the Bauhaus.

Exhibition by the Konferenz Nationaler Kultureinrichtungen
Hungarian National Gallery, Budapest
25th July to 15th October 2006

Botticelli, Verrocchio e oltre. Disegni italiani del Quattrocento dalle collezioni reali di Dresda

Kupferstich-Kabinett
Dutch Institute for the History of Art, Florence
15th September to 5th November 2006

Von Caspar David Friedrich bis Gerhard Richter

(From Caspar David Friedrich to Gerhard Richter. German Paintings from Dresden)
Galerie Neue Meister and Getty Museum, Los Angeles
The Getty Center, Los Angeles
6th October 2006 to 29th April 2007

Exhibition of a masterpiece in Moscow: Antonella da Messina's "Saint Sebastian"

Pushkin Museum, Moscow
17th October 2006 to 14th January 2007

The Gerhard Richter Archive

On 1st February 2006, work began at the Gerhard Richter Archive in the Staatliche Kunstsammlungen Dresden. It is headed by art historian Dr. Dietmar Elger, who was formerly employed at the Sprengel Museum in Hanover. The establishment of the archive was generously supported by Gerhard Richter and operates in close association with the artist's Cologne workshop. The archive is intended as a centre for research and communication regarding the works of the artist, who was born in Dresden in 1932. It collects and documents all the books, catalogues, magazine and newspaper articles, photographs, videos and CDs that have been published on the subject of Gerhard Richter or which contain relevant information and contributions about him and the artistic context of his work.

The archive is a point of contact for museums, curators, galleries, auction houses, publishing companies, art historians and students with regard to all aspects of Gerhard Richter and his works. The archives are open for research purposes to anyone interested, subject to prior arrangement. In addition, the Gerhard Richter archive will also realise exhibitions, publications and events both independently and in collaboration with other institutions. The most important research project over the next few years is the compilation and publication of a systematic register of all the pictures and sculptures produced by Gerhard Richter. This is due to be published in several volumes starting in 2009.

Tante Marianne

Shortly before Christmas, Director-General Prof. Dr. Martin Roth and the State Secretary in the State Ministry for Science and Art, Dr. Knut Nevermann, succeeded in persuading the owner of Gerhard Richter's painting *Tante Marianne* to enter into a long-term loan agreement with Dresden. This important 1965 work had been auctioned at Sotheby's in London in June 2006. Owing to the short time available and on account of the high price, it was not possible to purchase the picture for Dresden, but now the endeavours undertaken to obtain it on a loan basis have borne fruit. The purchaser shares Martin Roth's view that the Staatliche Kunstsammlungen Dresden are, to a certain extent, the authentic location for the public presentation of this work. The Director-General is very pleased that the painting will be able to go on display in Dresden in 2007, since it reflects Richter's close association with his birthplace. Like his work *Onkel Rudi*, this painting, which relates to Richter's own childhood, stands in a historical context, with the personal fate of the individuals depicted being closely tied up with events in German history. Through this loan agreement, a painting produced in Düsseldorf is to return to its historical roots. It is a work in which a childhood memory reflects life under the criminal Nazi regime in a seemingly harmless but, in reality, tragic way.



New Partners from the Business World

In 2006 the Staatliche Kunstsammlungen Dresden succeeded in gaining the long-term support of two major partners from the world of business and finance.

Right at the start of the year a long-term cooperation agreement was concluded with the financial institutions that make up the Sparkassen-Finanzgruppe. This agreement is of key importance for the Staatliche Kunstsammlungen Dresden. On 13th January 2006 the Deutscher Sparkassen- und Giroverband, the Ostdeutscher Sparkassenverband, the Ostsächsische Sparkasse Dresden and the Sparkassenversicherung Sachsen signed the partnership agreement with the Staatliche Kunstsammlungen Dresden during a press conference in the Paraderäume of the Residenzschloss. Since then, the Sparkassen-Finanzgruppe has held the special status of 'official sponsor' of the Staatliche Kunstsammlungen Dresden.

Since September 2006, the long-established manufactory A. Lange & Söhne, probably the most famous German precision watch-making company, has also been a sponsor of the Staatliche Kunstsammlungen Dresden. These two exemplary partnerships have already shown how an alliance between business enterprises and cultural institutions can bring benefits to both sides. We are looking forward to carrying out joint projects in the future.

The Sparkassen-Finanzgruppe takes on the role of official sponsor of the Staatliche Kunstsammlungen Dresden

The reopening of the Historisches Grünes Gewölbe, one of the outstanding cultural events of the year 2006 in the whole world, was the first milestone in the cooperation between the Sparkassen-Finanzgruppe and the Staatliche Kunstsammlungen Dresden. The Sparkassen-Finanzgruppe – represented by the Sparkassen-Kulturfonds (cultural fund) of the Deutscher Sparkassen- und Giroverband, the Ostdeutscher Sparkassenverband, the

The signing of the cooperation agreement with the Sparkassen-Finanzgruppe on 13th January 2006. From left: Dr. Dietrich H. Hoppenstedt, then President of the Deutsche Sparkassen- und Giroverband (DSGV); Claus Friedrich Holtmann, then Managing Director and now President of the Ostdeutscher Sparkassenverband (OSV); Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden; Gerhard Müller, Chair of the Board of Directors of the Sparkassenversicherung Sachsen; Joachim Hoof, Chair of the Board of Directors of the Ostsächsische Sparkasse Dresden (OSD)

Ostsächsische Sparkasse Dresden, the Sparkassen-Versicherung Sachsen and the DekaBank Deutsche Girozentrale – sponsored all the celebratory events surrounding the reopening. The annual financial support of the Sparkassen-Finanzgruppe for the Staatliche Kunstsammlungen Dresden amounts to a major six-figure sum and is supplemented by broad-ranging publicity measures. The reopening of the Historisches Grünes Gewölbe, for example, was accompanied by a nation-wide advertising campaign. In addition, from May to August 2006, objects from the Grünes Gewölbe were displayed in an exclusive exhibition at the Moscow Kremlin Museum, which was also sponsored by the Sparkassen-Finanzgruppe. As official sponsors of the Staatliche Kunstsammlungen Dresden, the Sparkassen-Finanzgruppe has set itself the goal of preserving this outstanding museum legacy and raising people's awareness of it both in Germany and abroad. This corresponds to their fundamental principle of acting for the common good and lending long-term support to art and culture throughout the country, thus helping to strengthen regional economies.

Furthermore, the Sparkassen-Finanzgruppe is sponsoring the reopening of the Galerie Neue Meister after the construction of its new repository and the refurbishment of the Albertinum. The aim here is also to provide support for contemporary art in Dresden. This includes supporting the Gerhard Richter Archive. To mark the 450th anniversary of the Staatliche Kunstsammlungen Dresden in 2010, the two institutions plan a cooperative venture that will involve all the museums. This long-term partnership builds upon



Walter Lange, re-founder of the company A. Lange & Söhne after German reunification

A. Lange & Söhne

As a sponsor of the Staatliche Kunstsammlungen Dresden, the Saxon clock and watch manufacturers A. Lange & Söhne are supporting Dresden's world famous museums, including the Historisches Grünes Gewölbe, which opened in September, the Gemäldegalerie Alte Meister in the Semperbau at the Zwinger and the Mathematisch-Physikalischer Salon, whose collection also contains historic pocket watches made by A. Lange & Söhne. The motives for the company's engagement in the cultural field are explained by Fabian Krone, Managing Director of Lange, as follows: "The partnership with the Staatliche Kunstsammlungen Dresden is part of our commitment to this location. As an enterprise with worldwide business operations but with its historical roots in Saxony, we continue to work in that tradition of craftsmanship which was formerly cultivated at the Dresden court and which can now be admired once again in the Historisches Grünes Gewölbe. We are proud to be able to make a contribution, through our sponsorship, to the preservation of this unique *Gesamtkunstwerk*." The partnership also reflects the historic association between the company and the city. The founder of the manufactory, Ferdinand Adolph Lange, was born in Dresden in 1815 and was apprenticed to the famous court clock-maker Johann Christian Friedrich Gutkaes. In 1841 he was involved in the construction of the five-minute clock above the stage of the Semper opera house, which was designed by Gutkaes. When the company was re-founded in 1990, the digital display of this clock inspired the master watchmakers of Glashütte to create the patented outsize date which has now become a trademark of A. Lange & Söhne.

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The Staatliche Kunstsammlungen Dresden are very pleased about the establishment of these important partnerships. Nevertheless, they continue to be equally grateful for the generous support given by a great number of other companies and foundations, associations and private individuals.

the many years of active engagement by the Ost-deutsche Sparkassenstiftung in the Free State of Saxony and the Ostsächsische Sparkasse in support of the Staatliche Kunstsammlungen Dresden. The Stiftung and the Sparkasse have long supported projects organised by the Dresden art collections, including the cabinet exhibitions in the Gemäldegalerie Alte Meister and the exhibition *From Monet to Mondrian. Masterpieces of Modern Art from Dresden Private Collections in the first half of the 20th Century*, which was on display in the Kunsthalle im Lipsiusbau until 14th January 2007 as part of the celebrations to mark the 800th anniversary of the City of Dresden.

The sponsoring of museums is one element of the diverse and wide-ranging support for culture provided by the Sparkassen-Finanzgruppe. In 2005, 122 million Euros were spent for this purpose. That makes the Sparkassen-Finanzgruppe the biggest non-state sponsor in the cultural sphere in Germany.

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Scientific Projects and Partnerships

In 2006 Dresden had the honour of being the "City of Science". Of course, the many events focused mainly on the natural science and engineering disciplines, but the Staatliche Kunstsammlungen Dresden was also able to make substantial contributions based on its research primarily, but by no means exclusively, in the field of art history.

It is not easy for the Dresden museums to retain their high standards of scholarship, as it is increasingly difficult to finance research. This aspect of their work is now unimaginable without the support of foundations and sponsors. Here, we should like to present just a few examples of the many projects and programmes, most of which were made possible by what is known as third-party funding.

The Fritz Thyssen Stiftung sponsored a further project concerning the *History of the Staatliche Kunstsammlungen Dresden between 1918 and 1989*, which gained increased significance in 2006. Various restitution claims made against the museums – not only in Dresden – have brought research into the provenance of objects to the forefront of public interest. This history project can make a major contribution to this provenance research, both by conducting basic historical research and by illuminating the history of individual works of art. However, it will not be possible to clarify the provenance of all the items in all the museums immediately, as has been demanded by people who are unaware of the arduous and time-consuming nature of the investigative work required of the researchers. Nevertheless, the *Gemäldegalerie Alte Meister* has begun a pilot project. This aims to identify the provenance of those items in its repository that could not be included in the Gallery's comprehensive catalogue of its holdings, which was completed in 2005, owing to serious doubts as to their origin.



Kordelia Knoll (left), senior conservator in the Skulpturensammlung, with a colleague working on the catalogue "Antike Plastik in der Skulpturensammlung", sponsored by the Ernst von Siemens Kunststiftung

The conference entitled *Auf der Suche nach dem verlorenen Kunstwerk – Kunstfahndung und Provenienzforschung analog und digital* held by the Staatliche Kunstsammlungen Dresden in the Residenzschloss on 18th November 2006, which was made possible through the support of the Federal Ministry for Education and Research and was part of the "Year of Informatics", made an important contribution to the clarification of methodological issues and also helped to improve communication regarding shared interests and differences of approach. This conference was concerned with databases only as regards their application in the search for lost works of art, but a piece of news announced in passing aroused a great deal of interest. After years of preliminary work, the Staatliche Kunstsammlungen Dresden now have a database of objects specifically tailored to their needs, known by the name of *Daphne*. This will enable an unprecedented degree of quality and efficiency to be reached in the recording, administration and processing of the collections' holdings.

Work continued on the programme *Kunsttransfer – Ein Kolleg zur Erforschung deutsch-russischer Kulturbeziehungen seit dem 17. Jahrhundert* (Art Transfer – A Forum for the Investigation of Russo-

German Cultural Relations since the 17th Century), which is sponsored by the J. Paul Getty Foundation. This year the main focus was on investigating the relations between Dresden museums and similar institutions in Russia. This relates to the Dresden Kunstammer and the Kunstammer of Peter the Great, the history of which is being traced jointly by researchers in the Mathematisch-Physikalischer Salon and in the Lomonosov Museum, and also to the Dresden Skulpturensammlung and the Tsar Alexander III Museum (now called the Pushkin Museum) in Moscow. By editing the correspondence between Georg Treu (1843-1921), the former Director of the Skulpturensammlung, and his Moscow colleague Ivan Tsvetayev, the Staatliche Kunstsammlungen Dresden and the Pushkin Museum are making accessible a document that is of key importance to European museum history. Our collaboration with Russian museums is set to intensify further during 2007. During a visit to Dresden by Prof. Mikhail Pyotrovsky, the Director of the State Hermitage in St. Petersburg, a cooperation agreement was signed between him and the Director-General of the Staatliche Kunstsammlungen Dresden, Prof. Martin Roth, under which joint research is to be conducted concerning the collection of Count Heinrich von Brühl, which was purchased by Catherine the Great in the 18th century.

Thanks to the J. Paul Getty Foundation, it was also possible to complete a major restoration project in 2006. After years of time-consuming and painstaking restoration work, a series of portraits of members of the House of Wettin, the former rulers of Saxony, known as the *Ahnengalerie der Wettiner* was finished. The fully restored Ancestral Gallery, which now belongs to the Rüstammer, was then exhibited in its former location at Königstein Fortress.

A research project conducted over several years by the Kupferstich-Kabinett in collaboration with an art historian in Florence,

which was generously supported by the Deutsche Forschungsgemeinschaft DFG, was also brought to a successful end, namely the drawing up of a catalogue of 15th century Italian drawings held by the Kupferstich-Kabinett, which is one of the most valuable groups of items in the collection. A spectacular result of this research, which was also presented in an exhibition in Florence during 2006, was the identification of a previously unknown drawing by Sandro Botticelli.

Thanks to the Fritz Thyssen Stiftung it was possible to draw up and publish a catalogue of the plaster casts from the estate of Anton Raphael Mengs, a German painter with strong ties to Rome, in the Skulpturensammlung. The museum still holds half of Mengs' original collection of 833 casts made after Classical and Renaissance sculptures. The collection was acquired in 1783 and constitutes the mainstay of the famous Dresden collection of casts.

We can only mention a few of the numerous conferences and series of talks conducted by the Staatliche Kunstsammlungen Dresden, mostly in cooperation with other institutions. In January 2006, in parallel with the major exhibition of art treasures from Dresden in Versailles, *Splendeurs de la cour de Saxe. Dresde à Versailles*, a colloquium was held at the Palace of Versailles at which several Dresden conservators presented their research findings regarding courtly art and the relations between Dresden and France to an audience of international specialists. In March 2006 the Museum Education department held a workshop dealing with a question of decisive importance for the future of museums. The title was *Kinder und Jugendliche im Kunstmuseum – wie kann spannend und trotzdem nachhaltig Kunst vermittelt werden?* (*Children and Teenagers in Art Museums – How can Art be taught in an exciting but sustained way?*). Prior to the opening of the redesigned Oriental Gallery in the Porzellansammlung in September 2006, an international symposium sponsored by the Gerda Henkel-Stiftung and the German Foreign Office took place under the heading *China and Europe. Alternating views*. This event dealt with aspects of cultural transfer between Europe and China, primarily in the 17th and 18th centuries, and marked the starting point for a number of joint German-Chinese research projects.

As well as various long-established and well-attended series of talks, such as the highly-respected numismatic talks provided in the Münzkabinett, the Staatliche Kunstsammlungen Dresden also ventured onto virgin territory in 2006. As a contribution to the "City of Science" events, the Mathematisch-Physikalischer Salon, in collaboration with Dresden University of Technology, conducted a series of six discussion evenings with Dresden scientists. The series was entitled *Wissenschaft hautnah ... Wie wirken sich Zukunftstechnologien auf unseren Alltag aus?* (*Science close to home ... How will future technologies affect everyday life?*) and



Dr. Uwe Hartmann of the "Koordinationsstelle für Kulturgutverluste" (Coordination Centre for Lost Cultural Assets) presents the "loststart" database at the conference "Auf der Suche nach dem verlorenen Kunstwerk. Kunstfahndung – analog und digital" in the Hans Nadler Hall on 15th November 2006.

Construction Measures in 2006



The handing-over ceremony: Minister President Georg Milbradt hands over the key to the rooms of the Historisches Grünes Gewölbe to Director-General Prof. Dr. Martin Roth on 28th March 2006

considered the subjects of climate change, nanotechnology and the application of light-emitting diodes.

The exhibitions of the Staatliche Kunstsammlungen Dresden are usually accompanied by programmes of talks and lectures by scientists and scholars. The Skulpturensammlung, for example, was able to engage the renowned researcher on the subject of Rodin, Julius Schmolll aka Eisenwerth, to deliver a lecture during the *Rodin in Germany* exhibition, whilst the Gemäldegalerie Alte Meister and the Kupferstich-Kabinett played host to the Hamburg Baroque specialist Martin Warnke during the cabinet exhibition *Rembrandt Harmensz. van Rijn: The Abduction of Ganymede*, and the Galerie Neue Meister welcomed the Zurich art dealer Walter Feilchenfeld to the *From Monet to Mondrian* exhibition.

The Staatliche Kunstsammlungen Dresden took an unusual step in holding an exhibition combining art history with ethnological research findings. It was entitled *Äthiopien und Deutschland. Sehnsucht nach der Ferne (Ethiopia and Germany. Longing for Distant Lands)*. The exhibition was unusual not only from the point of view of content but also on account of its location, in the Grassi-Museum für Völkerkunde in Leipzig.

An indispensable element of international collaboration is the conduct of exchanges among researchers. The Staatliche Kunstsammlungen Dresden are grateful to the Arnhold family, who originate from Dresden, for sponsoring an exchange programme between the Staatliche Kunstsammlungen Dresden and the Metropolitan Museum of New York (*Curatorial Exchange in Honour of Henry Arnhold*). This year a curator from the Kupferstich-Kabinett was able to benefit from a period of study in New York. As part of the programme *International Partnerships among Museums* organised by the American Association of Museums, the Mathe-

matisch-Physikalischer Salon was able – as the only German institution selected – to conduct an exchange with its American partner, the Adler Planetarium and Astronomical Museum in Chicago. A *Further Education Programme for Iranian Museum Staff* organised by the Deutsche Management Akademie Niedersachsen and the Carl Duisberg Gesellschaft gave two curators from Tehran the opportunity to spend several weeks on a study placement at the Staatliche Kunstsammlungen Dresden. Other exchanges and further education opportunities were also provided, such as those for picture restorers made possible through the support of the J. Paul Getty Foundation.

Relations with Dresden University of Technology (TU Dresden) play an important role in ensuring the integration of the Staatliche Kunstsammlungen Dresden in the broader scientific and academic community. Several of the Staatliche Kunstsammlungen Dresden's researchers are closely associated with the TU through their work as honorary professors or visiting lecturers, and some of the TU's teaching work is conducted in the museums. A joint project which is sponsored by the Kulturstiftung des Freistaates Sachsen is the *Winkelmann Lecture Series*. In the 2006/07 winter semester, the Director of the Kunstsammlung Nordrhein-Westfalen, Prof. Armin Zweite, was engaged to deliver a talk on the works of Gerhard Richter as part of this programme.

A highlight towards the end of the year was the 'Wissenschaftstag' of the Staatliche Kunstsammlungen Dresden at which numerous researchers from the various Dresden museums presented their latest projects and findings. The title *Böttgersteinzeug, Marionetten, Rembrandt und Richter (Böttger Stoneware, Marionettes, Rembrandt and Richter)* gives an indication of the broad spectrum of the research conducted in the museums.

In 2006, as in the preceding years, construction work in the buildings housing the museums of the Staatliche Kunstsammlungen Dresden continued apace. Great changes took place in the Residenzschloss and in the Zwinger, and building work at the Albertinum progressed further. In addition, there were both structural and conceptual alterations at the Jägerhof, and the Kunstfonds got its own store rooms for the first time.

Work on the **Residenzschloss** is proceeding in great strides. It is being reconstructed and restored on behalf of the Free State of Saxony by the state-run enterprise Sächsisches Immobilien- und Baumanagement (SIB). A major step towards its completion as a 'Residenz der Kunst und Wissenschaft' (Centre of Art and Science) was the return of the Historisches Grünes Gewölbe to its place of origin on the ground floor of the palace. The rooms were completed in the first quarter of 2006. Thirty companies involving more than 100 restorers, craftsmen and sculptors, as well as architects and scholars, worked on the recreation of August the Strong's treasury museum. Through their work it was possible to bring this Baroque *Gesamtkunstwerk* back to life as it would have appeared in 1733, the year when August the Strong died. On 28th March the rooms were handed over to the Staatliche Kunstsammlungen Dresden by the Minister President of the Free State of Saxony, Prof. Dr. Georg Milbradt, and the treasury was opened to the public on 15th September.

In July the topping-out ceremony took place for the east wing of the Residenzschloss. This marked the completion of work on the palace exterior. The application submitted by ES-Bau concerning the construction of a roof covering the Small Courtyard on the basis of a design by the Peter Kulka architectural firm was approved by the State Ministry of Finance in the spring. Completion of the courtyard is planned for the middle of 2008. When



Construction work for the new Oriental Gallery in the Zwinger

it is finished, this area will be a Visitor Centre with cloakrooms, gastronomic services, information and ticket sales. Detailed plans were also drawn up for the museums that will in future be located on the first and second floors in the north wing – the Ancestral Gallery and the Turkish Chamber, which are expected

to open in 2009. Owing to the construction of the canopy over the Small Courtyard, the exhibition rooms of the Kupferstich-Kabinett have been transferred to the second floor of west wing (the Paraderäume) until the end of 2008. The first and second floors of the Georgenbau are provisionally being used as offices for the Museum Education department and the administrative section of the Galerie Neue Meister. The volume of investment in the Residenzschloss amounted to around 18 million Euros, about the same as in the past few years.

Several major changes took place in the **Zwinger** during 2006. The Porzellansammlung was considerably enlarged by the addition of the new Oriental Gallery, which opened on 15th October. In the northern Bogengalerie, between the German Hall of the Gemäldegalerie Alte Meister and the Glockenspiel Pavilion, approx. 800 Chinese and Japanese works of art are now on display that were not previously included in the museum's permanent exhibition. On the basis of plans for the interior drawn up in 1735 by Zacharias Longuelune for the Japanisches Palais – August the Strong's 'porcelain palace' – the internationally renowned American architect Peter Marino has realised his vision of modern luxury combined with Baroque opulence. In addition, the new repository of the Porzellansammlung was handed over to the Staatliche Kunstsammlungen Dresden by the state-run enterprise Sächsisches Immobilien- und Baumanagement (SIB). It is now located beneath the rooms of the Oriental Gallery. Since March, an interim exhibition by the Skulpturensammlung has been on display in the Zwinger, since its original location, the Albertinum, will remain closed for refurbishment until 2009. In a series of rooms between the Wallpavillon and the French Pavilion, a changing selection of well-known masterpieces is being shown, along with items from the museum's copious collection that have not been presented for a long time. Next door,

in the Mathematisch-Physikalischer Salon, construction work is also due to start soon. These measures are the next stage in the overall refurbishment of the Zwinger. Approval has already been granted for the refurbishment and expansion of the museum, which will remain closed from January 2007. It is expected to reopen in 2009. A number of interim solutions are under consideration for the period of closure.

Construction work also started at the **Albertinum**. The keys were handed over to the state-owned enterprise Sächsisches Immobilien- und Baumanagement at the end of August and then work got under way. Immediately after clearance was given, demolition work and various investigation procedures were carried out. Work can therefore now begin on constructing the "floating" repository and workshop building in the inner courtyard, for which the Volker Staab architectural firm is responsible.

The Museum für Sächsische Volkskunst mit Puppentheatersammlung gained additional exhibition space as a result of the refurbishment of the first floor of the **Jägerhof**. At the same time, the concept behind the presentation of the exhibition was altered and updated. On 2nd December 2006 the museum opened its new exhibition, which is called the "Neue Sammlungsschau". The collection is now displayed in a new way, encompassing the latest innovations in exhibition technology. The abundance of objects is a source of astonishment and delight. This form of presentation is modelled on the art and curio chambers of the Baroque period. Visitors who wish to learn more can use the seven multimedia units where there are information texts, maps, historic photographs and short films concerning the cultural background of the objects in the exhibition.

In spring 2006 work on converting and fitting out the former premises of the Sächsische Landesbibliothek at Marienallee 12 as the new storerooms of the **Kunstfonds** was completed and the objects moved to there. Marienallee 12 is an interim location for the Kunstfonds, which will remain there until at least the end of 2008. This is the first time that the Kunstfonds collection, whose origins go back to the late 1950s and which has been part of the Staatliche Kunstsammlungen Dresden since 2004, has had adequate space with acceptable conditions for the storage and conservation of the works of art in its care. It is also the first time that the (stored) works of the Kunstfonds have been housed under one roof and in the same location as the administrative office. The construction work and fitting out of the premises was financed out of Land and federal funds (in 2005).

Front row, from left:
Dr. László Sólyom, President of the Republic of Hungary
Eva Luise Köhler
Carlo Azeglio Ciampi, President of the Republic of Italy
Prof. Dr. Horst Köhler, Federal President of the Federal Republic of Germany
Dr. Jorge Fernando Branco de Sampaio, President of the Republic of Portugal

Back row, from left:
Dr. Pentti Arajärvi, husband of the President of the Republic of Finland
Tarja Halonen, President of the Republic of Finland
Imants Freibergs, husband of the President of the Republic of Latvia
Prof. Vaira Vīke-Freiberga, President of the Republic of Latvia
Dr. Heinz Fischer, Federal President of the Republic of Austria with his wife Margit Fischer



The Staatliche Kunstsammlungen Dresden in International Circles

Through its major exhibitions abroad, the Staatliche Kunstsammlungen Dresden took an active part in international cultural exchange and hosted the meetings of various heads of state and government leaders, ministers, diplomats, business representatives, and senior politicians from the Free State of Saxony, particularly the Minister President.

On the day of its opening in January 2006, French President Jacques Chirac and German Federal Chancellor Angela Merkel, along with their respective foreign ministers and ministers of culture, as well as the Minister President of the Free State of Saxony, Georg Milbradt, visited the exhibition *Splendeurs de la cour de Saxe. Dresde à Versailles*, a collaborative project between the Etablissement Public du Musée et du Domaine National de Versailles and the Staatliche Kunstsammlungen Dresden. The exhibition made an important contribution to Franco-German cultural exchange – a cornerstone of the special relationship between both countries.

The exhibition *The Jewel Cabinet of August the Strong. From the collection of the Grünes Gewölbe Dresden* was opened by the Minister President of the Free State of Saxony and the Ambassador of the Federal Republic of Germany in Russia, Dr. Walter Jürgen Schmid, along with the Russian Federation's Minister for Culture and the Media, Aleksandr Sokolov. This event took place within the framework of a tour of various cities in the Russian Federation by the Saxon Minister President, the State Minister for the Economy and Employment, Thomas Jurk, and the Environment Minister, Stanislav Tillich. This tour helped to reinforce and expand the international economic ties of the Free State of Saxony. In the words of the Minister President, culture acts as a "door-opener" for business – and the Staatliche Kunstsammlungen Dresden have undoubtedly contributed to that through their exhibitions in other countries.

But the museums of the Staatliche Kunstsammlungen Dresden themselves, in Dresden, were also the location for various political meetings and conferences on cultural policy, as well as being visited by prominent individuals.



from left: Director Dirk Syndram, Federal Chancellor Angela Merkel and President Jacques Chirac in the exhibition *Splendeurs de la cour de Saxe. Dresde à Versailles*



Press conference in the Moscow Kremlin at the start of the exhibition *The Jewel Cabinet of August the Strong. From the collection of the Grünes Gewölbe Dresden*, from left: Dr. Elena Gagarina, Director-General of the Moscow Kremlin Museums, Prof. Dr. Georg Milbradt, Prof. Dr. Martin Roth, Prof. Dr. Dirk Syndram



Press conference on the occasion of the Presidents' Meeting in Dresden in the Gemäldegalerie Alte Meister

A working session for heads of state in the Gemäldegalerie Alte Meister at the invitation of Federal President Horst Köhler, with the painting *The Rape of Europa* by Veronese (workshop) in the background



Federal President Horst Köhler and his wife Eva Luise Köhler with Director-General Martin Roth



Director-General Martin Roth welcomes Federal President Horst Köhler and his guests to the Gemäldegalerie Alte Meister



Prof. Dr. Kurt Biedenkopf and Dr. Henry Kissinger in front of the Corner Cabinet in the Historisches Grünes Gewölbe

Federal President Horst Köhler invited the heads of state of Finland, Italy, Latvia, Austria, Portugal and Hungary to Dresden for talks on the subject of Europe on 4th and 5th February 2006. The meeting mainly took place in the Gemäldegalerie Alte Meister, and Director-General Prof. Dr. Martin Roth and the Director of the Gemäldegalerie, Prof. Dr. Harald Marx, had the special honour of welcoming the Federal President and his guests.

The heads of state conducted their working sessions in a room where they had the painting *The Rape of Europa* by Veronese (workshop) constantly before their eyes. Their tour of the Gemäldegalerie Alte Meister, whose contents bear witness to the many centuries of shared European culture, was no doubt equally inspirational. With its extremely high-quality paintings and the diversity of its collections, this museum is well-nigh unparalleled in reflecting the great epochs of European art history. The tour finished with a group photograph of the Presidents and their spouses in front of one of the most famous paintings in the world, Raphael's *Sistine Madonna*. During the conference of heads of state, part of the so-called "partner programme" also took place in the Staatliche Kunstsammlungen Dresden: both the Neues Grünes Gewölbe and the then still unfinished Historisches Grünes Gewölbe opened their doors to the guests. For the Staatliche Kunstsammlungen Dresden it was a special honour to be able to host this prestigious European conference.

Even without taking into account the opening festivities at the beginning of September, the newly reopened Historisches Grünes Gewölbe regularly played host to high-profile personalities. These included, for example, the Austrian Federal President, Heinz Fischer, and his wife on 23rd September. Among the other visitors to Dresden's "wonder of the world" were the former US foreign minister, Henry Kissinger, and his wife Nancy, as well as the Duke of Kent.

On 10th October the Historisches Grünes Gewölbe was the location of an important political meeting. Federal Chancellor Angela Merkel and the President of the Russian Federation, Vladimir Putin, were in Dresden as participants in the Petersburg Dialogue and conducted bilateral talks in the Insignia Room of the Historisches Grünes Gewölbe. The Federal Chancellor had opened the treasury just a few weeks before. During the Petersburg Dialogue, Director-General Prof. Martin Roth was able to welcome his counterpart from the State Hermitage in St. Petersburg, Prof. Mikhail Pyotrovsky. In the presence of the Minister for Culture and the Media of the Russian Federation, Aleksandr Sokolov, the two museum directors signed a cooperation agreement which will enable joint research to be conducted regarding the collection belonging to Count Heinrich von Brühl, which was purchased by Catherine the Great in the 18th century. In a speech in the Gobelinsaal

Vladimir Putin, President of the Russian Federation, Federal Chancellor Angela Merkel and Minister President Georg Milbradt in the Gilt Silver Room

Russo-German talks in the Insignia Room of the Historisches Grünes Gewölbe during the Petersburg Dialogue



Mikhail Pyotrovsky and Martin Roth signing the cooperation agreement in the Gobelinsaal of the Gemäldegalerie Alte Meister on 11th October 2006



The Duke of Kent with Dr. Ulrike Weinhold, Conservator of the Grünes Gewölbe, in the Ivory Room



Yang Xiaodu, Vice-Mayor of Shanghai



Reception for the national and international press on the eve of the CDU Federal Party Conference in the Paraderäume of the Residenzschloss, from left: Georg Milbradt, Angela Merkel and Martin Roth



which was organised jointly by the Staatliche Kunstsammlungen Dresden, the Industrieclub Sachsen and the Deutsch-Russisches Forum, Prof. Pyotrovsky paid tribute to the close ties between the two cities over several centuries.

The intensive relationships between the Staatliche Kunstsammlungen Dresden and Asia, particularly Japan and China, also found expression in 2006 through the visit paid to Dresden by the Vice-Mayor of Shanghai, Yang Xiaodu. His visit took place in connection with the opening of the new Oriental Gallery. Yang Xiaodu delivered one of the ceremonial addresses on 14th October 2006.

On 26th November 2006 the Federal Chancellor again came to the Residenzschloss, this time as national chair of the CDU, which was conducting its national party conference in Dresden at the time. The international press reception took place on the eve of the conference in the Paraderäume of the palace and was accompanied by an invitation to the journalists not only to follow the political developments but also to take their stay in Dresden as an opportunity to visit the world-famous museums. More than a few indeed chose to do so.

Another event also drew attention to matters of international politics. After the government of the Soviet Union decided to return to the GDR the works of art that had been transported to the USSR after the war, the paintings became the first items to arrive back on 3rd June 1956. They were then exhibited in the Semperbau, whose reconstruction was as yet still unfinished. Without the return of the pictures – and later of the other art treasures, such as those of the Grünes Gewölbe – Dresden would never again have been able to regain its identity as a world-ranking city of culture. It would have been robbed of its heart and soul. The date 3rd June 1956 is therefore one of immense significance. Reason enough for the Director of the Gemäldegalerie Alte Meister, Harald Marx, to organise a special programme of events to celebrate the 50th anniversary of the return of the paintings.

Our intensive relationships with Russian museums, as expressed in the afore-mentioned joint research project on the collection of Count Heinrich von Brühl or in the editing of the correspondence between Georg Treu (1843-1921), the former Director of the Skulpturensammlung, and his counterpart in Moscow, Ivan Tsvetayev – as well as joint exhibition projects – indicates how our countries are constantly growing closer together and reaching an improved level of mutual understanding, thus paving the way for a better future.

The Visitors' Service – New Marketing and Museum Education Services

The opening of the Historisches Grünes Gewölbe and the new Oriental Gallery in the Porzellansammlung, as well as major short-term exhibitions, drew a great deal of public attention and aroused even greater interest in the Staatliche Kunstsammlungen Dresden. The outstanding coverage, in terms of quantity, quality and diversity, in both the national and the international media undoubtedly played a major role in raising still further the high international profile of the museums and art treasures of the Staatliche Kunstsammlungen Dresden and encouraging people to come and visit the museums.



In the sculpture workshop during the exhibition *100 Years Ago. Rodin in Germany*

In comparison with the previous year, the demand for group guided tours in the museums rose considerably, thus continuing the significant upward trend that had already been noted in 2005. Whilst there were 5,500 group bookings in 2005, this figure rose to more than 7,300 in 2006 – an increase of about a third. In addition to the increased media interest, this rise can be attributed to the Staatliche Kunstsammlungen Dresden's targeted development of marketing strategies in the highly important tourist sector. The attention of representatives of the tourist industry to the services on offer has been drawn not only through the presence of the Staatliche Kunstsammlungen Dresden at regional and international trade fairs – such as the Dresden and Berlin Pow Wow and the Internationale Tourismus Börse in Berlin – but also through their own visits to the Staatliche Kunstsammlungen Dresden. During the festivities surrounding the opening of the Historisches Grünes Gewölbe in September, for example, the Staatliche Kunstsammlungen

Dresden played host to 600 representatives of the tourist industry in an event organised by the marketing department. As well as visiting the treasury, the guests were acquainted with all the tourist services offered by the Staatliche Kunstsammlungen Dresden and had the opportunity to take part in special guided tours of all the museums.

As well as the expanded range of museums to visit – through the opening of the Historisches Grünes Gewölbe, the Oriental Gallery of the Porzellansammlung and the new exhibition in the Museum für Sächsische Volkskunst mit Puppentheatersammlung – the wider range of guided tours is no doubt also partly responsible for the increased demand for such tours. The tours on offer hitherto have now been subjected to greater differentiation. Since the middle of 2006, for example, it has been possible to book guided tours on special themes in each museum. This not only takes account of the varied interests of the visitors but also raises awareness as to the exciting diversity and broad spectrum of the individual museums. Our museums are well worth visiting more than once! The partner of the marketing department in the development of these new guided tours has been and remains the Museum Education department of the Staatliche Kunstsammlungen Dresden – as well as the scholars, curators and directors of the different museums.

The Museum Education department can also look back on a successful year 2006. As well as continuing ongoing projects such as those entitled *Kunst und Sprache (Art and Language)*, *Kunst und Musik (Art and Music)* and *Auf junge Art (The Young Way)*, the department has also managed to contribute educational ideas to the planning of exhibitions at an early stage, so as to ensure that guests attending an exhibition can gain deeper insights into artistic techniques or restoration in parallel programmes of events. The programmes offered in connection with the exhibitions *Menzel in Dresden*, *Skulptur im Zwinger*, *Von Monet bis Mondrian* and the first school-students' exhibition *Kunst – Schule – Wissenschaft* in the Kunstbibliothek were particularly well attended.

During the Skulpturensammlung exhibition entitled *100 Years Ago. Rodin in Germany*, there was a wide-ranging programme of more than 100 events, which attracted a great deal of interest. For example, the guided tours conducted under the heading *'What you always wanted to know about Rodin'* and the film *tongipswachsbronze*, which was produced specifically for the exhibition and shows how bronze sculptures are made, were very popular. The highlight of the accompanying programme to



A group guided tour through the Gemäldegalerie Alte Meister

the exhibition was the sculpture workshop. Inspired by their visit to the exhibition, nearly 2,000 visitors took the opportunity to try their hand at modelling and sculpting in the workshop next door. Thanks to the financial support of the Dresdner Bank's Kulturstiftung Dresden, two sculptors were able to assist the visitors in the workshop. Every tenth visitor to the exhibition took advantage of the numerous opportunities on offer for deepening their understanding of Rodin's works.

The very popular 'Kunst und Lesen' ('Art and Reading') project was developed shortly after the opening of the Kunstbibliothek in the Residenzschloss in 2004 and was expanded in 2006. Many teachers integrated this project into the school syllabus. In this way, school students can learn to use academic literature and gain access to art via that route. The advanced course in Art at the Kreuzgymnasium Dresden took the opportunity of using the Kunstbibliothek as a source of information for writing the special assignment required by the Art Studies curriculum. This close connection gave rise to the idea of exhibiting the works of art produced in parallel to this project in the Kunstbibliothek. The exhibition entitled *Kunst – Schule – Wissenschaft* was opened on 25th September 2006 and will remain on show in the Kunstbibliothek until 23rd February 2007.

The Mathematisch-Physikalischer Salon was the launching pad for the new "Junior Doctor" quiz format conducted in collaboration with *Dresden. Stadt der Wissenschaft 2006*. With six stands in different museums, the Staatliche Kunstsammlungen Dresden were the most strongly represented partner in the project. More than 200 school students of all ages took part in the events and tested their newly acquired knowledge in a final quiz in order to obtain a pass giving them the title 'Junior Doctor'. In the Mathematisch-Physikalischer Salon, for example, scien-

tific experiments were conducted; in the Skulpturensammlung the question was investigated as to whether a sculpture really stands still; and in the Neues Grünes Gewölbe the connections between science, technology and art were analysed.

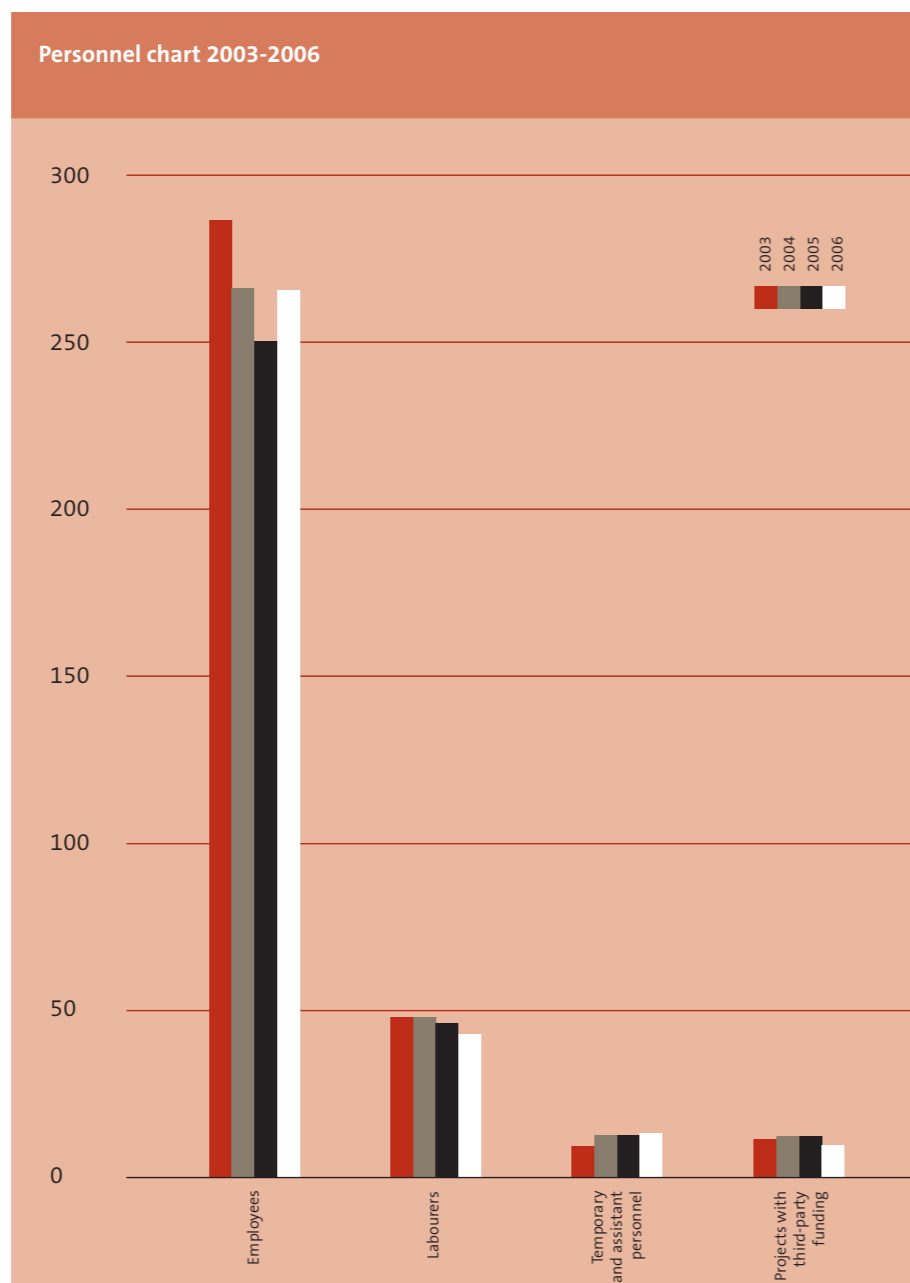
In the summer the Museum Education department – in close collaboration with the Gemäldegalerie Alte Meister – conducted an initial project in association with the Saxon State Ministry of Education, the Hochschule für Bildende Künste Dresden and the Volkshochschule under the title "Der Zukunft erhalten – restaurierte Kunstschätze" ('Preserved for the Future – Restored Art Treasures'). A total of twenty events took place, ranging from lectures via guided tours in front of original works of art to workshop courses. In the course of the project a documentary film was made on "Die Technik der Tüchleinmalerei" ('The technique of cloth painting'), which will be available through the Staatliche Kunstsammlungen Dresden's publication channels. This project is intended to consolidate the specialist knowledge of the two institutions, the Staatliche Kunstsammlungen Dresden and the Hochschule für Bildende Künste Dresden, and to make their knowledge about the restoration of old masterpieces available to a wider, non-specialist public. The level of interest is high, as demonstrated by the well-attended events.

In order to extend and integrate services for schools among museums throughout Saxony, a working group entitled "Schulen entdecken Museen" ('Schools discover museums') was set up jointly by the State Secretary in the State Ministry of Education, Hansjörg König, and the Director-General of the Staatliche Kunstsammlungen Dresden, Prof. Dr. Martin Roth. The Museum Education department is intensely involved in this.

The question of how to acquaint children and teenagers with art in an exciting but sustained way in art museums was discussed during the Staatliche Kunstsammlungen Dresden's first Museum Education Conference in March. More than 120 museum education specialists came from all the federal states of Germany and considered issues such as how museums can build bridges and relate art to the everyday lives of children and young people, how content and meaning can be conveyed in interesting and also sustained ways to different age groups, and what consequences are to be drawn from this in terms of museum education.

A highlight of 2006 was undoubtedly the Children's Open Day during the festivities to mark the opening of the Historisches Grünes Gewölbe. More than 1,000 children and their teachers took up the invitation to visit August the Strong's treasure chamber before it was officially opened to the public. They were also able to take part in a treasure hunt, make wigs and masks, try out some courtly dancing and taste Baroque delicacies.

Dates and Figures



Overview of visitor numbers 2002 – 2006 for all museums

Year	2002	2003	2004	2005	2006
Albertinum ¹⁾	412.068	503.953	164.171	137.384	1.203
Neues Grünes Gewölbe	-	-	216.482	577.131	520.923
Historisches Grünes Gewölbe ²⁾	-	-	-	-	103.463
Gemäldegalerie Alte Meister	292.471	409.388	484.939	510.343	506.945
Rüstkammer	179.074	231.023	242.041	241.290	268.259
Porzellansammlung	36.446	148.559	154.013	151.743	162.139
Mathematisch-Physikalischer Salon	45.446	66.945	67.645	84.229	69.777
Skulpturensammlung ³⁾	-	-	-	-	20.291
Palace exhibition/ Hausmannsturm	112.922	42.462	96.360	32.833	34.224
Special exhibition/ Georgenbau ⁴⁾	21.671	44.889	-	-	-
Kunstgewerbemuseum	35.831	36.382	46.042	46.047	35.346
Museum für Sächsische Volkskunst	30.581	32.483	32.183	-	-
Puppentheatersammlung	6.933	5.040	7.776	-	-
Museum für Sächsische Volkskunst mit Puppentheatersammlung ⁵⁾	-	-	-	36.839	33.981
Kupferstich-Kabinett ⁶⁾	2.228	100	52.196	190.043	109.941
Kunsthalle im Lipsiusbau ⁷⁾	-	-	-	11.096	91.951
Miscellaneous ⁸⁾	14.713	9.568	22.217	21.260	17.834
Total	1.188.518	1.530.832	1.586.065	2.040.238	1.976.277

¹⁾ Grünes Gewölbe until 12th Jan. 2004, Galerie Neue Meister, Skulpturensammlung until 2nd Jan. 2006 ²⁾ Opened on 15th Sept. 2006 ³⁾ In Zwinger since 25th March 2006
⁴⁾ until 5th Oct. 2003 ⁵⁾ since 2005 ⁶⁾ incl. visitors to the Study Room ⁷⁾ opened in Oct. 2005 ⁸⁾ Events, readings, exhibition openings

Budget 2002 – 2006

Purpose	Actual 2002	Actual 2003	Actual 2004	Actual 2005	Actual 2006
	€ in thousands	€ in thousands	€ in thousands	€ in thousands	€ in thousands
Revenue					
Administrative revenues (admission tickets etc.)	2.997,8	4.614,0	4.851,5	6.560,8	8.311,1
Revenues out of benefits and donations	341,5	415,0	490,8	1.789,0	3.886,5
Total revenues	3.339,3	5.029,0	5.342,3	7.739,7	12.197,6
Expenditure					
Personnel costs	12.339,8	12.956,0	12.849,3	12.753,6	12.687,2
Operating expenses	3.523,4	3.869,1	4.821,1	6.402,6	10.958,7
of these:					
Special exhibitions	340,6	301,7	420,8	718,8	1.472,8 ³⁾
Art acquisition	352,9	625,2	366,5	383,9	742,4 ³⁾
Total expenditure	15.863,2	16.825,1	17.670,4	19.156,2	23.645,9
Grant	12.523,9	11.796,1	12.328,1	11.416,5	11.448,3
Reestablishment of the Residenzschloss	25,4 ¹⁾	1650,8 ¹⁾	1.530,1 ¹⁾	879,7 ²⁾	1.544,7 ²⁾

¹⁾ Relocation and equipment ²⁾ Relocation and equipment plus restoration work for reestablishing the Residenzschloss
³⁾ Budget incl. grants, donations and income from admission tickets

Selected Purchases / Donations and Restitutions



GALERIE NEUE MEISTER

Martin Borowski, Südhöhe. 2005, oil on canvas, 280 x 195 cm, Inv. No. 06/02, purchased from büro für kunst, loan from Gesellschaft für Moderne Kunst in Dresden e.V.

Markus Draper, Splitter. 2005, oil on canvas, 200 x 140 cm, Inv. No. 06/07, donated by Prof. Dr. Bernd Bilitewski and his guests on the occasion of his 60th birthday

Markus Draper, Testfeld#5. 2005, oil and acrylic on canvas, 40 x 60 cm, Inv. No. 06/06, purchased from Galerie Gebr. Lehmann, Dresden

Beate Gütschow, S#10. 2005, light jet print, 180 x 167 cm, Ed. 02/10, Inv. No. 06/12, donated by Kulturkreis der deutschen Wirtschaft im Bundesverband der Deutschen Industrie e.V.

Ralf Kerbach, Dampfer. 1998, oil on cardboard, 27.5 x 35.5 cm, Inv. No. 06/05, purchased from Galerie Döbele, Dresden

Heinz Lohmar, Ohne Titel (Akt) ('Untitled [Nude]'). 1920?, oil on canvas, 100 x 80 cm, Inv. No. 06/08, donated by Gisela Zielken, Cologne

Frank Nitsche, BOG-20-2004. 2004, oil on canvas, 200 x 135 cm, Inv. No. 06/03, purchased from Galerie Gebr. Lehmann, Dresden, donated by the Society of Friends of the Staatliche Kunstsammlungen Dresden – MUSEIS SAXONICIS USUI

Frank Nitsche, FEY-35-2005. 2005, oil on canvas, 50 x 35 cm, Inv. No. 06/04, purchased from Galerie Gebr. Lehmann, Dresden, donated by the Society of Friends of the Staatliche Kunstsammlungen Dresden – MUSEIS SAXONICIS USUI

Sophia Schama, Gras 113. 2005, oil on canvas, 80 x 60 cm, donated by the artist and Spielhaus Morrison Galerie



Sophia Schama, Gras 114. 2005, oil on canvas, 80 x 60 cm, donated by the artist and Spielhaus Morrison Galerie

Christine Schlegel, Blick von der Arndtstraße auf die Elbe ('View from Arndtstrasse to the River Elbe'), 1975, oil on canvas, 42 x 33 cm, Inv. No. 06/11, purchased with the support of Ostsächsische Sparkasse Dresden

GEMÄLDEGALERIE ALTE MEISTER

Juan de Arellano, Blumenstillleben ('Still-life with flowers'), Inv. No. 2006/01, purchase

Unknown Dresden court painter, Anna Constanze Gräfin von Cosel, canvas, 92 x 73 cm, Gal. No. S 470, purchase

Johann Heinrich Schmidt, Princess Augusta of Saxony as a child. 1783, pastel on paper, 62 x 65 cm, Gal. No. P 180, donated by the Society of Friends of the Staatliche Kunstsammlungen Dresden – MUSEIS SAXONICIS USUI

KUNSTGEWERBEMUSEUM

Silver lidded tureen on a base, design: Karl Friedrich Schinkel, Berlin, c.1820 and 1837, execution: Johann George Hossauer, Berlin c.1845, height 46.5 cm, width 38.5 cm, weight 4,466 g

KUPFERSTICH-KABINETT

Drawings purchased:
2 drawings by Ralf Kerbach
12 drawings by Thomas Scheibitz
8 drawings by Eugen Batz
10 drawings by Willy Wolff
1 file of photographs by Gundula Schulze-Eldowy

Donations:
9 drawings by Georg Baselitz, donated by the Society of Friends of the Staatliche Kunstsammlungen Dresden – MUSEIS SAXONICIS USUI

1 drawing by Julius Heinrich Schwatze, View of the Augustus Bridge, 1732/1733, donated by the Society of Friends of the Kupferstich-Kabinett
11 etchings by Gotthard Graubner, donated by the Society of Friends of the Kupferstich-Kabinett
3 drawings by Thomas Scheibitz, donated by the Society of Friends of the Kupferstich-Kabinett

1 watercolour by Raimund Girke, donated by Mrs Girke
3 drawings by Willy Wolff, donated by Gerda Dudek

307 prints, donated by the Stiftung Franz Larese und Jürg Janett:
Works by Hans Hartung (ill. Hans Hartung, L-49 1973), Eduardo Chillida, Asger Jorn, Antoni Tapies, Günther Uecker, Piero Dorazio, Ossip Zadkine et al.



MATHEMATISCH-PHYSIKALISCHER SALON

Johann Gottlob Rudolph, Telescope, Dresden, c.1720, Inv. No. C I f 117

MÜNZKABINETT

Additions to the collection of Saxon coins through the purchase of very rare items:

1. Saxony, Elector Friedrich August I, 2/3 Taler 1701 EPH, silver, Inv. No. 2006/47
2. Saxony, Elector Friedrich August I, 2/3 Taler 1704 EPH, silver, Inv. No. 2006/48
3. Saxony, Elector Friedrich August I, 1/3 Taler 1726 IGS, silver, Inv. No. 2006/191
4. Saxony, Elector Friedrich August I, 1/3 Taler 1730 IGS, silver, Inv. No. 2006/192
5. Saxony, Elector Friedrich August III, 5 Taler (Augustd'or) 1772 EDC, gold, Inv. No. 2006/29
6. Saxony, Ernestine lineage, Duke Johann Wilhelm, Taler 1568, Mmz. Stern, silver, Inv. No. 2006/263

Expansion of the collection of coins from classical Antiquity through purchase of outstanding items:

1. Etruria, unknown mint, fragment of a 'ramo secco' bar, bronze, Inv. No. 2006/39
2. Syracuse, Sicily, 5th republic (214-212), 12 litrae, silver, Inv. No. 2006/244
3. Axum, King Ebanā (c.mid-5th cent.), 1/3 solidus, gold, Inv. No. 2006/44

Outstanding new acquisitions of historic and modern medals:

Ruprecht Niclas Kitzkat, Medal commemorating the death of King Gustav II Adolf of Sweden, 1632, gold (7 ducats in weight), with two eyelets and a pearl pendant, Inv. No. 2006/197, purchased at the 51st auction of the Heidrun Höhn Coin Dealership and Auction House in Leipzig

Giacomo Manzù, stamped medal commemorating the 200th anniversary of the birth of Wolfgang Amadeus Mozart, 1956, bronze, gilt, Inv. No. 2006/12, purchased from a private collection

Peter Götz Güttler, cast medal commemorating the 3rd German and 14th Central German Coin Collectors' Congress in Dresden, 2006, white metal, Inv. No. 2006/32, transferred from the Numismatic Society of Dresden

PORZELLANSAMMLUNG

Casserole bearing the coat of arms of Queen Maria Josepha, Meissen, 1745

Jug depicting a bathing scene, Meissen, c.1723 (Inv. No. P.E. 7292)

Chinese lidded vase, 'Dragoon vase', China 1662-1722 (Inv. No. P.O. 9130)

PUPPENTHEATERSAMMLUNG

Chamber theatre from the mid-19th century with tiny marionettes, purchased by the Society of Friends of the Staatliche Kunstsammlungen Dresden – MUSEIS SAXONICIS USUI

Professional 'magic lantern' with numerous accessories, purchased by the Society of Friends of the Staatliche Kunstsammlungen Dresden – MUSEIS SAXONICIS USUI



Puppet theatre items collected by Jochen Weber-Unger (1925-2001)

25 hand puppets formerly belonging to the famous educationist and puppeteer Prof. Dr. Max Otto Paul (1878-1953)

250 designs for theatre, puppet theatre and animated films by Gottfried Reinhardt

Several productions from the estate of puppeteer Wolfgang Hensel and the "Pirnaer Puppenbühne"

RÜSTKAMMER

Painting by an unknown master, *The Relief of Vienna*, after 1683, Inv. No. H 284

11 engravings from various sources depicting the Turkish Wars of the 16th and 17th centuries, Inv. No. H 285 – H 295

SKULPTURENSAMMLUNG

Willy Wolff, Samurai, before 1971, brass on wooden base, 42 x 10 x 8.6 cm, Inv. No. 4293, donated by Gerda Dudeck

Wolfgang Kuhle, Torso LIV (seated female figure), c.1995, bronze, 24 x 10 x 13 cm, Inv. No. ZV 4294, purchased from the artist

KUNSTFONDS

Purchases by the Kulturstiftung des Freistaates Sachsen for the promotion of artists:

Jan Brokoff, Martins Bett – detail from the project "Soziale Einheit" ('Social Unity'), 2006, installation, wood/paper/textile, approx. 243 x 200 x 80 cm, Inv. No. 28/1-4/2006

Jenny Rosemeyer, elbhudson, 2005, photo-collage, 157 x 125 cm, Inv. No. 52/2006

Markus Draper, Berliner Hütte, 2006, oil/acrylic on canvas, 180 x 120 cm, Inv. No. 31/2006

Ulrich Gebert, Tafel VI [Taxaceae (Taxus)] from the series "Typus" ('Type'), 2005, 6 C-prints, tableau 170 x 150 cm, Inv. No. 69/2006

Matthias Hoch, Dresden #1, 2005, C-print, Diasec, wooden frame, 150 x 190 cm, Inv. No. 35/2006

Juliane Köhler, Transforming Europe, 2004, set of 19 works, pencil on paper, each 30 x 47 cm, Inv. No. 48/1-19/2006

Tilo Schulz, city_fear, origami version (modules I-IV), 2005, object/installation, adhesive-coated cloth panels/screen printing/wall paint, dimensions variable, Inv. No. 58/2006

Matthias Weischer, untitled, set of 5 drawings (nos. 06/30, 06/34, 06/36, 06/37, 06/38), 2006, charcoal on paper, each 30 x 21 cm, Inv. Nos. 60-64/2006

RESTITUTIONS

GEMÄLDEGALERIE ALTE MEISTER

"Blumenstilleben auf Steintisch" ('Still life with flowers on a stone table') by Rachel Ruysch, 1690

Returned to the heir of Jacques Goudstikker on the 5th February 2006

This small-format oil painting came from the collection belonging to the Jewish art dealer and collector Jacques Goudstikker and was purchased in good faith by the Staatliche Kunstsammlungen Dresden from a Dresden art dealer in 1953. It had somehow come into the possession of the dealer, having previously been among Hermann Göring's extensive art collection, much of which consisted of stolen items.

PORZELLANSAMMLUNG

Restitution and purchase of two important items for the Porzellansammlung:

1. Jug depicting a bathing scene, Meissen, c.1723 (Inv. No. P.E. 7292)
2. Chinese lidded vase, 'Dragoon vase', China 1662-1722 (Inv. No. P.O. 9130)

Returned to the heir of Helmuth Meißner, his son Dr. Konrad Meissner, in July 2006, and simultaneously purchased by the Porzellansammlung

These two porcelain items were identified as part of the former private collection of Helmuth Meißner. They had been unlawfully confiscated in spring 1982, along with many other works from the collection, in a concerted action launched by the Ministry for State Security, the Commercial Coordination Department (in this case the company Kunst und Antiquitäten GmbH) and the GDR tax authorities for the purpose of obtaining foreign currency by means of export. In order to achieve this purpose, a specially developed tax procedure was used whereby a collector could, if necessary, be declared a criminal and therefore be dispossessed. Furthermore, in the case of Helmuth Meißner, it was established by the Saxon State Ministry for Social Welfare, Health and the Family in 1997 that abuse of psychiatry had also taken place in connection with the confiscation of these works of art. Helmuth Meißner's heir, Dr. Konrad Meissner, has shown great generosity in conceding to the purchase of these important items by the Porzellansammlung so that they can remain on public view in the exhibition.

A restitution claim raised by GbR Haus Wettin Albertinische Linie to six porcelain objects confiscated in 1945 was recognised and five of the items returned.

On 11th April 2005 the civil-law association GbR Haus Wettin A. L. applied for the restitution of ten porcelain items in the Porzellansammlung which had been produced in the early period of the Meissen manufactory. In October 2006 a settlement was agreed between the Free State of Saxony and GbR Haus Wettin A. L. concerning the six porcelains for which a justified claim could be proven.

The settlement agreement entailed the return of the following five porcelain objects: Lion, Lioness, Fox with chicken, Pot bearing an allegorical depiction of the element 'water', and Madonna on the globe.

Four of these five porcelains were sold by GbR Haus Wettin A. L. in a London auction house in December 2006.

For the sixth item, Monkey with grapes/Grape-eating mandrill, a solution was found which enabled the object to remain in the permanent exhibition of the Porzellansammlung.

KUPFERSTICH-KABINETT

Restitution and purchase of works on paper from the collection belonging to Ida Bienert:

1. El Lissitzky, File "Proun", 1919-1923, 1st Kestner file, Hanover 1923
2. Piet Mondrian, Three designs for a room for Ida Bienert, 1925/26, brush with opaque paints
3. Laszlo Moholy-Nagy, P4, c.1924, watercolour
4. Fernand Léger, Still life, c.1925, lithograph
5. Unknown artist from the Bauhaus circle, four 3-dimensional drawings of a study, c.1925, brush with opaque paints

These works were originally part of Ida Bienert's collection. Ida Bienert had moved to Munich before the end of the Second World War, and her son Fritz joined her there in April 1953. The fact that he left the GDR was regarded as "Republikflucht" ('flight from the Republic') and so the assets he had left behind in Dresden (including a large proportion of Ida and Fritz Bienert's art collection) were confiscated. The Office for the Regulation of Unsettled Property Issues ruled in 2006 that this confiscation had been unlawful and that the property should therefore be returned to the rightful claimants. The purchase of the items by the Kupferstich-Kabinett was made possible through the generosity of the rightful claimants, who accepted an affordable price. The purchase was funded partly by the Siemens Kunststiftung and the Kulturstiftung der Länder as well as by the Free State of Saxony.

Selected Publications

GALERIE NEUE MEISTER

Von Monet bis Mondrian. Meisterwerke der Moderne aus Dresdner Privatsammlungen der ersten Hälfte des 20. Jahrhunderts
Exhibition catalogue, eds. Heike Biedermann, Ulrich Bishcoff and Mathias Wagner on behalf of Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, Deutscher Kunstverlag, Dresden/Munich/Berlin 2006

From Caspar David Friedrich to Gerhard Richter. German Paintings from Dresden at The J. Paul Getty Museum Los Angeles
Exhibition catalogue, published by Galerie Neue Meister, The J. Paul Getty Museum, Verlag der Buchhandlung Walther König, Dresden/Los Angeles/Cologne 2006

Die BRÜCKE in der Dresdener Galerie
Exhibition catalogue, ed. Birgit Dalbajewa on behalf of Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, Verlag Michel Sandstein, Dresden 2006

Ferdinand von Rayski in der Dresdener Galerie
Exhibition catalogue, ed. Gerd Spitzer on behalf of Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, Verlag Michel Sandstein, Dresden 2006

GEMÄLDEGALERIE ALTE MEISTER

Rembrandt van Rijn. Die Entführung des Ganymed, Das restaurierte Meisterwerk
Exhibition catalogue, eds. Uta Neidhardt, Thomas Ketelsen on behalf of Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister, Verlag Michel Sandstein, Dresden 2006

Andrea Mantegna. Die Heilige Familie, Das restaurierte Meisterwerk
Exhibition catalogue, eds. Andreas Henning, Christoph Schölzel on behalf of Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister, Verlag Michel Sandstein, Dresden 2006

Gemäldegalerie Alte Meister. Führer durch die ständige Ausstellung im Semperbau
eds. Andreas Henning, Karin Kolb, Harald Marx, Uta Neidhardt and Matthias Weniger on behalf of Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister, Deutscher Kunstverlag, Munich/Berlin 2006

Old Masters Picture Gallery. Guide to the permanent exhibition in the Semper Building
Museum guide, eds. Andreas Henning, Karin Kolb, Harald Marx, Uta Neidhardt and Matthias Weniger on behalf of Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister, Deutscher Kunstverlag, Munich/Berlin 2006

Il San Sebastiano di Antonello da Messina a Dresde. Iconografia e restauro
Andreas Henning, in: Antonello da Messina. Hopera completa, ed. Mauro Lucco in association with Giovanni Carlo Federico Villa, exhibition catalogue, Rome, Scuderie del Quirinale, Milan 2006, pp. 75-89

Gemäldegalerie Alte Meister Dresden
ed. Harald Marx, two-volume catalogue, vol. 1: Die ausgestellten Werke, Cologne 2006 (2nd edition)

Geschichte und Restaurierung des heiligen Sebastian von Antonello da Messina in Dresden
Andreas Henning, in: Antonello da Messina, Der heilige Sebastian, ed. Irina Antonova, exhibition catalogue, Moscow, Pushkin Museum, Moscow 2006, pp. 22-24

GRÜNES GEWÖLBE

Giambologna in Dresden. Die Geschenke der Medici
Exhibition catalogue, eds. Dirk Syndram, Moritz Woelk and Martina Minning on behalf of Staatliche Kunstsammlungen Dresden, Deutscher Kunstverlag, Munich/Berlin 2006

Splendeurs de la cour de Saxe. Dresde à Versailles
Exhibition by the Etablissement Public du Musée et du Domaine National de Versailles and Staatliche Kunstsammlungen Dresden, eds. Béatrix Saule, Dirk Syndram, Réunion des Musées Nationaux, Paris 2006

Das Juwelenkabinett Augusts des Starken aus der Sammlung des Grünen Gewölbes, Dresden
Exhibition catalogue, ed. Dirk Syndram, Moscow 2006

Die Juwelen der Könige. Schmuckensembles des 18. Jahrhunderts aus dem Grünen Gewölbe
Catalogue, ed. Dirk Syndram on behalf of Staatliche Kunstsammlungen Dresden, Grünes Gewölbe, Deutscher Kunstverlag, Munich/Berlin 2006

Die barocke Schatzkammer. Das Grüne Gewölbe zu Dresden
Catalogue – a tour of the Historisches Grünes Gewölbe, eds. Dirk Syndram, Jutta Kappel and Ulrike Weinhold on behalf of Staatliche Kunstsammlungen Dresden, Grünes Gewölbe, Deutscher Kunstverlag, Munich/Berlin 2006

The Baroque Treasury. The Grünes Gewölbe in Dresden
Catalogue – a tour of the Historisches Grünes Gewölbe, eds. Dirk Syndram, Jutta Kappel and Ulrike Weinhold on behalf of Staatliche Kunstsammlungen Dresden, Grünes Gewölbe, Deutscher Kunstverlag, Munich/Berlin 2006

Das Grüne Gewölbe im Schloss zu Dresden: Rückkehr eines barocken Gesamtkunstwerkes
published by Staatsbetrieb Sächsisches Immobilien- und Baumanagement, concept: Dirk Syndram, eds. Elke Manthey, Peggy Darius and Anne Veltrup, E.A. Seemann Verlag, Leipzig 2006

Die Rückkehr des Dresdner Schlosses
eds. Dirk Syndram and Peter Ufer, Saxo-Phon, Dresden 2006

KUNSTGEWERBEMUSEUM

Götter, Helden und Grottesken. Das Goldene Zeitalter der Majolika
Exhibition catalogue, ed. Rainer G. Richter with articles by Claudia Brink, Elisabeth Schwarm, Kerstin Stöver, Elisabeth Huwer, Désirée Baur and Rainer G. Richter on behalf of Staatliche Kunstsammlungen Dresden, Kunstgewerbemuseum, Hirmer Verlag GmbH, Munich 2006

KUPFERSTICH-KABINETT

Heile Welt. Werke aus der Sammlung Schmidt-Drenhaus, Teil 1
Exhibition catalogue, ed. Johannes Schmidt on behalf of Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Kerber Verlag, Bielefeld 2006

Mensch! Photographien aus Dresdner Sammlungen
Exhibition catalogue, eds. Wolfgang Hesse and Katja Schumann on behalf of Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Jonas Verlag, Marburg 2006

MATHEMATISCH-PHYSIKALISCHER SALON

Renaissance musical automata in the art collection of the Saxon Electors in Dresden
Peter Plaßmeyer in: Royal Music Machines. Zutphen 2006, pp. 45-61

Die Darstellung Japans vom 16. bis zum 18. Jahrhundert auf ausgewählten Globen des Mathematisch-Physikalischer Salons Dresden
Wolfram Dolz, in: Jahrbuch der Staatliche Kunstsammlungen Dresden, 2001/2002, Dresden 2006

The Use and Re-Use of Optical Instruments: Creating Knowledge in the Dresden Kunstkammer
Michael Korey and Sven Dupré in Bart Grob, Hans Hooijmaijers eds., Who needs scientific instruments? Conference on scientific instruments and their users. 20th-22nd October 2005, Leiden, Museum Boerhaave, 2006, pp. 75-80

MÜNZKABINETT

Festschrift aus Anlass des 3. Deutschen und 14. Mitteldeutschen Münzsammlertreffens in Dresden 2006
Dresdner Numismatische Hefte No. 4, published by Numismatischer Verein zu Dresden e.V. and Münzkabinett Dresden

PORZELLANSAMMLUNG

Meißner Porzellanplastik von Gottlieb Kirchner und Johann Joachim Kaendler
ed. Ulrich Pietsch with articles by Daniela Antonin, Catalogue of the collections of the Porzellansammlung, Staatliche Kunstsammlungen Dresden, Hirmer-Verlag, Munich 2006

Die Porzellansammlung zu Dresden. China-Japan-Meißner
Catalogue, eds. Ulrich Pietsch, Anette Loesch, Eva Ströber on behalf of Staatliche Kunstsammlungen Dresden, Porzellansammlung, Deutscher Kunstverlag, Munich/Berlin 2006

The Porcelain Collection of Dresden. China – Japan – Meissen
Catalogue, eds. Ulrich Pietsch, Anette Loesch, Eva Ströber on behalf of Staatliche Kunstsammlungen Dresden, Porzellansammlung, Deutscher Kunstverlag, Munich/Berlin 2006

Notes



Johann Heinrich Schmidt, *Princess Augusta of Saxony as a Child*,
Gemäldegalerie Alte Meister

PUPPENTHEATERSAMMLUNG

“Mit großer Freude greif ich zur Feder”

Autobiographical and biographical accounts concerning Saxon puppeteers.

Compiled from documents held in the Puppentheatersammlung of Staatliche Kunstsammlungen Dresden, eds. Johannes Moser, Lars Rebehn, Sybille Scholz, Dresden/Thelem, 2006

RÜSTKAMMER

Restauriert für die Zukunft. Osmanische Textilien aus der Rüstkammer Dresden

Exhibition catalogue, ed. Holger Schuckelt on behalf of Staatliche Kunstsammlungen Dresden, Rüstkammer, Deutscher Kunstverlag, Munich/Berlin 2006

SKULPTURENSAMMLUNG

Vor 100 Jahren. Rodin in Deutschland

Exhibition catalogue issued by Bucerius Kunst Forum and Staatliche Kunstsammlungen Dresden, Skulpturensammlung, eds. Heinz Spielmann and Ortrud Westheider, Hamburg / Astrid Nielsen and Moritz Woelk, Dresden, Hirmer Verlag, Munich 2006

Die Sammlung der Gipsabgüsse von Anton Raphael Mengs in Dresden

Catalogue of casts, reconstructions, reproductions and models from the painter's estate held in the Skulpturensammlung, edited by Moritz Kiderlen, published by Skulpturensammlung of the Staatliche Kunstsammlungen Dresden, Biering & Brinkmann, Munich 2006

JOINT PUBLICATIONS

Äthiopien und Deutschland. Sehnsucht nach der Ferne

Exhibition by the Staatliche Kunstsammlungen Dresden and the Staatliche Ethnographische Sammlungen in the GRASSI Museum für Völkerkunde, Leipzig
Exhibition catalogue, eds. Kerstin Volker-Saad and Anna Greve, Deutscher Kunstverlag, Munich/Berlin 2006

Objects thought lost now back in Dresden

Sometimes, albeit rarely, things occur that one could hardly have dared hope for. At the beginning of 2006, a work that had been thought lost since 1945 was returned to the Gemäldegalerie Alte Meister through the mediation of Stefan Günther, Managing Director of the Dresden auction house Kunstauktionshaus Günther, and with the financial support of the Society of Friends of the Staatlichen Kunstsammlungen Dresden. The picture is a pastel portrait by the Saxon court painter Johann Heinrich Schmidt (1749-1829) entitled *Princess Augusta of Saxony as a Child*. The picture has been preserved along with one of the typical rococo-style Dresden gallery frames (made, however, in the 19th century) which, despite not being in perfect condition, still has two oval labels dating from the 1880s. Only the middle label bearing the gallery number is missing, though its screws are still in the frame.

Mathematisch-Physikalischer Salon wins international prestige

The Mathematisch-Physikalischer Salon of the Staatliche Kunstsammlungen Dresden was the only German museum during the period 2005-2007 to be selected by the American Association of Museums (AAM) for an exchange with a partner museum in the USA. As part of the US Foreign Ministry's programme "International Partnerships Among Museums" (IPAM), a curator from the Mathematisch-Physikalischer Salon and his counterpart from the Adler Planetarium & Astronomy Museum in Chicago (USA) conducted joint research on various aspects of the two museums.

The Mathematisch-Physikalischer Salon, one of the oldest and most illustrious European collections of historic scientific instruments, has been an independent museum in the Zwinger since 1730. The Adler Museum, which was established exactly 200 years later, is the oldest planetarium in North America and possesses the largest and most important collection of early modern scientific instruments in the Western world.



G. Roll and Joh. Reinhold, *Globe clock with celestial globe, armillary sphere and terrestrial globe*, 1586,
Mathematisch-Physikalischer Salon

In their research project Dr. Michael Korey, conservator in Dresden, and Dr. Marv Bolt, his counterpart in Chicago, investigated the special relationship between the two museums. They discovered that the Mathematisch-Physikalischer Salon was the inspiration for the foundation of the Chicago museum 75 years ago and that the Dresden museum was also actively involved in drawing up the first catalogue for Chicago. These connections were all but forgotten as a result of the Second World War and the subsequent Cold War, but they now form the basis for renewed collaboration. During his visit to Chicago, Michael Korey carefully examined the mathematical apparatus in the Adler Museum, which includes many objects produced by German and Central European instrument makers; during his reciprocal visit to Dresden, Marv Bolt focused his attention on early telescopes in the collection.

The Porzellansammlung and the Volkswagen "Gläserne Manufaktur" held a joint presentation at the TEFAF

At Europe's largest art and antiques fair, TEFAF (The European Fine Arts Fair), held in Maastricht in the Netherlands from 10th to 19th March 2006, the Porzellansammlung of the Staatliche Kunstsammlungen Dresden held a joint presentation with the "Gläserne Manufaktur" (Transparent Factory) of the Volkswagen car manufacturing company.

The Staatliche Kunstsammlungen Dresden are one of the most important centres of European art and cultural history, and Volkswagen with its "Gläserne Manufaktur" is quite literally a shining example of high-tech and innovation in the business world in Dresden. It is no coincidence that Dresden is home to both, because culture and business have established a strategic alliance here. So what is more natural than for them to hold a joint presentation? All the more so since car manufacturing – and especially the Phaeton model that is produced in Dresden – has much in common with art, and not just as regards design.

In view of the anticipated opening of the new Oriental Gallery in the Porzellansammlung in October, an exclusive selection of precious porcelain objects from the Porzellansammlung was displayed at the TEFAF. These objects can now be admired in the new Oriental Gallery.

The worldwide prestige of the Staatliche Kunstsammlungen Dresden is also furthered by the extraordinary expertise and international renown of the Directors of their museums. The TEFAF offered an example of this: Dr. Ulrich Pietsch, Director of the Porzellansammlung of the Staatliche Kunstsammlungen Dresden, was a member of the Porcelain Committee, one of the 23 committees at the fair responsible for the stringent checking of the quality, authenticity and provenance of the works of art presented there.

The 3rd German and 14th Central German Coin Collectors' Congress in Dresden from 28th to 30th April 2006

The Münzkabinett of the Staatliche Kunstsammlungen Dresden, in collaboration with the Deutsche Numismatische Gesellschaft and the Numismatischer Verein zu Dresden, organised a Coin Collectors' Congress in Dresden on the last weekend of April 2006. The theme of the Congress was "800 Years of the City of Dresden – from Electoral Residence to Capital of Saxony". The 800th anniversary of the city was reason enough for the congress to take place in the Saxon capital for the third time, having previously been held here in 1996 and 2000. It attracted academics, collectors and dealers with an interest in coins and medals from all over Germany.



Johann Joachim Kaendler, Porcelain statue of King August III of Poland and Elector of Saxony, 1736, Porzellansammlung

Porcelain statue lost in the Second World War returns to the Porzellansammlung from the Museum of Fine Arts, Boston

In 1913 the then Director of the Dresden Porzellansammlung, Ernst Zimmermann, purchased this 45 cm-high porcelain statue of King August III of Poland and Elector of Saxony from the art dealer Hermann Ball for the sum of 6,000 Reichsmarks.

The statue is the work of master modeller Johann Joachim Kaendler (1706-1775) and was made in 1736. It was commissioned by the Prime Minister, Alexander Joseph Graf von Sulkowski, and depicts the king in the garb of a Roman Emperor, with a command staff in his hand and a laurel wreath on his head.

Like most of the objects belonging to the Staatliche Kunstsammlungen Dresden, the statue was removed to a secret location for safe-keeping in 1942, in order to protect it from damage in allied bombing raids. After 1945 the works of art were transported to the Soviet Union, and 90 per cent of them were returned to the Dresden museums in 1956-58. This statuette from the Porzellansammlung was not among the returnees, however. Presumably it was stolen from its place of safe-keeping at the end of the war and was then sold and taken to the USA. There it came into the possession of the New York art collectors Kiyi and Edward Pflueger, who included it in their 1993 catalogue. The Director of the Dresden Porzellansammlung, Dr. Ulrich Pietsch, carefully compared this item with old pre-war photographs of the statue and it was concluded beyond doubt that this was the object that had been in the Dresden collection until the Second World War.

In their will, Kiyi and Edward Pflueger bequeathed the whole of their porcelain collection to the Museum of Fine Arts in Boston. After Ulrich Pietsch had submitted a claim regarding the ownership of the statue to the Director of the Boston museum, he promised that it would be returned to Dresden as soon as the Boston museum received the bequest. Kiyi Pflueger died in March 2006 and after brief negotiations with his colleagues in Dresden, Director Malcolm Rogers permitted the King of Poland to return to Dresden. He has been on display since 8th August.

**Drawing by Botticelli discovered
New attributions in the holdings of the Kupferstich-Kabinett**

The Kupferstich-Kabinett of the Staatliche Kunstsammlungen Dresden is one of the most important collections of drawings, prints and photographs in the world. Now, research has established beyond doubt that it has another outstanding work among its holdings: one of the few existing drawings by Sandro Botticelli (1445-1510). This drawing entitled *Head of a Boy* was previously listed as anonymous. It is a work of the very highest quality, has been dated to around 1478-1480 and has been in the Kupferstich-Kabinett collection since the 18th century. It has now been attributed with certainty to the hand of Sandro Botticelli. Other important new attributions were also made possible by a research project extending over several years, the results of which were presented in Florence from September to November 2006. (See the chapter entitled "Research projects and partnerships")



Sandro Botticelli, Head of a Boy, 1445-1510
Kupferstich-Kabinett



Fritz Klemm, *Self-portrait*, Estate of Fritz Klemm

Prospects 2007

After a year in which the culture of the Baroque period was revived and placed in a modern context through the reopening of the Historisches Grünes Gewölbe and the creation of the Oriental Gallery, in 2007 the Staatliche Kunstsammlungen Dresden have decided to put the accent on contemporary art. Exhibitions reflecting this will be taking place in the Galerie Neue Meister and the Kupferstich-Kabinett from February. In the Kunsthalle im Lipsiusbau, the **Galerie Neue Meister** will be paying tribute to the renowned artist and academy teacher Martin Honert by exhibiting a comprehensive display of his works. This has been made possible thanks to an honour awarded to the Galerie Neue Meister. The museum under the directorship of Dr. Ulrich Bischoff received the Art Prize of the Kuratorium der Kunststoff-Industrie (Board of Trustees of the Plastics Industry) in recognition of its consistent work over many years in the field of contemporary art. The prize money of 50,000 Euros is to be used to fund an exhibition project.

The **Kupferstich-Kabinett** is also holding an exhibition in the Residenzschloss starting in February. It is devoted to Barbara and Fritz Klemm and shows photographs by Barbara Klemm, who worked for many years as a photo-journalist for the Frankfurter Allgemeine Zeitung, in dialogue with drawings and paintings by her father Fritz Klemm. It is not only the first time works by both artists, members of different generations of one family and of different artistic generations, have been shown together but also the first time the works of Fritz Klemm have been exhibited in Saxony.

The photographs by Barbara Klemm, now 67, have been frequently reproduced and have entered into our collective memory. Throughout her extensive travels, particularly in the countries of the former eastern bloc, she always seeks out unusual viewing angles that reveal how major events are reflected in people's

everyday lives. Whether depicting a prominent politician or a nameless old woman, her photographs show up the bizarre and tragic-comic in day-to-day reality, causing them to stand out among the flood of images with which we are constantly inundated. However, the exhibition in the Kupferstich-Kabinett draws attention not to the political background of Barbara Klemm's photographs but rather to the context of art. The group of works entitled *Menschen im Museum (People in Museums)* employs wit and irony to explore the sometimes difficult relationship between museum visitors and art. From the National Museum in Washington to the Hermitage in Leningrad (St Petersburg), museums are viewed as places of encounter between individuals and cultural history. In this connection, Barbara Klemm has recorded not only the moments of glory enjoyed by Dresden in the Neues and Historisches Grünes Gewölbe. Her surreal-looking photographs taken on the premises of the Staatliche Kunstsammlungen Dresden during the Elbe flood in 2002 are being exhibited in Dresden for the first time.

Another highlight of the exhibition is Barbara Klemm's series of photographs of the land-art project *Roden Crater* by James Turrell in Arizona. Her images of the grandiose geometrical forms there constitute a photographic work of art in themselves. Her photographs appear almost abstract, demonstrating the special compositional quality that characterises all of this artist's work and links her pictures with the works of her father Fritz Klemm (1902-1990). Fritz Klemm worked mainly in Karlsruhe, where he reduced objects from his workshop environment to minimalist compositions in his drawings and paintings. His search for the inner reality of transient phenomena led to creative experimentation with the synthetic binding agent Caparol. The major part of the exhibition is made up of drawings on themes such as the forest, windows, walls and self-portraits dating from the 1980s. The rigorous lines drawn on fragile paper structures speak a

quite different, but nevertheless related, language in comparison with the photographs. Father and daughter are connected not only by their concentration on the essential but also by their tenacious loyalty to their own ideas and design standards. The exhibition in the Kupferstich-Kabinett invites the visitor to compare these two artistic personalities and their specific means of expression, painting and photography. The photographs are part of Barbara Klemm's own collection, and her father's works are mainly from the estate of Fritz Klemm, with some additional loans from the Staatliche Kunsthalle Karlsruhe and Museum Wiesbaden. The exhibition has been supported by the Deutsche Börse, the Alfried Krupp von Bohlen und Halbach-Stiftung and the Fazit-Stiftung Frankfurt.

Owing to construction work and refurbishment, the **Mathematisch-Physikalischer Salon** – like the Galerie Neue Meister, the Skulpturensammlung and the Münzkabinett – is now also dependent on interim presentations of its collections. It is taking this opportunity to hold an exhibition at Schloss Moritzburg from May to October, leading on from the successful exhibition by the Porzellansammlung at the same location. Five years on from the flood, the **Gemäldegalerie Alte Meister** will be documenting the restoration of the large-format paintings in an exhibition entitled *Gerettet (Saved)*, thus paying homage to all those who made it possible, either through financial support or through outstanding restoration work.



Barbara Klemm, *Pinakothek der Moderne, Munich, 2002*

Exhibition series and traditional forms will be continued. Despite all the innovations introduced in 2006, the **Museum für Sächsische Volkskunst mit Puppentheatersammlung** will of course continue to hold its very popular Christmas and Easter exhibitions. The **Galerie Neue Meister** will be holding a guest exhibition in the Semper Building entitled *Otto Dix in der Dresdener Galerie*. The **Münzkabinett** will be presenting precious items from among its holdings covering 2,500 years of history in the Hausmannsturm. There will also be a number of other exhibitions – by the Rüstkammer and the Kunstgewerbemuseum, for example.

In 2007 the Staatliche Kunstsammlungen Dresden will continue to play a prominent role on the world stage. For the first time, three major museum alliances, the **Staatliche Museen zu Berlin**, the **Staatliche Kunstsammlungen Dresden** and the **Bayerische Staatsgemäldesammlungen, Munich** will be holding a joint exhibition. To mark Germany's EU Council Presidency, an exhibition entitled *Blicke auf Europa. Europa und die deutsche Malerei des 19. Jahrhunderts (Views of Europe. Europe and German 19th-century painting)* is to be held as part of the parallel cultural programme in the Palais des Beaux Arts in Brussels, organised in close collaboration with the Bundeskulturstiftung and the State Minister for Culture and the Media. German 19th-century painting will be examined from various viewpoints, the main focus being on the multifarious international and European influences – German painting will be shown to be profoundly European in character. Federal Chancellor Dr. Angela Merkel will open the exhibition on 7th March 2007.

The construction work at the Staatliche Kunstsammlungen Dresden will continue without let-up. The completed eastern façade already gives a good idea of where, in the not-too-distant future, visitors will enter the future Centre of Science and Art – via the new Visitor Centre in the Small Courtyard, which will by then be covered by a transparent roof. There will be a spacious area with cloakrooms, gastronomic services and an information centre. The installation of the Türkenkammer (Turkish Chamber) is also still quite a long way off, but its advent is already tangible. The refurbishment of the Albertinum and the creation of its new flood-proof "floating" repository is in progress, and in the Zwinger the refurbishment of the Mathematisch-Physikalischer Salon is due to begin once the objects have been removed in the spring. There is reconstruction, restoration, refurbishment and modernisation going on all over the place – the museums of the Staatliche Kunstsammlungen Dresden are still in upheaval and undergoing radical change.

On 9th February 2007, the Dresden-born artist Gerhard Richter celebrates his 75th birthday. To mark this occasion, the Gerhard Richter Archive at the Staatliche Kunstsammlungen Dresden and the Institut für Kunst- und Musikwissenschaften at Dresden University of Technology will be holding a series of talks in the Residenzschloss on the following day, 10th February.

And finally, during 2007 preparations will be made for the major exhibition projects of 2008. In the Residenzschloss there will be both an exhibition focusing on China and Japan and a presentation dedicated to our neighbour, France, in return for the Staatliche Kunstsammlungen Dresden's exhibition at Versailles in 2006.

Martin Honert, *Photo*, 1993



Willem Claez Heda, *Breakfast with a Blackberry Pie*, 1631, Gemäldegalerie Alte Meister



PREVIEW

SPECIAL EXHIBITIONS 2007

(subject to changes and amendments)

11th Feb. to 22nd April 2007

Martin Honert. Kunstpreis des Kuratoriums der kunststoffindustrie/Plastics Europe Deutschland e.V.

(*Martin Honert, Art Prize of the Kuratorium der Kunststoff-Industrie/PlasticsEurope Deutschland e.V.*)

Exhibition by the Galerie Neue Meister Kunsthalle im Lipsiusbau, Brühlsche Terrasse, 01067 Dresden
10 a.m. – 6 p.m., closed Mondays
Press conference: 9th Feb. 2007, 11 a.m.

22nd Feb. to 21st May 2007

Barbara Klemm. Fritz Klemm. Photographien, Gemälde, Zeichnungen

(*Photographs, Paintings, Drawings*)
Exhibition by the Kupferstich-Kabinett Residenzschloss, Sophienstrasse entrance, 2nd floor, west wing, 01067 Dresden
10 a.m. – 6 p.m., closed Tuesdays
Press conference: 21st Feb. 2007, 11 a.m.

24th March – 4th Nov. 2007

Der Glanz einer Sammlung. Kostbarkeiten des Münzkabinetts aus 2500 Jahren

(*The Splendour of a Collection. Objects Covering 2,500 years of history in the Münzkabinett*)

Permanent exhibition of the Münzkabinett Hausmannsturm, Residenzschloss, Sophienstrasse entrance, 01067 Dresden
10 a.m. – 6 p.m., closed Tuesdays
Press conference: 22nd March 2007, 11 a.m.

29th March to 26th August 2007

Otto Dix in der Dresdener Galerie

Exhibition by the Galerie Neue Meister in the "Schaufenster" series
Gemäldegalerie Alte Meister, Semperbau at the Zwinger, 01067 Dresden
10 a.m. – 6 p.m., closed Mondays
Press conference: 28th March 2007, 11 a.m.

31st March to 15th April 2007

Ostern im Jägerhof

(*Easter in the Jägerhof*)
Exhibition by the Museum für Sächsische Volkskunst mit Puppentheatersammlung Jägerhof, Köpckestrasse 1, 01097 Dresden
10 a.m. – 6 p.m., closed Mondays
Press conference: 29th March 2007, 11 a.m.
1st May to 31st Oct. 2007

STUDIUM.PROJECT.ABSCHLUSS Angewandte Kunst Schneeberg

(*Studies. Project.Completion Applied Art Schneeberg*)
Kunstgewerbemuseum, Schloss Pillnitz, Bergpalais, 01326 Dresden
Daily 10 a.m. – 6 p.m., Bergpalais closed Mondays
Press conference: 27th April 2007, 11 a.m.

4th May to 14th Oct. 2007

Die Luftpumpe am Himmel. Wissenschaft in Sachsen zur Zeit August des Starken und August III

(*The air pump in the sky. Science in the time of August the Strong and August III*)
Exhibition by the Mathematisch-Physikalischer Salon
Schloss Moritzburg, 01468 Moritzburg
10 a.m. – 5.30 p.m.
Press conference: 2nd May 2007, 11 a.m.

16th May to 6th August 2007

Mit Schwert und Kreuz zur Fürstenmacht Friedrich der Streitbare, Markgraf von Meißen und Kurfürst von Sachsen (1370-1428)

(*With sword and cross to princely power Friedrich the Valiant, Margrave of Meissen and Elector of Saxony*)
Exhibition by the Rüstkammer and the Grünes Gewölbe to mark the 600th anniversary of his accession to power in the Margravate of Meissen in 1407
Residenzschloss, Sophienstrasse entrance Neues Grünes Gewölbe
10 a.m. – 6 p.m., closed Tuesdays
Press conference: 15th May 2007, 11 a.m.

16th May to approx. end of August 2007

Die Geometrie der Macht

(*The Geometry of Power*)
Guest exhibition by the Mathematisch-Physikalischer Salon in the Residenzschloss
Residenzschloss, Sophienstrasse entrance, Foyer of the Neues Grünes Gewölbe
10 a.m. – 6 p.m., closed Tuesdays
Press conference: 15th May 2007, 11 a.m.

9th June to 3rd Sept. 2007

Zeichnungen des Lichts.

Cliché-verre von Corot, Daubigny und anderen aus deutschen Sammlungen
(*Drawings of Light. Cliché-verre by Corot, Daubigny and others from German collections*)

Exhibition by the Kupferstich-Kabinett Residenzschloss, Sophienstrasse entrance 2nd floor, west wing, 01067 Dresden
10 a.m. – 6 p.m., closed Tuesdays
Press conference: 8th June 2007, 11 a.m.

30th June to 31st Oct. 2007

Joan Sallas i Campmany: "Gefaltete Servietten vom 16. Jahrhundert bis heute"

(*Folded serviettes from the 16th century to the present day*)
Exhibition by the Kunstgewerbemuseum Schloss Pillnitz, Bergpalais
10 a.m. – 6 p.m., closed Mondays

20th Sept. 2007 to end of Feb. 2008

Die Schenkung von Eduard Cichorius an die Dresdener Galerie

(*The donation by Eduard Cichorius to the Dresden Gallery*)
Exhibition by the Galerie Neue Meister in the "Schaufenster" series to mark the 100th anniversary of the death of the collector and friend of Ludwig Richter
Gemäldegalerie Alte Meister, Semperbau at the Zwinger, 01067 Dresden
10 a.m. – 6 p.m., closed Mondays

29th Sept. 2007 – 6th Jan. 2008

Druckgraphik nach 1945.

Schenkungen Erkerpresse
(*Print graphics after 1945.*)

Donation Erker printing machine)

Exhibition of prints by the Kupferstich-Kabinett
Residenzschloss, Sophienstrasse entrance 2nd floor, west wing, 01067 Dresden
10 a.m. – 6 p.m., closed Tuesdays

6th Oct. 2007 to 30th March 2008

Stilleben in der Dresdener Gemäldegalerie Alte Meister

(*Still-lives in the Gemäldegalerie Alte Meister*)
To mark the occasion of the purchase of Juan de Arellano's *Still-life with Flowers*
Semperbau at the Zwinger, 01067 Dresden
10 a.m. – 6 p.m., closed Mondays

16th Nov. 2007 to 24th Feb. 2008

"Gerettet" – Die Restaurierung der großen Formate nach der Flut 2002

(*'Saved' – The restoration of the large-format paintings after the flood of 2002*)
Exhibition in the Gemäldegalerie Alte Meister Semperbau at the Zwinger, 01067 Dresden
10 a.m. – 6 p.m., closed Mondays

1st Dec. 2007 to mid-February 2008

Weihnachten im Jägerhof

Christmas exhibition by the Museum für Sächsische Volkskunst mit Puppentheatersammlung
Köpckestrasse 1, 01097 Dresden
10 a.m. – 6 p.m., closed Mondays

The Staatliche Kunstsammlungen Dresden

GALERIE NEUE MEISTER

Interim exhibitions in the Semperbau
Ferdinand von Rayski in der Dresdener Galerie

until 25th Feb. 2007,
10 a.m. – 6 p.m., closed Mondays
Otto Dix in der Dresdener Galerie
29th March to 26th Aug. 2007
10 a.m. – 6 p.m., closed Mondays

Director: Dr. Ulrich Bischoff
Offices: Residenzschloss / Georgenbau
Taschenberg 2
01067 Dresden

GEMÄLDEGALERIE ALTE MEISTER

Semperbau at the Zwinger
10 a.m. – 6 p.m., closed Mondays
Director: Prof. Dr. Harald Marx
Offices: Zwinger
Sophienstrasse 2
01067 Dresden

GRÜNES GEWÖLBE

Residenzschloss,
Sophienstrasse entrance,
Neues Grünes Gewölbe
10 a.m. – 6 p.m., closed Tuesdays
Historisches Grünes Gewölbe
10 a.m. – 7 p.m., closed Tuesdays
(For information on advance ticket sales see www.skd-dresden.de)

Director: Prof. Dr. Dirk Syndram
Offices: Residenzschloss / Georgenbau
Taschenberg 2
01067 Dresden

KUNSTGEWERBEMUSEUM

Schloss Pillnitz,
August-Böckstiegel-Str. 2
Open: 1st May to 31st Oct. 2007
Bergpalais closed Mondays
Wasserpalais closed Tuesdays
Director: Drs. André W. A. van der Goes
Offices: Schloss Pillnitz / Wasserpalais
01326 Dresden

KUPFERSTICH-KABINETT

Residenzschloss,
Sophienstrasse entrance,
Special exhibitions: 10 a.m. – 6 p.m.
Closed Tuesdays
Studiensaal: Mon, Wed 10 a.m. – 1 p.m.
& 2 p.m. – 4 p.m.;
Thurs 10 a.m. – 1 p.m. & 2 p.m. – 6 p.m.;
Fri 10 a.m. – 1 p.m.;
1st Sat of each month 10 a.m. – 1 p.m.
Director: Prof. Dr. Wolfgang Holler
Offices: Residenzschloss
Taschenberg 2
01067 Dresden

MATHEMATISCH-PHYSIKALISCHER

SALON
Interim exhibition at Schloss Moritzburg
Die Luftpumpe am Himmel.
Wissenschaft in Sachsen zur Zeit
August des Starken und August III.
4th May to 14th Oct. 2007
Daily 10 a.m. – 5.30 p.m.
Director: Dr. Peter Plaßmeyer
Offices: Zwinger
01067 Dresden

MÜNZKABINETT

Exhibition in the Hausmannsturm,
Residenzschloss,
Sophienstrasse entrance
24th March to 4th Nov. 2007
10 a.m. – 6 p.m., closed Tuesdays
Library and Studiensaal:
Wed 10 a.m. – 5.30 p.m.
Director: Dr. Rainer Grund
Offices: Residenzschloss / Georgenbau
Taschenberg 2
01067 Dresden

MUSEUM FÜR SÄCHSISCHE VOLKSKUNST MIT PUPPENTHEATERSAMMLUNG

Jägerhof, Köpckestrasse 1
10 a.m. – 6 p.m., closed Mondays
Director: Dr. Igor A. Jenzen
Offices: Jägerhof
Köpckestrasse 1
01097 Dresden

PORZELLANSAMMLUNG

Zwinger,
Glockenspiel - Pavilion entrance
10 a.m. – 6 p.m., closed Mondays
Director: Dr. Ulrich Pietsch
Offices: Zwinger
Sophienstrasse
01067 Dresden

RÜSTKAMMER

Semperbau at the Zwinger
10 a.m. – 6 p.m., closed Mondays
Director: Prof. Dr. Dirk Syndram
Offices: Residenzschloss
Taschenberg 2
01067 Dresden

SKULPTURENSAMMLUNG

Interim exhibition
Skulptur im Zwinger, Bogengalerie
10 a.m. – 6 p.m., closed Mondays
Director: Dr. Moritz Woelk
Offices: Güntzstrasse 34
01307 Dresden

KUNSTHALLE IM LIPSIUSBAU

Special exhibitions

GERHARD RICHTER ARCHIV

Head: Dr. Dietmar Elger
Residenzschloss, Taschenberg 2
01067 Dresden

KUNSTBIBLIOTHEK

Head: Dr. Elisabeth Häger-Weigel
Residenzschloss, Taschenberg 2
01067 Dresden
10 a.m. – 6 p.m., closed Sat and Sun

KUNSTFONDS

Head: Silke Wagler
Marienallee 12, 01099 Dresden

JOSEF-HEGENBARTH-ARCHIV

Calberlastrasse 2, 01326 Dresden
Thurs 10 a.m. – 12 noon & 2 – 4 p.m.
Tues by prior arrangement
Tel.: 0351 / 268 33 35

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