

ANNUAL REPORT 2007

The Albertinum



The Zwinger



Schloss Pillnitz



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FOREWORD

For some time now, grand reopenings have been an annual occurrence at the Staatliche Kunstsammlungen Dresden: in 2004 the Kupferstich-Kabinett moved into its new premises in the Residenzschloss (Dresden Palace), as did also the Neues Grünes Gewölbe, which welcomed its 1½ millionth visitor in June 2007. The year 2006 was dominated by the ceremonial openings of the Historisches Grünes Gewölbe and the Oriental Gallery of the Porzellansammlung. In the coming year, the small courtyard of the Palace will be spanned by a transparent roof, and from 2009 we anticipate the opening of the 'new' Albertinum and the 'Türkische Cammer' in the Residenzschloss.

In preparation for these events, building work went on apace during 2007. The Staatliche Kunstsammlungen Dresden, along with many other cultural institutions, declared 2007 to be the "Year of Modernity" and the "Year of the Humanities".

An impressive programme of exhibitions featuring artists such as Martin Kober, Markus Draper, Isa Genzken, Sigmar Polke and others was Dresden's contribution to the Summer of Contemporary Art 2007 – along with documenta 12, the Venice Biennale and skulptur projekte münster 07. In Dresden, contemporary art exhibitions always take on a special character owing to the historic exhibition rooms in which they are presented and with which they inevitably enter into dialogue. It is therefore with great excitement that we look forward to the reopening of the Albertinum as a "House of Modernity". The most spectacular building project for the Staatliche Kunstsammlungen Dresden is currently going on almost unnoticed inside the walls of the Albertinum. Twelve metres above ground level, a bridge construction weighing 2,700 tonnes is being installed above the inner courtyard. This structure will in future house a modern storeroom and workshop complex.

At the Staatliche Kunstsammlungen Dresden, as elsewhere, the "Year of the Humanities 2007" was devoted to research. The core activities include, of course, research on the objects in our own collections and academic background research in the course of preparing exhibitions. More and more data about our works of art have been fed into the new museum database called "Daphne", which is intended to make faster digital research possible in future. Since the scale of this project exceeds the capacity of our limited human resources, the Saxon State Ministry has agreed to provide financial support for this project. The duration of the funding programme has been set at 10 years and will provide a total of 20 million euros.

Unfortunately, this year we were forced to put on hold the research into the recent history of the collections of the Staatliche Kunstsammlungen Dresden, a project which is funded by the Fritz Thyssen Foundation, because of the restitution claims raised by the House of Wettin at the beginning of the year. The scientists involved in the research project, which is of great importance to the Dresden museums, have had to turn their attention instead to determining the justification of the claims. Quite apart from the question as to whether the claims to a large number of porcelain items are justified, such demands cause the work of a museum to come almost to a standstill. The restitution claims raised by the House of Wettin have impaired the work of the Porzellansammlung to such an extent that nearly all requests for loans have had to be rejected or cancelled, the entire team being compelled to concentrate on provenance research. What is more, in March further demands were directed against the Gemäldegalerie Alte Meister and the Galerie Neue Meister, and – as if that were not enough – at the end of the year additional claims were raised to items held by the Skulpturensammlung. Of course, these demands require detailed investigations regarding each individual object, a procedure which involves a great deal of hard work and is very time-consuming. In view of the personnel reductions being imposed on us, however, this task can only be fulfilled by cutting back elsewhere. Even without this additional burden, the museums are already working close to the limit of what is possible. We are dependent on generous sponsors to mitigate the problem of our overstretched human resources. In conjunction with the Staatliche Museen zu Berlin and the Bayerische Staatsgemäldesammlungen Munich, we have managed to obtain funding from the Federal Ministry for Education and Research in support of a programme to conduct research in collaboration with higher education and research institutes concerning the many works of art that are still in storage and have never yet been studied in detail. This research will focus, in particular, on themes such as artistic techniques, the topicality of masterpieces, the materiality of thought, and paradigms for interpreting the world. The new funding initiative will draw attention to the importance of research in the humanities and reinforce the role of museums as scientific institutions.

In an unprecedented example of collaboration, the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen



Munich presented an exhibition in spring 2007 entitled “Views on Europe. Europe and German painting in the 19th Century”.

The exhibition in the Palais des Beaux Arts in Brussels took place under the patronage of Federal Chancellor Angela Merkel and was a contribution to the cultural programme during Germany’s EU Presidency. This initial joint exhibition and all the challenging projects that we hope to undertake together in the future are the result of intensive cooperation in a spirit of partnership between myself and Prof. Dr Peter-Klaus Schuster (Director-General of the Staatliche Museen zu Berlin) and Prof. Dr Reinhold Baumstark (Director-General of the Bayerische Staatsgemäldesammlungen Munich), as well as the ensuing collaboration between the employees of the three museum associations.

A further milestone in our collaboration will be the various joint exhibition projects between our museum associations in China. When the contract was signed in Beijing on 24th May 2007, it was agreed that in 2010, when the National Museum of China is expected to reopen as the world’s largest museum following comprehensive restoration work, a kind of “Embassy of German Art and Culture” will be established there. Presenting a large selection of important art treasures from Berlin, Munich and Dresden for a period of at least one year will constitute an achievement that has never previously been matched by any European museum. In addition, it was agreed that two joint exhibitions will take place simultaneously in the National Art Museum of China (NAMOC).

The projects in China are based on strategic partnerships, joint research and collaborative management. One element of our relationship with China is the exchange of employees between the National Art Museum of China (NAMOC) in Beijing and the Staatliche Kunstsammlungen Dresden. It is the first personnel exchange ever to have taken place between a Chinese and a German museum. At the end of 2007, Ms Zhen Yan from the International Department was with us for 50 days. In spring 2008, one of our colleagues will seek to reinforce the ties between the Dresden art collections and the NAMOC as well as other partners in China.

As part of a further education programme for museum staff, we were able to play host to two colleagues from Iran for six weeks in spring 2007 and to show them the range of our work at the Staatliche Kunstsammlungen Dresden. At the same time, we had the opportunity to learn more about the structures of the Iranian National Museum and the Bonyad Museums and about the work of our Iranian colleagues. I was particularly pleased when, shortly afterwards, the National Museum in Tehran contacted us directly and expressed great interest in continuing this partnership.

Special mention should also be made here of the curators’ exchange with the Metropolitan Museum of Art in New York, which was initiated three years ago in honour of Henry Arnhold, as well as an exchange with the Deutsches Forum für Kunstgeschichte (German Forum for the History of Art) in Paris.

All this is just a small selection of the activities that have gone on over the past year, a summary of which is presented in this booklet. At this juncture, I should like to thank all the employees, as well as the friends and partners from the political and business fields, who have again lent their support and demonstrated their commitment to the Staatliche Kunstsammlungen Dresden over the past year.

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

Special Exhibitions



Martin Honert, *The Giants*, 2006/07,
artist's private collection

Beate Gütschow, *S#10*, 2005, Galerie Neue Meister



Kunsthalle im Lipsiusbau



2007 THE YEAR OF MODERNITY IN DRESDEN: THE WORLD IS ALWAYS BEING INVESTIGATED AFRESH

It started at Schloss Neuhardenberg: during the convention of the Directors' Conference in November 2006, everyone agreed that for the 'summer of art superlatives' featuring the documenta 12, the Venice Biennale, and *skulptur projekte münster 07*, the Staatliche Kunstsammlungen Dresden should also plan a series of exhibitions in which contemporary art would take a clear stand. Paradoxically, the architecture of the former residential seat of the Electors of Saxony is a particularly suitable setting for such exhibitions, since it reflects in equal measure the city's former Baroque splendour, the upper-class desire for prestige, and also its tragic destruction. The juxtaposition of the architecture of the past and contemporary works of art representing the modern world causes the old buildings, which are so laden with history, to be rejuvenated; they are transformed into a living stage on which the issues of our time can be clearly presented and discussed.

In collaboration with the Hochschule für Bildende Künste Dresden, the Galerie Neue Meister held an exhibition of works by the winners of the 'Förderpreis des Kulturkreises der deutschen Wirtschaft im BDI', "arts viva 2006 / 2007", in the former premises of the Sächsischer Kunstverein

(Saxon Art Society). A large work by Beate Gütschow was donated to the collection of the Galerie Neue Meister. This landscape takes us to the edge of a city. As is the case in several other works by Beate Gütschow, the other-worldliness of the buildings and squares makes the figures depicted appear to be homeless people or tourists. Their existence is characterised by being on the move; the horizons of their experience reveal a scene of "utopias in decline". The subjective view of the artist is evident in the documentary style of presentation. The anonymous, modern landscape full of ruins hangs against the white exhibition walls of the monumental brick building, the 'Octagon', which has been provisionally refurbished for exhibition purposes but which still shows the effects of the war.

At the front of the building, on the side towards the Brühlsche Terrasse and the River Elbe, we were able to experience "The Giants", a new work by Martin Honert, a professor at the neighbouring Hochschule für Bildende Künste. But what is the actual effect of these two big men with their dominating physical presence in the large exhibition hall? Their size is based on the height of the tallest person who has ever lived: 2.70 metres. Their outfit derives from youth fashions that can be observed in the Neustadt district of Dresden, for example: boots, jeans, hooded jacket etc. An extremely long staff and a giant rucksack characterise these figures as wanderers between different worlds. Such oversized people, who are diagnosed medically as suffering from acromegaly (gigantism or excessive growth), are perceived as abnormal individuals on the margins of

Gerhard Richter, Tante Marianne (Aunt Marianne) 1965, on loan from the YAGEO Foundation, Taiwan

Martin Kobe, untitled, 2003, private collection



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society, the type of people who used to eke out a living as circus ‘freaks’. It is certainly obvious that Martin Honert’s “Giants” are shyly seeking to hide themselves away in their hoods on account of their ‘differentness’. Rather than appearing calm and relaxed, they seem to be making contact with our reality in a peculiarly touching, hesitant, almost fearful way.

“The centre cannot hold” – the title of an exhibition by Martin Kobe – is a quotation from a poem by William Butler Yeats, ‘The second coming’ written in 1920. A young falcon circles in the sky, flying further and further away from his trainer, the falconer: “things fall apart – the centre cannot hold”. This metaphor stands for young people who give up the standards and expectations of their parents and grandparents and turn instead towards new art, new literature, new music and other contemporary phenomena. The works of this painter, who was born in Dresden and is regarded as one of the artists of the Leipzig School, revolve around the subject of architecture, the art of building protective structures. In Kobe’s adaptations, however, these buildings become insubstantial frameworks, threatening building sites on which the spectator’s gaze seems to sink into a bottomless abyss and where there is no secure footing: the centre cannot hold. This motto could also be a reference to the philosophy of Richard Rorty. One of his central principles is the demand for a culture without a centre.

The painting “Tante Marianne 1965” by Gerhard Richter – painted after a family snapshot – has taken the place in the former Reception Room in the Semper Gallery where

the “Alliance Portrait” by Louis de Silvestre has usually been hung in the past. With its hazy reference to a sinister past, this picture of a 14-year-old girl and a four-month-old baby, who were caught on camera and later transformed by Gerhard Richter into an oil painting in numerous shades of grey, is related in a strange and disconcerting way with the Silvestre portrait. What we know today about the fate of Marianne Schönfelder – who was a victim of the Nazi ‘euthanasia’ programme – makes Gerhard Richter’s painting a key to our own guilt-ridden history, whereas the portrait of the two kings, August II of Poland and Friedrich Wilhelm I of Prussia, is an idealistic presentation of the relationship between Saxony and Prussia.

The dual exhibition by the Kupferstich-Kabinett “Barbara Klemm. Fritz Klemm. Photography, Painting, Drawings” was voted an “Outstanding Exhibition” by the International Association of Art Critics (AICA) and its member Hans-Peter Riese. The exhibition presented an encounter between two different artistic approaches which demonstrate in an astonishing way the intensive exploration of aesthetic surface phenomena. “It is a quiet, extremely intensive presentation of photographs and paintings, which reveals an unusual relationship between these two media.” (Hans-Peter Riese)

On the second floor of the west wing, in the former chambers of the Saxon rulers surrounding the large courtyard, the works of Markus Draper were prominently displayed in his exhibition “Fire Beats 2”. While they ‘occupied’ the Palace, the paintings cautiously involved the un-

Markus Draper, Windsor Tower
(view of the installation), 2007,
Galerie Gebr. Lehmann, Dresden



Isa Genzken, Wasserspeier and Angels, 2004,
private collection Switzerland



plastered walls in the presentation. From the Royal Bedroom of August the Strong to the Eckparadesaal (Corner Hall), Markus Draper demonstrated the diversity of his artistic activities: from works on paper which take the form of a monumental studio wall, via paintings presented on the walls, to extremely dramatic sculptures in each room. The Eckparadesaal was even turned into a spatial sculpture which visitors could enter and walk around, featuring a large architectural sculpture, the 'Windsor Tower', as a wall support, windows blocked up with chipboard, and video installations. In these rooms of the Palace, which have been rebuilt after their destruction in the Second World War, Draper's themes of housing and fragility were shown to particular advantage, as an ephemeral implantation which makes it possible to look both backwards and forwards.

With Isa Genzken's work "Wasserspeier and Angels", Cologne Cathedral took up residence, so to speak, in the Bogengalerie of the Zwinger. The very title of the exhibition, "Isa Genzken. Wir sind hier in Dresden. Der amerikanische Raum. Wasserspeier and Angels" refers to a shift of location, from Cologne to Dresden, for example. The artist's exploration of the gargoyles on Cologne Cathedral, the structural devices that prevent rainwater from running down the walls of the church, was the starting point for this sculptural ensemble. The view through aircraft windows mounted on wheeled platforms and groups of figures on pedestals, along with the reflective surface, represent in compressed form the idea behind this historically

important sacred building transported into the present day. In "Wasserspeier and Angels" the magical effect of the gargoyles, brought down from the edge of the roof to eye level, is that the largest Gothic building in Germany comes to visit the Frauenkirche. As the games machines, the "and Angels" of the title and the second work, "Der amerikanische Raum" imply, this visit was only possible thanks to technological assistance from the Big Brother on the other side of the Atlantic – with a slightly ironic touch. The fountains in the Zwinger courtyard seem to welcome this encounter and happily announce, "Wir sind hier in Dresden" (We are here in Dresden).

For its presentation of a selection of new objects acquired by the Kupferstich-Kabinett since the year 2000, the curators of the exhibition chose to cite movement as the precondition for perception in the title: "I can only see things when I move". This quotation originates from the Icelandic-Danish artist Olafur Eliasson, who used it to describe the character of a staircase located in a courtyard, a sculpture attached to a building. In addition to the sequences of movements which sometimes become evident in serial groups of works such as the screen prints by Eberhard Havekost or Markus Draper, the theme of the process of creating a work is another focal point of the exhibition. On the small pencil sketch by Thomas Scheibitz, we see how a cuboid building is opened up by a white wedge.

In the exhibition "Sigmar Polke. Eine Retrospektive", works by a famous world artist were displayed for the first time in the 'Kunsthalle im Lipsiusbau'. Under the colossal

Thomas Scheibitz, untitled, 1993, Kupferstich-Kabinett



Sigmar Polke, Little Bear, 1995, Frieder Burda Collection, Baden-Baden



Sigmar Polke, Blue Flower, 1994, Reiner Speck Collection



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bust of King Albert of Saxony, the figures that populate Polke's world of images settled in: "Der Gauner" (The Scoundrel), "Der Ritter" (The Knight), "Die Freundinnen" (The Girl-Friends), the "Kartoffelköpfe" (Potato-heads) etc. After Baden-Baden, where the retrospective containing works from three important private collections was assembled, the exhibition was transferred to the Museum der modernen Kunst in Vienna. From there, the approximately 160 works came to Dresden. Here in the Lipsiusbau they produced a cavalcade of surprises, always accompanied by wit and irony. This event, which was characteristic of the "Year of Modernity", was supplemented by the chance encounter of a travelling executive disguised as a gummi bear (jellybaby) with a romantic "Blue Flower". Where else could such an encounter have taken place?

In 2010 the Staatliche Kunstsammlungen Dresden will be celebrating their 450th anniversary. The eleven collections that have evolved into independent museums out

of the original *Kunstammer* are mostly safely housed in old buildings. These buildings, which have been restored but still have old cracks and fissures, are history written in stone. As we saw very impressively during 2007, contemporary art enters into dialogue with these old buildings, their contents and their history. This contact stimulates the eleven ships, the museums, to reconsider their direction of travel. It is in the encounter with the art of the past that the relevance and effects of contemporary art are revealed. The old Electoral capital of Dresden is not only an attractive challenge for contemporary art but is also a particularly stringent test-bed for finding out whether it is able to contribute in a relevant way to the reinterpretation of the modern world and also of our past.

Dr Ulrich Bischoff
Director of the Galerie Neue Meister



A view of the exhibition "Format 007" in Schloss Pillnitz



Barbara Klemm, James Turrell, Roden Crater 08, Arizona, 2004, artist's private collection



SPECIAL EXHIBITIONS OF CONTEMPORARY ART IN 2007

- Martin Honert. Kunstpreis des Kuratoriums der Kunststoff-Industrie / PlasticsEurope Deutschland e.V. (Art Prize of the Kuratorium der Kunststoff-Industrie)**
 11th February – 22nd April 2007
 Galerie Neue Meister
 Kunsthalle im Lipsiusbau, Brühlische Terrasse
 The successful work of the Galerie Neue Meister in support of contemporary art was honoured at the beginning of 2005, when the museum, headed by its director Ulrich Bischoff, was awarded the Art Prize of the Kuratorium der Kunststoff-Industrie (Board of Trustees of the Plastics Industry). The prize, which is financed by PlasticsEurope Deutschland e.V., the German association of plastics manufacturers, on behalf of the Board of Trustees, is worth 50,000 euros and is designated to be used for an exhibition project.
 Dr Ulrich Bischoff, Director of the Galerie Neue Meister, therefore utilised the prize money to hold an exhibition of works by the artist Martin Honert, who has been teaching at the Dresden Hochschule für Bildende Künste since 1998. This was the first major exhibition in Germany of works by this artist.

- Barbara Klemm. Fritz Klemm. Fotografien, Gemälde, Zeichnungen (Photographs, Paintings, Drawings)**
 22nd February – 21st May 2007
 Kupferstich-Kabinett
 Residenzschloss
 The Kupferstich-Kabinett held an exhibition of photographs by Barbara Klemm, who worked for many years for the Frankfurter Allgemeine Zeitung, presented for the first time along with drawings and paintings by her father, Fritz Klemm. This was a premiere, not only in that these works by two generations of one family were brought together for the first time but also in that this was the first exhibition of works by Fritz Klemm (1902–1990) in Saxony. The exhibition was supported by the FAZIT Foundation Frankfurt and the Alfred Krupp von Bohlen und Halbach Foundation.
- Schaudepot #1. Aufbaubilder (Storeroom 1. Pictures of the Reconstruction)**
 22nd March – 25th April 2007
 Kunstfonds
 Gemälededepot des Kunstfonds, Marienallee 12
 The Kunstfonds (Art Fund), which was integrated into the Staatliche Kunstsammlungen Dresden in 2004, holds one of the most important collections of post-1945 Saxon art. It contains more than 23,000 works of all fine-art genres, including painting, sculpture, graphics, photography, conceptual, video and installation art. Since moving into the premises at Marienallee 12,

which were refurbished in 2005 / 2006, the Kunstfonds collection has had, for the first time in its history, facilities which offer acceptable conservational conditions for the storage and exhibition of its holdings. "Schaudepot #1" was the first in a series of events presenting works from the collection in the new storerooms of the Kunstfonds.

- FORMAT 007. Department of Applied Art, Schneeberg / Westsächsische Hochschule Zwickau**
 1st May – 31st October 2007
 Kunstgewerbemuseum
 Schloss Pillnitz, Bergpalais
 For the duration of this year's season, the Kunstgewerbemuseum held an exhibition by the Department of Applied Art, Schneeberg / Westsächsische Hochschule Zwickau as part of its series of "Cabinet Exhibitions". For the first time, the departments of wood design, fashion design, textile design / textile art and musical instrument making at Saxony's oldest design-oriented educational institution presented more than a hundred exhibits in a large-scale cabinet exhibition in the west wing of the Bergpalais at Schloss Pillnitz.
- Martin Kobe. The centre cannot hold**
 2nd June – 16th September 2007
 Galerie Neue Meister
 Kunsthalle im Lipsiusbau, Brühlische Terrasse

Isa Genzken, *Wasserspeier and Angels*, 2004 (detail), private collection, Switzerland



Olafur Eliasson, *I can only see things when I move*, 2004, Kupferstich-Kabinett



Thomas Demand, *Crossing*, 2004, Kupferstich-Kabinett



Martin Kobe designs labyrinthine and absurd spatial constructions that fathom the depths of artistic creativity. In the exhibition in the Galerie Neue Meister, Martin Kobe's confusing but fascinating spatial images are contrasted with works from the Galerie Neue Meister and the Kupferstich-Kabinett. In this way, different conceptual and pictorial strategies for the conditioning of surface, object and space in pictorial art were brought together. Martin Kobe was born in Dresden in 1973 and studied at the Hochschule für Grafik und Buchkunst in Leipzig from 1995 to 2000. Between 2000 and 2003 he was a master pupil under Arno Rink. He lives and works in Leipzig.

- **Markus Draper. *Fire Beats 2***
4th August – 30th September 2007
Galerie Neue Meister
and Kupferstich-Kabinett
Residenzschloss, 2nd floor
Since 1992, the company Vattenfall Europe Mining and Generation has awarded the "Energy" Art Prize to young artists who live and work in eastern Germany. In 2006 the prize for painting was awarded to Markus Draper, who was born in Görlitz in 1969. For the tightrope walk between assertiveness and hesitancy, Draper uses the technique of collage for which he uses silhouette art, painted 'collage' and assemblages of various materials. This combination of adapted fragments of reality is also related to the

stylistic methods of photography and film. Markus Draper studied at the Hochschule für Bildende Künste Dresden from 1991 to 2000, where for the last two years he was a master pupil of Ralf Kerbach. Today he lives and works in Berlin.

- **»Skulptur im Zwinger II« (Sculpture in the Zwinger II)**
Isa Genzken – *Wir sind hier in Dresden. Der amerikanische Raum. Wasserspeier and Angels* (We are here in Dresden. American Room. Wasserspeier and Angels)
26th September 2007 – 13th January 2008
Skulpturensammlung
Zwinger, Bogengalerie
The works of Isa Genzken have been presented at international exhibitions, including the documenta in Kassel in 1982, 1992 and 2002. In 2007 she participated in the exhibition "skulptur projekte münster" and designed the German pavilion at the Venice Biennale.
For the exhibition in the Dresden Zwinger, two works from the year 2004 were selected which had not yet been exhibited in Germany: "Der amerikanische Raum" and "Wasserspeier and Angels". Isa Genzken, who was born in 1948 and works in Berlin, has developed a versatile aesthetic oeuvre on the basis of sculpture since the 1970s.

- **»I can only see things when I move.«**
Positionen zeitgenössischer Kunst auf Papier (Items of contemporary art on paper)
29th September 2007 – 20th January 2008
Kupferstich-Kabinett
Residenzschloss
With impressive works by Fred Sandback, Olafur Eliasson, Terry Winters, Per Kirkeby, Candida Höfer, Eberhard Havekost, Thomas Scheibitz, Thomas Demand, Jürgen Schön, Alexander Roob and others, the Kupferstich-Kabinett presented a selection of works that have been acquired since the year 2000. The title "I can only see things when I move" – taken from a work by the Danish artist Eliasson – refers to the relationship between movement and perception, between space and time as a central artistic theme in drawing, graphic art and photography.
- **Sigmar Polke. *Eine Retrospektive*.**
Die Sammlung Frieder Burda, Josef Froehlich, Reiner Speck (Sigmar Polke. A Retrospective. The Frieder Burda, Josef Froehlich and Reiner Speck Collections)
25th October 2007 – 27th January 2008
Galerie Neue Meister
Kunsthalle im Lipsiusbau, Brühlsche Terrasse
Paintings by Sigmar Polke were exhibited by the Galerie Neue Meister in the Kunsthalle im Lipsiusbau. Major works from the private collections belonging to Frieder Burda, Josef Froehlich and Reiner Speck drew the attention of the viewer with particular

Markus Draper, Haus im Grünen, 2006



Sigmar Polke, B-Mode, 1987, Frieder Burda Collection



View of the Kunstfonds exhibition "Wenn der Sonnentau...", Residenzschloss



Jo Jastram, Woman Fleeing from the Rain, 1983–84, artist's private collection



intensity to the widely varying complex of works by this painter who was born in Oels, Silesia in 1941. In this major monographic exhibition, homage was paid to Polke's life and works from three different points of view reflecting the 'tastes' of the three collectors.

- »Wenn der Sonnentau...« Neuzugänge zeitgenössischer Kunst im Kunstfonds 2005 bis 2007 ("Wenn der Sonnentau..." Newly acquired contemporary art in the Kunstfonds 2005–2007)
9th November–3rd December 2007
Kunstfonds
Residenzschloss
The years 2005 to 2007 saw a considerable number of acquisitions in the collections of contemporary works in the Kunstfonds. During this period, works of contemporary Saxon art by more than 70 artists were acquired for the Kunstfonds – and hence also for the Staatliche Kunstsammlungen Dresden – as part of the programme of purchases made by the Kulturstiftung des Freistaates Sachsen in order to foster the arts. These works, more than 120 purchases in total, including several series and multipart works, document a broad spectrum of forms of artistic expression.

SPECIAL EXHIBITIONS ABROAD IN 2007

- Äthiopien und Deutschland. Sehnsucht nach der Ferne. Ikonen (Ethiopia and Germany. A Longing for the Distance. Icons)
21st September–28th October 2007 Goethe-Institute Gebrekristos
Desta Center Addis Ababa
In collaboration with the German Embassy in Addis Ababa, the National Museum of Ethiopia, the Institute of Ethiopian Studies and the University of Addis Ababa, the Staatliche Kunstsammlungen Dresden held an exhibition entitled "Ethiopia and Germany. A Longing for the Distance. Icons", which was displayed in the Goethe Institute Gebrekristos Desta Center in Addis Ababa. The exhibition was under the patronage of Prince Dr Asfa-Wossen Asserate and focused on icons from the shared history of the two countries. Works by artists from Germany and Ethiopia – such as Marcel Odenbach (Cologne), Jo Jastram (Rostock / Kneese), Yenatfenta Abate (Hamburg / Addis Ababa) and Fre Heywat (Ethiopia) – were on display. The German-Ethiopian cultural dialogue which was initiated by the exhibition "Ethiopia and Germany. A Longing for the Distance" in 2006 was thus continued in the capital of Ethiopia.

A catalogue to accompany the exhibition was published in English and Amharic.

- Von Luther zum Bauhaus. Kunst und Kulturschätze aus deutschen Museen (From Luther to the Bauhaus. Treasures of Art and Culture from German Museums)
An exhibition of the Conference of National Cultural Institutions and the Warsaw Royal Palace
30th October 2007–13th January 2008
The exhibition entitled "From Luther to the Bauhaus", which was first displayed in Bonn in 2005 and in Budapest in 2006, was ceremonially opened by the then Minister for the Culture and National Heritage of the Republic of Poland, Dr Kazimierz Michal Ujazdowski, and the Federal Government Commissioner for Culture and the Media, Minister of State Bernd Neumann, in the Royal Palace in Warsaw on 29th November 2007. Around twenty museums and collections from Germany, which have come together to form the Konferenz Nationaler Kultureinrichtungen (KNK / Conference of National Cultural Institutions), exhibited an unprecedented assemblage of treasures from the spheres of art, nature and science. The closing ceremony held in January 2008 marked the end of this international exhibition project which aroused considerable public attention. The entirely positive media response in Poland demonstrated that even in a year of heated public debate, Germany was recognised for its cultural achievements in presenting a high-quality art exhibition for a wide audience. "From Luther to the Bauhaus" also told the story of the

“From Luther to the Bauhaus”
At the closing ceremony in
Warsaw – Curator Roland Enke,
Minister for Science and Art,
Dr Eva-Maria Stange and Project
Leader Bettina Probst



The two Herculaneum Women from the Skulpturensammlung in the J. Paul Getty Museum, Los Angeles



long history of good relations between Poland and Saxony, thus building upon the major exhibition “Under One Crown”, which was displayed in Dresden and Warsaw in 1997. The latest joint German-Polish exhibition project was also intended to provide new impetus for scientific exchange and long-term collaboration between Polish and German institutions.

“From Luther to the Bauhaus. Treasures of Art and Culture from German Museums” was part-funded by the Kulturstiftung des Bundes (Federal Cultural Foundation), the German Foreign Office, the Ministry for the Culture and National Heritage of the Republic of Poland and by the Alfred Krupp von Bohlen und Halbach Foundation.

- **The Herculaneum Women and the Origins of Archeology**

12th July – 5th November 2007

The J. Paul Getty Museum / Getty Villa
Los Angeles

The close partnership between the Staatliche Kunstsammlungen Dresden and the J. Paul Getty Trust in Los Angeles is long-standing and is periodically given new impetus. It is in this context that two major works from the Skulpturensammlung are currently on show as part of the permanent exhibition in the Getty Villa until October 2008. They are the statues known as the “Large Herculaneum Woman” (40–60 A.D.) and the “Small Herculaneum Woman” (30–1 B.C.). They once

adorned the theatre in Herculaneum. They were discovered in 1711, and in 1736 King August III purchased the marble statues for Dresden. Ever since, they have been centrepieces of the famous antiquities collection which is at the heart of the Dresden Skulpturensammlung. The presence of the “Herculaneum Women” in the permanent exhibition of the Getty Villa heralds the forthcoming new Albertinum. It is only because this building is currently undergoing complete restoration and refurbishment – including the addition of an audacious and outstanding architectural feature – that it is possible for the precious sculptures to be loaned for such a long period. Apart from their involuntary sojourn in the Soviet Union between 1945 and 1958, they have not left Germany since 1736.

SPECIAL EXHIBITIONS IN DRESDEN AND SAXONY IN 2007

Galerie Neue Meister

- **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 – 14th January 2007

In this exhibition to mark the 800th anniversary of the city of Dresden, the Galerie Neue Meister paid tribute to the civic engagement of Dresden citizens in support of modern art.

Kunsthalle im Lipsiusbau, Brühlsche Terrasse
With the kind support of the Ostdeutsche Sparkassenstiftung im Freistaat Sachsen in association with the Ostsächsische Sparkasse Dresden, Ernst von Siemens Kunststiftung

- **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 – 25th February 2007

The 200th anniversary of the birth of Ferdinand von Rayski – who was not recognised as a ground-breaking artist until the Berlin Centenary Exhibition of 1906, exactly 100 years ago – occasioned the holding of a new guest exhibition in the Semperbau at the Zwinger.

Semperbau at the Zwinger, Gemäldegalerie Alte Meister

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

11th February – 22nd April 2007

Kunsthalle im Lipsiusbau, Brühlsche Terrasse

Martin Kobe, untitled, 2006, private collection



Ludwig Richter, In June, 1856–59, Galerie Neue Meister



- **Otto Dix in der Dresdener Galerie.** (Otto Dix in the Dresden Gallery) Guest exhibition by the Galerie Neue Meister in the Semperbau at the Zwinger 29th March–26th August 2007
With the Albertinum closed for refurbishing, the paintings by Otto Dix from among the holdings of the Galerie Neue Meister were made available for public viewing in the Semperbau at the Zwinger.
Semperbau at the Zwinger, Gemäldegalerie Alte Meister
- **Martin Kobe. The centre cannot hold** 2nd June–16th September 2007
Kunsthalle im Lipsiusbau, Brühlische Terrasse
- **Wiederentdeckt und restauriert:** »Ankunft Brunhildes in Worms« Ein Karton von Julius Schnorr von Carolsfeld (Rediscovered and Restored: "Brunhilde's Arrival in Worms" – a cartoon by Julius Schnorr von Carolsfeld)
Exhibition by the Kupferstich-Kabinett and the Galerie Neue Meister 15th June–16th July 2007
Residenzschloss, Eckparadesaal
- **Markus Draper. Fire Beats 2**
Exhibition by the Galerie Neue Meister and the Kupferstich-Kabinett 3rd August–30th September 2007
Residenzschloss, 2nd floor
With the generous support of the Vattenfall Corporation

- **Die Schenkungen von Eduard Cichorius an die Dresdener Galerie.** (The donations made by Eduard Cichorius to the Dresden Gallery) An exhibition in honour of the friend of Ludwig Richter and collector of his works on the occasion of the 100th anniversary of his death
Guest exhibition by the Galerie Neue Meister in the Semper Building at the Zwinger 20th September 2007–9th March 2008
To mark the 100th anniversary of the death of Eduard Cichorius, who died in Dresden on 16th October 1907, the eleven paintings which this collector donated to the public collection between 1903 and 1906 were exhibited together.
Semperbau at the Zwinger, Gemäldegalerie Alte Meister
- **Sigmar Polke. Eine Retrospektive** (Sigmar Polke. A Retrospective.)
The Frieder Burda, Josef Froehlich and Reiner Speck Collections 25th October 2007–27th January 2008
Kunsthalle im Lipsiusbau, Brühlische Terrasse
With the kind support of the Sparkasse-Finanzgruppe

Gemäldegalerie Alte Meister

- **Cranach – Die Dresdener Gemälde (Cranach – The Dresden Paintings)**
3rd June 2006–12th August 2007
The Dresden collection of paintings by

Cranach is unique. The development and history of the Dresden picture gallery is inextricably associated with the name Cranach.
Semperbau at the Zwinger, Gemäldegalerie Alte Meister

- **Das restaurierte Meisterwerk** (The restored masterpiece)
Rembrandt Harmensz van Rijn: "The Abduction of Ganymede"
16th November 2006–4th February 2007
Semperbau at the Zwinger, Gemäldegalerie Alte Meister
With the kind support of the Ostdeutsche Sparkassenstiftung im Freistaat Sachsen in association with the Ostsächsische Sparkasse Dresden, Ernst von Siemens Kunststiftung
- **»Gerettet« – Die Restaurierung der großen Formate nach der Flut 2002 ("Saved" – The restoration of the large format paintings after the flood of 2002)**
A cabinet exhibition to mark the completion of restoration work on paintings damaged in the flood 17th November 2007–24th February 2008
This year the conservation and restoration work on the paintings damaged when the River Elbe flooded in 2002 was largely completed. To mark this occasion, this cabinet exhibition showed the amazing results and documented the work which was made possible through the financial support provided out of the national and federal-state

Veronese (workshop),
The Rape of Europa (detail),
Gemäldegalerie Alte Meister



Nikolaus Pfaff, Rhinoceros horn goblet with
wart-hog tusks, Kunsthistorisches Museum Vienna



Serviette Folding by Joan Sallas in the Kunstgewerbemuseum



assistance programmes and through the donations of many sponsors.
Semperbau at the Zwinger, Gemäldegalerie Alte Meister

Grünes Gewölbe

- **Giambologna in Dresden – Die Geschenke der Medici (Giambologna in Dresden – The Gifts from the Medici)**
9th September 2006 – 16th April 2007
Four unique bronze statuettes from the Italian Late Renaissance formed the centrepiece of the collection of bronzes in the Dresden Kunstammer
Residenzschloss, Neues Grünes Gewölbe
- **Mit Schwert und Kreuz zur Kurfürstenmacht. Friedrich der Streitbare, Markgraf von Meißen und Kurfürst von Sachsen (1370–1428). (With Sword and Cross to the Electoral Privilege. Friedrich the Pugnacious, Margrave of Meissen and Elector of Saxony)** An exhibition to mark the 600th anniversary of his accession to power in the Margraviate of Meissen in 1407
An exhibition by the Rüstammer and the Grünes Gewölbe
16th May – 6th August 2007
The Rüstammer and the Grünes Gewölbe took the 600th anniversary of the accession to power of Friedrich IV 'the Pugnacious' (1370–1428) in the Margraviate of Meissen in 1407 as an opportunity to devote a special

exhibition to this member of the House of Wettin for the first time.

Residenzschloss, Neues Grünes Gewölbe

- **Kaiser Rudolf II. zu Gast in Dresden (Emperor Rudolf II comes to Dresden)**
An exhibition by the Kunstammer of the Kunsthistorisches Museum Vienna in the Grünes Gewölbe
6th December 2007 – 31st March 2008
In this small cabinet exhibition in the Sponsel-Raum (Sponsel Room) of the Neues Grünes Gewölbe in the Residenzschloss, an exclusive selection of 15 masterpieces from the Kunstammer of the Kunsthistorisches Museum Vienna, which are among the special treasures from the collections of Emperor Rudolf II, were displayed for the first time.
Residenzschloss, Neues Grünes Gewölbe

Kunstgewerbemuseum

- **FORMAT 007. Department of Applied Art, Schneeberg / Westsächsische Hochschule Zwickau**
1st May – 31st October 2007
Schloss Pillnitz, Bergpalais
- **»Servietten brechen« – Serviettenfaltkunst vom 16. Jahrhundert bis zur Gegenwart (Serviette Folding – The Art of Serviette and Napkin Folding from the 16th Century to the Present Day)**
30th June – 31st October 2007

In this exhibition the Catalonian folding artist Joan Sallas presented folded table decorations that were used at prestigious banquets, first in Italy and later also north of the Alps.

Schloss Pillnitz, Bergpalais

Kupferstich-Kabinett

- **Barbara Klemm. Fritz Klemm. Photographien, Gemälde, Zeichnungen (Photographs, Paintings, Drawings)**
22nd February – 21st May 2007
Residenzschloss, 2nd floor
- **Zeichnungen des Lichts. Clichés-verre von Corot, Daubigny und anderen aus deutschen Sammlungen (Drawings of Light. Clichés-verre by Corot, Daubigny and others from German collections)**
9th June – 3rd September 2007
Taking the collection of 25 clichés-verre by Corot and Daubigny in the Kupferstich-Kabinett as a starting point, the exhibition gave an overview of the holdings of 19th-century French clichés-verre in German museums.
Residenzschloss, 2nd floor
- **Wiederentdeckt und restauriert: »Ankunft Brunhildes in Worms« Ein Karton von Julius Schnorr von Carolsfeld (Rediscovered and restored: »Arrival of Brunhild in Worms« A box by Julius Schnorr von Carolsfeld)**

Josef Hegenbarth, Two Female Nudes, 1935/36, Kupferstich-Kabinett.



G. Roll and J. Reinhold, Globe Clock with Celestial Globe, Armillary Sphere and Terrestrial Globe, 1586, Mathematisch-Physikalischer Salon



vered and Restored: "Brunhilde's Arrival in Worms" – Cartoon by Julius Schnorr von Carolsfeld)

Exhibition by the Kupferstich-Kabinett and the Galerie Neue Meister
15th June – 16th July 2007
Residenzschloss, Eckparadesaal

- **Markus Draper. Fire Beats 2**
Exhibition by the Galerie Neue Meister and the Kupferstich-Kabinett
3rd August – 30th September 2007
Residenzschloss, 2nd floor

- **»I can only see things when I move.« Positionen zeitgenössischer Kunst auf Papier (Items of contemporary art on paper)**
29th September 2007 – 20th January 2008
Residenzschloss, 2nd floor

Josef-Hegenbarth-Archiv

- **Kinderbildnisse (Child Portraits) – Drawings by Josef Hegenbarth**
16th November 2006 – 22nd March 2007

Among the most beautiful and expressive drawings by Josef Hegenbarth are his portraits of children.

Josef Hegenbarth Archive

- **Josef Hegenbarth and Hans Theo Richter – eine Künstlerfreundschaft (A Friendship between Artists)**

12th April – 31st July 2007

A selection of drawings by these two important Dresden artists of the past century was exhibited.

Josef Hegenbarth Archive

- **Wolfgang Beier and Ernst Lewinger. Zwei Schüler Josef Hegenbarths (Two pupils of Josef Hegenbarth)**

16th August – 31st December 2007

Wolfgang Beier (born 1925) and Ernst Lewinger (born 1931) were both pupils of Josef Hegenbarth at the Hochschule für Bildende Künste Dresden from 1948 until 1951.

Josef Hegenbarth Archive

Mathematisch-Physikalischer Salon

- **Die Luftpumpe am Himmel. Wissenschaft in Sachsen zur Zeit Augusts des Starken und Augusts III. (The Air-Pump in the Sky. Science in Saxony in the Age of August the Strong and August III)**

4th May – 14th October 2007

Outstanding examples of scientific instruments from the Age of Enlightenment, as well as maps and globes, were exhibited at Schloss Moritzburg. Projects undertaken by some of the most talented and inventive individuals in Saxony during the Augustan period were also presented: Ehrenfried Walther von Tschirnhaus's search for the Arcanum (a secret of nature sought after by alchemists), Adam Friedrich Zürner's establishment of a network of milestones for the Saxon postal service and the mechanical laboratory that belonged to Reichsgraf Hans von Löser.

Schloss Moritzburg

Exhibition by the Staatliche Schlösser, Burgen und Gärten Sachsens (State Palaces, Castles and Gardens of Saxony) in association with the Staatliche Kunstsammlungen Dresden

Chinese hand puppets from the Carl Adler and Werner Krauß theatres and from Taiwan, Puppentheatersammlung



Peter Götz Güttler, Medal: Friendly Relations between Numismatologists from Pirna and Děčín (obverse), 2005, Münzkabinett



- **Die Geometrie der Macht. (The Geometry of Power)**
Guest exhibition by the Mathematisch-Physikalischer Salon in the Residenzschloss
16th May–5th November 2007
The exhibition showed instruments from the period around 1600 which served the advancement of science and the enhancement of the prestige of the Saxon princes. Residenzschloss, Neues Grünes Gewölbe, Foyer

Münzkabinett

- **Der Glanz einer Sammlung (The Splendour of a Collection)** Objects covering 2,500 years of history in the Münzkabinett
24th March–4th November 2007
The Dresden Münzkabinett holds a universal collection of European significance which has grown up over the course of several centuries. Its holdings comprise nearly 300,000 objects, including coins, medals, orders and insignia, bank notes and historic bonds, minting dies and moulds, as well as minting machines. The exhibition presented about 300 outstanding items, including great rarities and unique items, which represent a cross-section of the various parts of the collection.
- **Menschen, Orte – hier und nebenan. (People, Places – here and next door)** Contemporary medal art in the Czech Republic and Germany

Joint exhibition by the Münzkabinett and the Czech Centre in Dresden
14th June–17th August 2007
Tschechisches Zentrum Dresden

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- **Es war einmal ... (Once Upon a Time...)**
Fairy-tale puppet theatre
18th March 2006–14th October 2007
It was only 150 years ago that puppet theatre artists discovered children as an audience. The exhibition took a fairy-tale journey to these beginnings.
Jägerhof
- **Das Puppenspiel vom Dr. Faust (Puppet theatre performance about Dr Faustus)**
30th April–15th June 2007
Theater unterm Dach, Studio in the Schauspielhaus
- **Ostern im Jägerhof (Easter in the Jägerhof)**
31st March–15th April 2007
Colourful Easter bouquets adorned the exhibition rooms and everywhere there were objects relating to Easter traditions.
Jägerhof
- **Von A bis Z – ein vergnügliches ABC des Puppenspiels von Affenbande bis Zappelkönig (A funny ABC of Puppet Theatre)**
from 3rd November 2007

The exhibition presented an unusual alphabet relating to puppet theatre, in which there was plenty to discover and explore.
Jägerhof

- **Weihnachten im Jägerhof (Christmas in the Jägerhof)**
1st December 2007–6th January 2008
“Christmas in the Jägerhof” means festively decorated rooms, Christmas trees, folk artists carving, lace-making and clicking knitting needles, a market atmosphere, fairy lights, a handicraft room and puppet theatre, concerts and readings, as well as a special Christmas exhibition.
Jägerhof

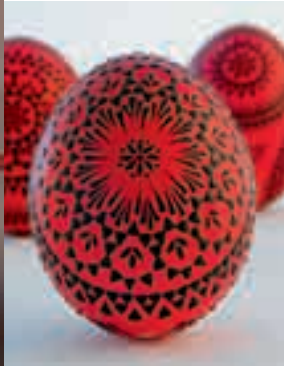
Rüstkammer

- Special Works of Art in the Rüstkammer
- **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 2006–28th February 2007
Semperbau at the Zwinger, Rüstkammer
- Special Works of Art in the Rüstkammer
- **Waffen der Sammlung Zschille aus Großenhain (Weapons from the Zschille Collection, Grossenhain)**
6th March–1st July 2007
Semperbau at the Zwinger, Rüstkammer

Isa Genzken, Wasserspeier and Angels, 2004 (detail), private collection, Switzerland



Ines Treusche, Easter eggs produced using the wax embossing technique, 2004, Museum für Sächsische Volkskunst mit Puppentheatersammlung



- **Mit Schwert und Kreuz zur Kurfürstenmacht (With Sword and Cross to the Electoral Privilege) Friedrich the Pugnacious, Margrave of Meissen and Elector of Saxony (1370–1428)**
An exhibition to mark the 600th anniversary of his accession to power in the Margraviate of Meissen in 1407
An exhibition by the Rüstkammer and the Grünes Gewölbe
16th May–6th August 2007
Residenzschloss, Neues Grünes Gewölbe

Special Works of Art in the Rüstkammer

- **Restauriert für die »Türkische Cammer« (Restored for the "Türkische Cammer" [Turkish Chamber])**
3rd July–4th November 2007
A focal point of the restoration and conservation work currently being conducted in the Rüstkammer are the Oriental bridles, tents and flags, as well as edged weapons and firearms.
The presentation of these holdings on the 2nd floor of the northern connecting wing marked the beginning of a new stage in the restoration of the Residenzschloss.

Special Works of Art in the Rüstkammer

- **Technik und Schönheit. Der Nürnberger Schraubenmacher Leonhard Danner in Diensten Kurfürst Augusts von Sachsen (Technology and Beauty. The Nuremberg Master Craftsman Leonhard Danner in the Service of August the Strong)**
6th November 2007–20th January 2008
Semperbau at the Zwinger, Rüstkammer

Skulpturensammlung

- **Skulptur im Zwinger I (Sculpture in the Zwinger)**
25th March 2006–2nd September 2007
Zwinger, Bogengalerie
- **Isa Genzken – Wir sind hier in Dresden. Der amerikanische Raum. Wasserspeier and Angels (We are here in Dresden. American Room. Wasserspeier and Angels)**
Exhibition "Sculpture in the Zwinger II"
26th September 2007–13th January 2008
Zwinger, Bogengalerie

Kunstbibliothek

- **Kunst – Schule – Wissenschaft (Art – School – Science)**
School project in association with the Evangelisches Kreuzgymnasium Dresden, advanced course in art
26th September 2006–23rd February 2007
This project built upon the project "Kunst und Lesen" (Art and Reading). The pupils learned how to take an academic approach to using literature from the field of art history in the Kunstbibliothek. This theoretical grounding subsequently influenced their practical projects submitted as part of their final examination. They produced works of art that reflected professional and creative use of traditional art forms and contents.
Residenzschloss, Kunstbibliothek

Kunstfonds

- **Schaudepot #1. Aufbaubilder (Pictures of the Reconstruction)**
22nd March–25th April 2007
Paintings storeroom of the Kunstfonds, Marienallee 12
- **VIVARIUM und / oder Mobile Einbürgerungshilfe (Mobile Naturalisation)**
Project by the Kunstfonds in the public arena
10th May–10th June 2007
Holbeinstrasse
- **Organische Welten (Organic Worlds)**
Exhibition by the Kunstfonds
In collaboration with the Europäisches Zentrum der Künste Hellerau and the Kulturstiftung des Freistaates Sachsen.
3rd June–8th July 2007
Festspielhaus Hellerau
- **»Wenn der Sonnentau...«, Neuzugänge zeitgenössischer Kunst im Kunstfonds 2005 bis 2007 (Newly acquired contemporary art in the Kunstfonds 2005–2007)**
9th November–3rd December 2007
Residenzschloss, 2nd floor

An Alliance for Art



from left to right: José Manuel Barroso, Dr Angela Merkel and Prof. Dr Martin Roth at the opening of the exhibition in the Palais des Beaux Arts, Brussels, on 7th March 2007



Prof. Dr Martin Roth, Dr Angela Merkel, Paul Dujardin and Guy Verhofstadt on a tour through the exhibition



Prof. Dr Reinhold Baumstark, Dr Angela Merkel, Prof. Dr Peter-Klaus Schuster, Prof. Dr Martin Roth, Guy Verhofstadt and Paul Dujardin in front of the portrait of Heinrike Dannecker



BERLIN, DRESDEN AND MUNICH A UNIQUE COLLABORATION BETWEEN MUSEUM ASSOCIATIONS

In spring 2007, the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen Munich held a joint exhibition in which more than 150 masterpieces were displayed. The exhibition, entitled “Views on Europe. Europe and German painting in the 19th Century”, was the result of unprecedented collaboration between these three major German museum conglomerates. The exhibition in the Palais des Beaux Arts in Brussels took place under the patronage of Federal Chancellor Angela Merkel and was a contribution to the cultural programme during Germany’s EU Presidency. It was an impressive demonstration of the immense potential of collaboration between these three museum associations, which together hold a unique wealth of important works of European art and cultural history that surpasses even the collections of the Louvre or the British Museum. The alliance comprises a total of 34 museums, not counting libraries and research institutes or archives.

The joint exhibition in Brussels was the result of intensive collaboration in a spirit of partnership between Director-General Prof. Dr Peter-Klaus Schuster (Berlin), Prof. Dr Martin Roth (Dresden) and Prof. Dr Reinhold Baumstark (Munich), and also between the colleagues working in the

various museums. Curatorship, project management, conservation measures, administration, and press and public relations – the museum employees in Berlin, Dresden and Munich collaborated in almost all fields and achieved their assigned goal by working together. The Directors-General also promoted projects in the fields of research and education and established joint positions on questions of cultural policy. For example, in 2007, the “Year of the Humanities”, they collaborated with the German Federal Minister for Education and Research, Dr Annette Schavan, to conduct a programme for the advancement of research concerning works of art in the storerooms of German museums which have never yet been investigated.

A further milestone in this collaboration consists in the various exhibition projects of the three large German museum alliances in China. On 24th May 2007 the three Directors-General signed a contract with the National Museum of China in the Great Hall of the People in Beijing in the presence of the Chinese State President Hu Jintao and the German Federal President Horst Köhler. On the basis of this contract, a kind of “Embassy of German Art and Culture” is to be established there from 2010, when the National Museum of China is due to reopen after comprehensive refurbishment – as what will then be the world’s biggest museum. Presenting a large selection of important art treasures from Berlin, Munich and Dresden for a period of at least one year will constitute an achievement that has never previously been matched by any European museum. A further joint project that was contractually agreed in Beijing in May 2007 is the display of

Theodor Rehbenitz Borstel (Holstein)
after Friedrich Overbeck, Germania and Italia,
after 1828, Galerie Neue Meister



José Manuel Barroso during his
opening speech on 7th March



Dr Ulrich Bischoff and Prof. Dr Reinhold Baumstark in conversation



two simultaneous exhibitions in the National Art Museum of China (NAMOC) – the Chinese National Gallery. The collaborative partner is the renowned curator and internationally recognized museum director Fan Di'an.

The projects in China are based on strategic partnerships, joint research work and joint management. They are the fruits of many years of preliminary work, talks and preparatory projects between the three Directors-General. The three museum directors wish to foster this kind of long-term collaboration with top-ranking Chinese cultural institutions, rather than the short-term exhibition projects usually undertaken by other international museums in China.

In summer 2007, Peter-Klaus Schuster, Martin Roth and Reinhold Baumstark gave an interview to the renowned journalist and author Stefan Koldehoff, which was published on 2nd August 2007 in the German weekly "DIE ZEIT". This interview is reproduced here with the kind permission of Stefan Koldehoff.

Stefan Koldehoff is editor of the Cultural Section at the radio station Deutschlandfunk Cologne. He also works as a journalist for major German newspapers and magazines, such as the Süddeutsche Zeitung and the weekly DIE ZEIT. Stefan Koldehoff has written several books on subjects including Vincent van Gogh. In 2004 his book "Aktenzeichen Kunst: Die spektakulärsten Kunstdiebstähle der Welt" about spectacular art robberies was published.

"We are the Holy Alliance"

DIE ZEIT, 2nd August 2007

(...) Martin Roth, Peter-Klaus Schuster and Reinhold Baumstark are the most influential museum directors in Germany. Schuster, who was born in 1943, ought to be retiring as Director-General of the Berlin museums next year. However, his lifelong project, the Berlin 'Museumsinsel' (Museum Island), has not yet been completed, nor is any prospective successor in sight. Baumstark, who is one year younger, has successfully connected the Bayerische Staatsgemäldesammlungen Munich with the contemporary world through the Pinakothek der Moderne. Martin Roth, who was born in 1955 and has been Director-General of the Staatliche Kunstsammlungen Dresden since 2001, is regarded as an academic with managerial qualities.

DIE ZEIT: Mr Roth, Mr Schuster, Mr Baumstark, actually you are rivals. How come you are now suddenly forming an alliance?

Reinhold Baumstark: The idea was born in China. Two years ago, when we were there at the invitation of the Chinese government, we realised that as far as German art was concerned, Berlin, Dresden and Munich are especially good ambassadors. In China we pledged to present ourselves jointly as such.

Peter-Klaus Schuster: The question arose as to what Germany actually represents in the museum world and how we can meet the expectations placed on Germany since its reunification. In our country we do not have one outstanding museum, like the Louvre or the British



Museum. But together we carry at least the same weight.

DIE ZEIT: Is that a reaction to the growing international competition? The Louvre is opening a branch in Abu Dhabi; the Guggenheim has offshoots all over the world.

Baumstark: Absolutely. And even without this latest step taken by the Louvre, there has been a strong cultural presence over the past few years – from Britain, Italy, France... Wherever you went in the world, whether to the Far East or to the Middle East, these countries were active as cultural ambassadors. The Federal Republic of Germany, on the other hand, perhaps because of its federal structure, fell behind.

Schuster: Germany – to put it somewhat pathetically – will now become a more competent player on the field. And if Dresden, Berlin and Munich work together, we suddenly become a very attractive art empire indeed.

DIE ZEIT: Does a State Secretary come to you and say, “If the Louvre can send its masterpieces to Abu Dhabi, then we in Dresden can do the same and can perhaps pocket another 10 million.”

Martin Roth: No, it is not like that. But efforts are made by certain institutions, including the Foreign Office, to ensure that these questions will continue to be discussed in

joint forums in future, which is something I welcome. In the Emirates they are currently concerned, above all, with financial matters. That has only partially to do with the museums. You know that in France a special agency has been established for that purpose. Everything is managed by politicians. The agency is headed by a former diplomat. It was not the museums’ idea to present themselves there; rather, it has a lot to do with the Airbus industry and many other things. In such a case we would be more likely to put up resistance if politicians were to come to us and tell us what to do. I reiterate that so far such things have not yet happened.

DIE ZEIT: Mr Schuster, Mr Baumstark, if such a thing were to happen, would you join Mr Roth in putting up resistance?

Schuster: Of course, we are organised very differently from the French museums. The Staatliche Museen zu Berlin, which are financed by the federal government and all the federal states, belong to everyone; but they also belong to themselves as a foundation. Nevertheless, the attitude is expressed that wherever there are people, the museums ought also to be. Abu Dhabi is indeed a tourist project of the future, but in Qatar, for example, a wonderful museum of art from the Islamic cultural sphere is currently being

Dr Bernhard Maaz, Curator of the exhibition,
Head of the Alte Nationalgalerie, Staatliche
Museen zu Berlin

Christian Wulff, Dr Angela Merkel and
Prof. Dr Martin Roth viewing the exhibition

Dr Joachim Kaak, Curator of the exhibition,
Departmental head at the Neue Pinakothek,
Bayerische Staatsgemäldesammlungen Munich



developed. And they already have contacts with the Berlin museums, with our Museum of Islamic Art, and we can well imagine collaborating with them. At the moment, however, our Abu Dhabi is China. And that goes for all three of us.

Baumstark: We would support anything if the political request we were asked to fulfil was to foster dialogue between the cultures. That is the most noble and important task of museums. But if the museums are used simply to serve financial interests, then we must vehemently object. And that would be the case in Bavaria, in Munich. So in my opinion what is decisive is the intentions one has when venturing abroad. What possibilities are raised by crossing borders? Mr Schuster has mentioned China. We believe that in China we have found a partner and that we will also find further partners who are interested in their own great culture entering into dialogue with European culture, with German culture.

Roth: That includes conducting personnel exchanges, initial research programmes and conferences, for example. The National Museum on Tiananmen Square will be reopened in 2010 or 2011, and we will have a long-term exhibition, a kind of gallery within the museum.

DIE ZEIT: But don't you still have to worry that art could be abused in order to smooth the path for business relations? Art being used as a red carpet for industry, as it were?

Roth: Well, I would be happy if it were a bit like that, because we could definitely do with more support. We would be glad to provide a bit of red carpet.

DIE ZEIT: And how does that fit in with the task of museums to conduct research and publish their findings?

Baumstark: Research is and remains a core responsibility of museums. To cite just one example: about a year ago we investigated one of our masterpieces, the Flight into Egypt by Adam Elsheimer. Our researchers discovered that Elsheimer had produced the very first scientifically correct depiction of the night sky, even before Galileo Galilei. That is a truly revolutionary discovery about the picture, but also a revolutionary discovery for science. I regard such in-depth investigations about specific aspects as extremely important for our museums.

Schuster: The Staatliche Museen zu Berlin very confidently say of themselves: we are the largest non-university research institution, with the largest number of visitors. Our museums contain the objects of research, and such research is also brought to the attention of the public. And if research is perceived in a comprehensive way like that, then education follows just behind.

Roth: I have a different opinion. Even if individual researchers in the fields of art and culture think they can depict the situation in a positive light, you sometimes have to show things as they really are. What Reinhold Baumstark calls in-depth research requires a lot of time and money. Yet hardly anyone is prepared to invest that these days. The financial provision for most museums is stingy, and important as their research work is, no one is prepared to see that it is only on the basis of such research that the many attractive exhibitions can be held.



Dr Ulrich Bischoff, Curator of the exhibition,
Director of the Galerie Neue Meister,
Staatliche Kunstsammlungen Dresden



Schuster: It's heart-breaking. With their budgets steam-rollered, their size doubled and their operating costs constantly increasing, the museums realise that they are gradually strangulating themselves, that their success is actually driving them to the brink of ruin.

Baumstark: Nearly all museums in Germany have their backs to the wall, because the research work that we carry out is not noticed by politicians and is not wanted. I can speak for Bavaria when I say that it is shocking to see the sharp decline in support for making our museums what they really ought to be, namely large educational institutions and great research institutes, rather than just exhibition centres full of showcases.

Roth: I am a little younger than my two colleagues – they are looking at me now – and when I first took up a director's post I never even thought that there might ever be more money forthcoming from the state. And so taking responsibility has always meant to me: see how you can help yourself. But there is what you might call a certain basic provision for culture that is necessary and which cultural institutions cannot supply themselves. Furthermore, the cannibalisation of uncommitted funds has already begun. I mean, we all go to the same pot; we all approach the same people when we are seeking third-party funding. And what we are talking about here is not the icing on the cake; we are talking about basic provision and the quality of our research and educational services for the benefit of this country.

Schuster: "But where need is greatest, help is also at hand". And this triple alliance that we have formed is already a step towards self-help. By our working together in this way, the image of the museums as important institutions is enhanced. And I think we must convey this confidence, this pride in the fact that such collaboration is possible in Germany, that these great collections exist, and that there are so many wonderful museums. The financial situation is indeed as precarious as my colleagues have described it. But it is also true that we have great wealth.

DIE ZEIT: And what exactly can we expect from your holy alliance in the next few years?

Roth: We have already talked about China...

Baumstark: ...but these three Directors-General will, of course, be travelling to the Emirates this year. Just wait and see.

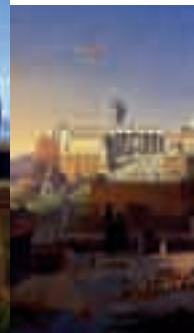
Ludwig Richter, *The Watzmann*, 1824, Bayerische Staatsgemäldesammlungen Munich, Neue Pinakothek



Christian Gottlieb Schick, *Portrait of Heinrike Dannecker*, 1802, Staatliche Museen zu Berlin, Nationalgalerie



Carl Gustav Carus, *The Dreisteine in the Sudeten Mountains*, 1826, Galerie Neue Meister



Blicke auf Europa. Europa und die deutsche Malerei des 19. Jahrhunderts (Views on Europe. Europe and German Painting in the 19th Century)

Palais des Beaux-Arts, Brussels

8th March – 20th May 2007

An exhibition by the Staatliche Museen zu Berlin – Stiftung Preußischer Kulturbesitz, Staatliche Kunstsammlungen Dresden, Bayerische Staatsgemäldesammlungen Munich in association with the Palais des Beaux Arts in Brussels

For the first time Germany's three major state art collections – the Staatliche Museen zu Berlin–Stiftung Preußischer Kulturbesitz, the Staatliche Kunstsammlungen Dresden, and the Bayerische Staatsgemäldesammlungen Munich – in an unprecedented instance of this form of collaboration, organised a joint exhibition entitled "Views on Europe. Europe and German painting in the 19th Century". The exhibition was devoted to the various facets of German art in the 19th century and was the most important cultural contribution of the Federal Republic of Germany during Germany's EU Presidency in the first half

of 2007. It was held under the patronage of the Federal Chancellor Dr Angela Merkel and was ceremonially opened on 7th March 2007 in Brussels in the presence of Dr Merkel, Belgian Prime Minister Guy Verhofstadt and EU President José Manuel Barroso. After the exhibition in Belgium came to an end on 20th May 2007, the exhibition was also shown in Germany. About a month later, on 21st June 2007, the exhibition went on display in the Neue Pinakothek in Munich and could be admired by the German public until 2nd September 2007. The large and famous museums in Berlin, Dresden and Munich were not only the organisers of this exhibition; they were also its initiators. The three museum associations also provided the lion's share of loans for the exhibition. Masterpieces from other important German museums and collections complemented the show. A total of 26 museums and collections participated in the exhibition, which was largely financed by the

Leon von Klenze, Ideal view of the Acropolis and Areopagus in Athens, 1846, Bayerische Staatsgemäldesammlungen Munich, Neue Pinakothek

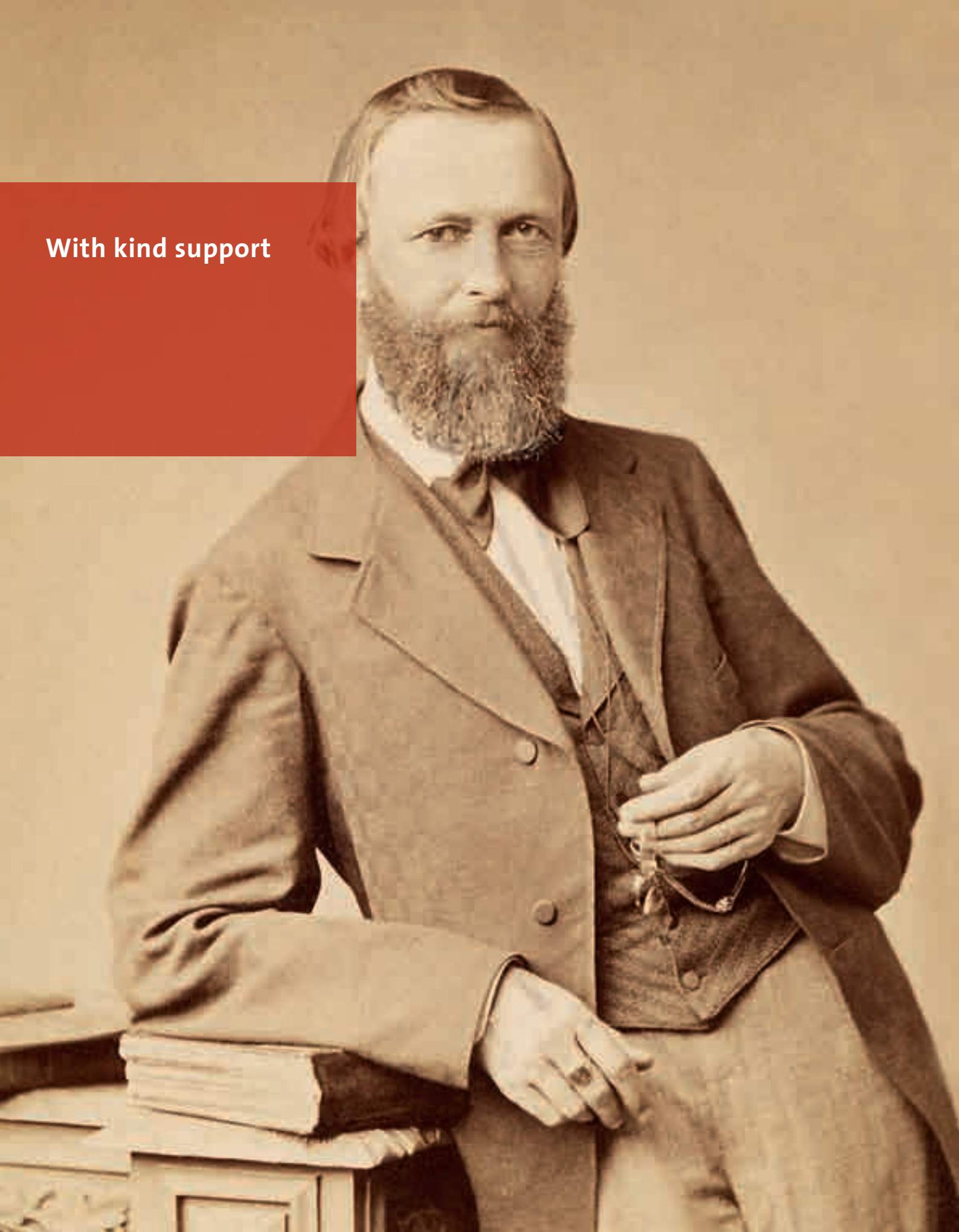


Kulturstiftung des Bundes. More than 150 masterpieces ranging from the Classical and Romantic periods to that of Realism, from Caspar David Friedrich to Adolph Menzel, were displayed together.

This exhibition constituted a completely new assemblage of important works; never before had such a comprehensive display of top-quality 19th-century German art taken place outside Germany. For the first time, the interconnection of German art within Europe was presented, showing the abundance and surprising diversity that German painting produced between the French Revolution and the First World War. The theme of Europe was also to be understood programmatically: the three museums in Bavaria, Berlin and Saxony are all European through and through. The regions, cultures and epochs of Europe are reflected in them. Their works present not only a European dimension of art history, but also convey the history of Western civilisation through their collections.

A catalogue in German, English and French has been published by Hatje Cantz Verlag, and an impressive range of press articles and documentation concerning the entire project have appeared.

With kind support



Otto Dix, *Iris*, c. 1912,
Kupferstich-Kabinett

Keynote speech by Prof. Dr Martin Roth on "Donors' Day"



On "Donors' Day" museum visitors made donations for specific projects



CIVIC ENGAGEMENT

Donors' Day

On 7th October 2007, many German art museums throughout the country celebrated "Donors' Day" ("Tag der Schenkung"), the main purpose of which was to show appreciation of the personal commitment of people from whom the art collections have received donations or endowments. Their passion for art, their knowledge, and not least their generosity, have long contributed to the continued growth of the collections. Whether they are individuals, families or institutions – their small or large donations, endowments and gifts make an important contribution to the diversity and richness of the collections, and it was the desire of the Staatliche Kunstsammlungen Dresden and the other museums involved to give public expression to our gratitude for this.

At the same time, the day provided an opportunity to draw attention to the importance of civic engagement and to encourage further sustained support. This is becoming more and more significant at a time when the museums' purchasing budgets are constantly being cut. The involvement of donors even extends to the funding of museum research projects and restoration work, which would often be impossible without such support.

In addition to countless individual initiatives, the various circles of Friends of the Staatliche Kunstsammlungen Dresden give people the opportunity to work with others and

to express their solidarity with the ideals of the museums, as well as the chance to exchange ideas with the museums' directors and employees through special guided tours, participation in exhibition openings and other social events. Nine societies in support of the Staatliche Kunstsammlungen Dresden have no fewer than 1,459 members. In addition to the society MUSEIS SAXONICIS USUI, which supports the museum association as a whole, the other societies are dedicated to the individual museums of the Staatliche Kunstsammlungen Dresden.

On the first Donors' Day, a wide-ranging programme of events was presented to the public to demonstrate the commitment of the various donors. All works of art that have entered the collections as a result of donations or endowments were given special labels in the permanent exhibitions. Special guided tours were provided to elucidate these works from the point of view of art history and also to explain how they came to be in the museum thanks to the donation. Visitors to the museum were personally asked for donations for specific projects. The funds obtained in this way on Donors' Day will be used, among other things, for the restoration of the picture "Dresden from the right bank of the River Elbe downstream of the Augustus Bridge" painted by Bernardo Bellotto, called Canaletto, in 1748 – one of the most famous masterpieces in the Gemäldegalerie Alte Meister.

To mark the 100th anniversary of the death of Eduard Cichorius, who died in Dresden on 16th October 1907, the Galerie Neue Meister presented the works donated by Eduard Cichorius to the Dresden Gallery in an exhibition

Special donations were presented in guided tours on 7th October

Adrian Ludwig Richter,
In June, 1856–1859,
Galerie Neue Meister



Specially created for Donors' Day: the choreography of Tenza Schmiede



30

in the Semperbau at the Zwinger which opened on 20th September 2007. The 11 paintings belonging to this important and knowledgeable art collector, which he presented to the public collection between 1903 and 1906, were displayed together. The special rank of this donation is reflected in the fact that no less than six of the 11 paintings by Ludwig Richter which the Galerie Neue Meister holds in its collection today originated from this donation, as well as all three of the paintings by Joseph Anton Koch held by the gallery. It was a fortunate circumstance that this exhibition was opened immediately after the first Donors' Day, since Eduard Cichorius, who was an understanding friend of artists such as Ludwig Richter and Julius Schnorr von Carolsfeld, is undoubtedly near the top of the list of those who should be honoured on such an occasion.

On the evening of the first Donors' Day, Director-General Prof. Dr Martin Roth invited donors to a reception in the Residenzschloss in order to thank personally all those who support the Staatliche Kunstsammlungen Dresden with a great degree of idealism, passion and joy. This gratitude was also expressed through an artistic programme which, among other things, reflected the gesture of giving by means of dance.

MUSEIS SAXONICIS USUI

**Freunde der Staatlichen Kunstsammlungen Dresden e.V.
(Society of Friends of the Staatliche Kunstsammlungen Dresden)**

“Tauben vergiften im...” (Poisoning pigeons in the...) Lipsiusbau was heard when in July 2007 the friends of the Staatliche Kunstsammlungen Dresden met for their summer party on the Brühlsche Terrasse and General Director of Music Jan Michael Horstmann presented an evening of songs by Georg Kreisler. Many people came to meet and talk to each other in the foyer and in the exhibition “Martin Kober. The centre cannot hold”, in order to strengthen this network in support of art and to celebrate together.

Ever since its foundation in 1991, MUSEIS SAXONICIS USUI – The Society of Friends of the Staatliche Kunstsammlungen Dresden – has supported the eleven museums of the Staatliche Kunstsammlungen Dresden, in particular by purchasing works of art in order to close gaps in the collections and complement the existing holdings, and also by actively supporting the museums' work of preserving and exhibiting their objects. The Friends of the Staatliche Kunstsammlungen Dresden are a living example of civic engagement and public spirit. Twenty-one patrons, six honorary members and almost 800 ordinary members support the projects of the Staatliche Kunstsammlungen Dresden. And the trend is upwards. This involvement under the motto “Museis Saxonis Usui” is based on the members' conviction that they are serving a good cause, as well

Live speakers were available to answer queries and provide explanations on Donors' Day

Porcelain mug depicting the Chocolate Maid



The summer party of the MUSEIS SAXONICIS USUI society in the Kunsthalle im Lipsiusbau



as on their love of art, their desire to uphold the traditions that the Dresden collections represent, and a sense of responsibility for the public weal.

In 2007 the Friends of the Staatliche Kunstsammlungen Dresden provided financial support for the restoration of the Graeco-Roman sculpture "Athena Lemnia" for the Skulpturensammlung, as well as financing several school projects and purchasing an important manuscript dating from 1765 on behalf of the Münzkabinett. The funding of the cabinet exhibition "Saved – the Restoration of the Large-Format Paintings after the Floods of 2002" was also a major priority for the Society. This exhibition showed what had been made possible through the donations of people all over the world and demonstrated the power of civic engagement.

The summer party, the excursion to Berlin to visit the exhibition of "the most beautiful French paintings from New York", the exclusive night-time openings of the Historisches Grünes Gewölbe for members and numerous special guided tours are examples of the wide range of events organised by the Friends in the year 2007. The Society attracts people who are interested in art and wish to be involved in the Dresden collections. Meetings, discussions and talks between members and art scholars are made possible and new contacts are established.

The Friends of the Staatliche Kunstsammlungen Dresden produce exclusive products as the owners of the MSU Museum Shop. All the products are related to exhibits in the Staatliche Kunstsammlungen Dresden. Now everyone

can take home the crown worn by August the Strong in 1697 as a souvenir: in a miniature version, one tenth of the original size. Other popular purchases include limited editions of the Green Diamond, an elegant porcelain mug depicting the Chocolate Maid and unique bags made from exhibition advertising banners. The range of products and the numbers of sales increased further in 2007.

We hope even more art-lovers will support us and become involved in the future, so that we can retain the high standard of our activities on behalf of the museums. You are cordially invited to join us and we are always pleased to welcome new members.!



Friedrich Frank, Child's Rattle with Musical Box, c. 1865, Grünes Gewölbe



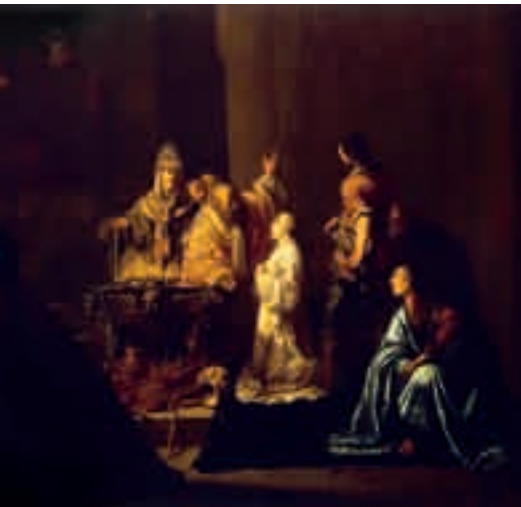
- **MUSEIS SAXONICIS USUI**
Friends of the
Staatliche Kunstsammlungen Dresden
Contact: Maria Krusche
Managing Director
Tel.: 03 51 / 49 14 77 03
Fax: 03 51 / 49 14 77 77
Email: freunde@skd-dresden.de
www.freunde-skd.de

Other societies that support individual museums:

- **Gesellschaft für Moderne Kunst e.V.**
Contact: Barbara Bauer
Managing Director
Tel.: 03 51 / 267 98 11
www.gmkd.de
- **Freunde der Dresdner Galerie Neue Meister e.V.**
Contact: Gudrun Meurer
Chair of the Board
Tel.: 03 51 / 49 14 97 31
(Secretary's office at the Galerie Neue Meister)
www.freunde-galerie-neue-meister.de
- **Freundeskreis Kunstgewerbemuseum Dresden e.V.**
Tel.: 03 51 / 261 32 01
(Secretary's office in the Kunstgewerbemuseum)
www.fk-kunstgewerbemuseum.de
- **Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V.**
Tel.: 03 51 / 49 14 66 12
(Secretary's office in the Porzellansammlung)
www.freundeskreisporzellan.de

- **Freunde der Puppentheatersammlung Dresden**
Tel.: 03 51 / 838 75 71
(Secretary's office in the Puppentheatersammlung)
- **Ehrenfried Walther von Tschirnhaus-Gesellschaft e.V.**
Tel.: 03 51 / 49 14 66 61
(Secretary's office in the Mathematisch-Physikalischer Salon)
- **Numismatischer Verein zu Dresden e.V.**
Tel.: 03 51 / 49 14 32 31
(Secretary's office in the Münzkabinett)
- **Verein der Freunde des Kupferstich-Kabinetts e.V.**
Contact: Ulrike Weidendorfer
Managing Director
Tel.: 03 51 / 49 14 32 11
(Secretary's office in the Kupferstich-Kabinett)
www.freundeskreis-kupferstichkabinett.de
- **Freunde des Grünen Gewölbes e.V.**
Contact: Dr des Anne Veltrup
Tel.: 03 51 / 49 14 85 97

Willem de Poorter, The Sacrifice of the Jephtha's Daughter, c. 1633, Gemäldegalerie Alte Meister



Jan Brokof, 42595, 2007, Kupferstich-Kabinett



Stephan Gressel, Goblet with shaft in the form of a tree-trunk with a wood-cutter, c. 1620



SPONSORS AND DONORS IN 2007

- Akademie der Wissenschaften zu Leipzig
- A. Lange & Söhne
- Alfried Krupp von Bohlen und Halbach Stiftung
- Auswärtiges Amt
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- Agnes und Artur Dauven
- Deutsche Börse Group
- Deutsche Forschungsgemeinschaft
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- Die Gläserne Manufaktur – Automobilmanufaktur Dresden GmbH
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- Renate Glück
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- Ralf M. Hoffmann
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- Barbara Klemm
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- Kulturstiftung der Länder
- Kulturstiftung des Bundes
- Kulturstiftung des Freistaates Sachsen
- Kulturstiftung Dresden der Dresdner Bank
- Kuratorium der Kunststoff-Industrie
- Landeshauptstadt Dresden – Veranstaltungsbüro
- Leipziger Münzhandlung und Auktion Heidrun Höhn e.K.
- Dr. Anneliese Mayer-Meintschel und Rudolf Mayer
- Nachlassverwaltung Hermann Glöckner
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- Staatliche Schlösser, Burgen und Gärten Sachsen
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- Vattenfall Europe Mining & Generation
- Verband Kunststofferzeugende Industrie e.V.
- Walter Tafelmaier
- Prof. Claus Weidensdorfer
- Weingut Schloss Proschwitz – Prinz zur Lippe
- Wolfgang Wittrock
- ZEIT-Stiftung Ebelin und Gerd Bucorius

The Grünes Gewölbe is back.



The Historisches Grünes Gewölbe of the Staatliche Kunstsammlungen Dresden is now again on display in its historic home in Dresden's Residenzschloss - with financial assistance from the Sparkasse-Finanzgruppe. As the official sponsors of the Staatliche Kunstsammlungen Dresden, the Sparkasse-Finanzgruppe will be supporting another major event in 2009: the reopening of the Galerie Neue Meister in the Albertinum. This engagement underlines the role of the Sparkasse-Finanzgruppe as the largest non-state promoter of culture in Germany. www.gut-fuer-deutschland.de

Sparkassen. Good for Germany.





Traditional craft, innovative design: assembling an outsize date on a Langematik Perpetual watch



Today's royal gems: A. Lange & Söhne's collection of ornamental watches on display in the Historisches Grünes Gewölbe

A PASSION FOR CULTURE

There is one statement that describes the cultural identity of the A. Lange & Söhne trademark better than any other. It originates from the English philosopher and statesman Thomas More and reads, "Tradition does not preserve the ashes. Tradition passes on the fire." We adhere to this maxim by keeping alive the endangered traditional craft of precision watch-making, on the one hand, and by promoting technical progress through a constant stream of new design ideas, on the other.

At the interface between past and future, tradition and innovation, the Staatliche Kunstsammlungen Dresden have taken the principle behind the dictum quoted above and turned it into extremely successful work in the cultural sphere. Through impressive museum openings and outstandingly curated exhibitions, they have provided important impulses and have been a decisive factor in drawing the attention of the world to Saxony's wonderful cultural heritage. In view of the shared values of our two institutions, it is only logical that A. Lange & Söhne should offer its support to the Staatliche Kunstsammlungen Dresden. However, this partnership, which was begun last year, is based on an even stronger foundation. It stems from our shared enthusiasm for top-quality artistic and cultural achievements and the recognition on both our parts of

how important it is to foster these. With the forthcoming projects, such as the restoration of the Mathematisch-Physikalischer Salon and the cultural exchange with China, the Staatliche Kunstsammlungen Dresden will be intensifying their role as ambassadors for Saxony and continuing to shape the image of Dresden as a top-ranking cultural centre. We intend to carry on making an active contribution to this important and worthwhile work.

Through this engagement and the provision of sponsorship to other institutions and events, such as the Salzburg Whitsuntide Festival, the Semperoper and the "Competizione dell'Opera", the Italian international opera singing competition, A. Lange & Söhne is assuming social responsibility and fostering cooperation between business and culture. What all these sponsorship projects have in common is that they not only preserve tradition but also set artistic trends and produce new creative ideas.

A. LANGE & SÖHNE
GLASHÜTTE I/SA

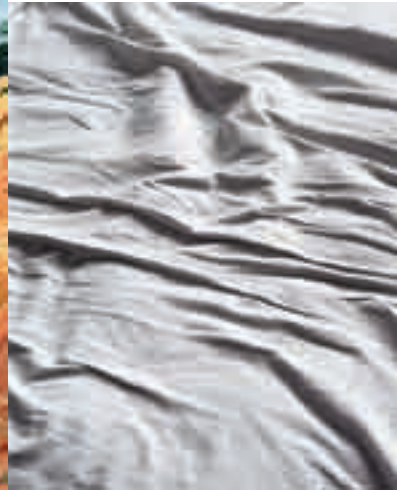
From the Collections



Ferdinand von Rayski, Hare in the Snow, 1875, Galerie Neue Meister



Mirjam Dröge, Bed, 2006, Kunstfonds



SELECTED PURCHASES AND DONATIONS

Galerie Neue Meister

- Andrea Faciu, Alles nichts (Everything is nothing), 2004, Video work on DVD
Purchased from Galerie Christine Mayer, Munich
- Horst Hennig, Gesetzmäßigkeiten (Laws of nature), 2000, acrylic / acrylate on hard fibreboard
Donated by the artist
- Horst Hennig, Weltbild (World View), 2000, acrylic / acrylate on hard fibreboard
Donated by the artist
- Horst Hennig, Faltung (Folding), 2000, acrylic / acrylate on hard fibreboard
Donated by the artist
- Thoralf Knobloch, Reeling, Steg (Deck rail, Landing stage), 2005, Oil on canvas
Donated by the Friends of the Galerie Neue Meister
- Peter Krauskopf, No. 89 / 06, 2006, Oil on canvas on timber panel
Purchased from the gallery büro für kunst, Elly Brose-Eiermann, Dresden
- Lage Opedal, Esstunde Junge (Lunch-time Boy) (Diptych), 2006, Oil on aluminium, two panels
Purchased from Galerie Rothamel
- Marcel Odenbach and Rosemarie Trockel, Hitzefrei (Too hot for school), 2000, Aluminium, textiles, cardboard, velour carpet, wall paint, two video projections on DVD
Purchased by the Society for Modern Art in Dresden from Galerie Crone, Berlin, on loan to the Galerie Neue Meister since 2007
- Ferdinand von Rayski, Hase im Schnee (Hare in the Snow) / Der Hase (The Hare), 1875, signed in the bottom left-hand corner: Fv.Rayski [with dog's head], Milkel 1875, Oil on canvas
Purchased from the Galerie Gebr. Lehmann, Dresden
- Florian Thomas, Transgabun (Trans-Gabon Railway), 2002, Oil on canvas
Purchased via Galerie Wittenbrink, Munich
- Florian Thomas, S. Maria delle Grazie, 2006, Acrylic on canvas
Purchased by the Society for Modern Art in Dresden from Galerie Wittenbrink, Munich, on loan to the Galerie Neue Meister since 2007
- Ena Swansea, Frozen Ocean, 2006, Oil on canvas
Purchased by the Society for Modern Art in Dresden from Galerie Crone, Berlin, on loan to the Galerie Neue Meister since 2007

Grünes Gewölbe

- 'Buckelpokal' (goblet) with cherub on shaft, Hannß Reiff, Nuremberg, c. 1610–1620, Silver, gilt
- 'Buckelpokal' (goblet) with shaft in the form of a tree-trunk with wood-cutter, Stephan Gressel, Nuremberg, c. 1620, Silver, gilt
- 'Buckelpokal' (goblet) with shaft in the form of a tree-trunk with bird, Probably Christoph Straub, Nuremberg, c. 1600, Silver, gilt
- 'Buckelpokal' (goblet) with shaft in the form of a tree-trunk with wood-cutter, Unknown master, Nuremberg, c. 1600–1630, Silver, gilt
- 'Buckelpokal' (goblet) with shaft in the form of a tree-trunk with wood-cutter, Daniel I Müller, Augsburg, c.1620–1625, Silver, gilt

The 'Buckelpokal' goblets on display in the Historisches Grünes Gewölbe



Ornamental plate, Paris, c. 1870,
Kunstgewerbemuseum



- 'Buckelpokal' (goblet) with shaft in the form of a tree-trunk with wood-cutter, Hans II Weienmayr, Augsburg, c.1600–1610, Silver, gilt
- 'Buckelpokal' (goblet), Meinrad Bauch the Younger, Nuremberg, 1612–1633, Silver, gilt
Long-term loans from the Friends of the Grünes Gewölbe

Kunstgewerbemuseum

- Collection of 82 cameos and glass medallions, Early 19th century
Donated by Dr Klaus Marquardt, Bochum
- Ornamental plate, Paris, c. 1870, Design: Robert Gugny, Executed by: workshop of Léopold Oudry, Paris (Neuilly), copper, cast, galvanised, silver plated and fire gilt
Donated by Sylveli and Stefan Hemmerle, Munich
- Two vases, tin, engraved, Design: Karl Groß, Executed by: Ludwig Lichtinger, Munich, before 1900
Purchased on the art market in Oldenburg, gift from the Circle of Friends of the Kunstgewerbemuseum

Kupferstich-Kabinett

- Martin Borowski: Museum1 2006, Piezo pigment print
Purchased with money donated on Donors' Day
- Jan Brokof: five woodcuts and five drawings
- Arno Fischer: twelve photographs
- Fritz Klemm: one drawing
- Pan Walter: five photographs
Purchased out of funds donated by the Society of Friends of the Kupferstich-Kabinett
- E. Buchwald-Zinnwald: 18 prints and one drawing
- Max Frey: one print
- Walter Klemm: one print
- Moritz Ernst Philip: three prints
- Carl Thiemann: six prints
Donated from the estate of Mrs Wiese
- Markus Draper: series of seven screen prints and one DVD
Donated by Galerie Gebr. Lehmann, Dresden and Markus Draper
- Edition of ten objects by eleven artists: Melanie Schmidt, Cabrón, Nadja Schütt, Lilli Loge, Corinne von Lebusa, Jörn Diederichs, Eva Maria Wilde, Raozel Sanders, Diana Artus, Makiko Yasufesku / Gregor Körting, Hervé Humbert,
Donated by Stefan Heinemann

- Renato Guttuso: a coloured chalk drawing
Donated by Rudolf Mayer
- Eberhard Havekost: 47 prints (screen prints and hand offset prints)
Donated by Galerie Gebr. Lehmann, Dresden and Eberhard Havekost
- Konrad Henker: two etchings (gift for the year 2006)
Donated by MUSEIS SAXONICIS USUI, Friends of the Staatliche Kunstsammlungen Dresden
- A box containing 13 needlepoint etchings and a printing plate in the lid of the box
Donated by Sonja Zimmermann
- Oskar Kokoschka, Corona I, Lithograph, 1918
Purchased from the estate of Hildegard Richter
- Sigmar Polke: one photograph
- Photo edition with eight photographs by Johannes Bruns, Stefan Schneider, Karin Geiger, Isabelle Heimerdinger, Jörg Janka, Christian Konrad, Christopher Muller, Andrea Zeitler
Donated by Wolfgang Wittrock, Kunsthandel GmbH
- Three etchings
Donated by Dieter Goltzsche

Paul Heermann, Züchtigung (Corporal Punishment), c. 1712, Skulpturensammlung



Harry Matthes, tapestry (detail),
Museum für Sächsische Volkskunst mit Puppentheatersammlung



French-language manuscript,
1765, Münzkabinett



- 76 photographs
Donated by Barbara Klemm
- 2 drawings
Donated from the estate of Fritz Klemm
- 6 drawings, 1 box with 19 drawings and 8 volumes of copies of drawings
Donated by Walter Tafelmeier
- 5 drawings
Donated by Claus Weidendorfer

Mathematisch-Physikalischer Salon

- Pendule, J. G. Kaufmann, 2nd half of the 18th century
- Gentleman's wristwatch GUB Kaliber 62m (produced by Werner Wahl to attain the rank of master watch-maker)
- Training documents, certificates and other private papers belonging to Werner Wahl from the years 1948–1951
Donated by Werner Wahl, Baden-Baden

Münzkabinett

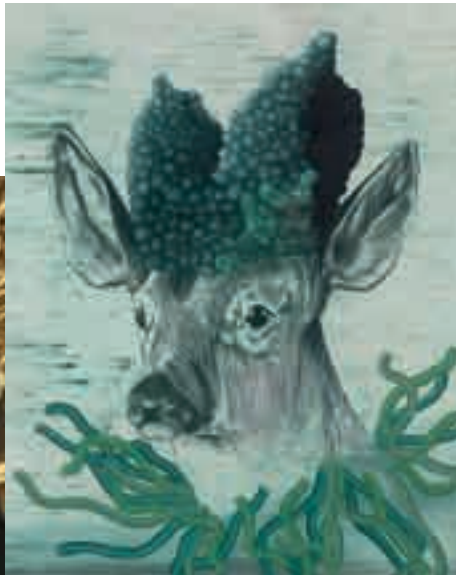
- Federal Republic of Germany, 100 Euro 2007 A "UNESCO World Heritage Site – Hanseatic City of Lübeck", gold
Purchased

- 26 plaster casts of medals and plaques from the estate of the Dresden artist Rolf Schulze (1919–2007)
Donated by Agnes and Artur Dauven, Dresden
- 1765 manuscript written in French concerning various activities conducted in a mint
Donated by MUSEIS SAXONICIS USUI Friends of the Staatliche Kunstsammlungen Dresden, with the support of Fritz Rudolf Künker e.K Münzenhandlung Osnabrück, Leipziger Münzhandlung und Auktion Heidrun Höhn e.K. and the Dresden Numismatics Society
- Horde of coins found in Altzella consisting of 109 silver coins from the period c. 1460–1520. Mints: Kingdom of Bohemia, Electorate of Brandenburg, Free Imperial Town of Goslar, Bishopric of Halberstadt, Archbishopric of Magdeburg, County of Mansfeld, Electorate of Saxony, County of Stolberg
Transfer of ownership from the Landesamt für Denkmalpflege, Dresden
- Set of three embossed medals inscribed "800 Jahre Dresden" (2006), obverse design: Peter Götz Güttler, manufactured by Dresden medal mint Glaser & Sohn GmbH, gold, silver and tin
Purchased

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- Representative cross-section of works by Harry Matthes consisting of 22 items, including tapestries, light-bearing figures and a figural hanging lamp
Donated by Eva Matthes
- Room inside an 18th-century 'Umgebäudehaus' ('bound house') from an inn in Wehrsdorf, Sohland
Free transfer of ownership, salvage operation and restoration supported by national government investment funds
- "Wassilissa, die Wunderschöne" (Vasilisa, the Beautiful) Complete production with figures and stage from the Dresden Puppet Theatre (Theater Junge Generation), décor and costumes: Frank Alexander Engel and Kerstin Schmidt, 2003
Donated by Theater Junge Generation
- "Geschichten aus dem Pilzhaus" (Stories from the Mushroom House) Complete production with figures and stage from the Holzwurm-Figurentheater, Hamburg, décor and costumes: Theater, 1985
Donated by Sylvia Hepe, Pattensen

Heide Nord, Perückenbock (Stag with Wig),
2006/07, Kunstfonds



Martin Borowski, Museum 5, 2006, Kunstfonds



Kunstabibliothek



Peter Götz Güttler, Medal
commemorating the 800th
anniversary of Dresden,
2006, Münzkabinett



Skulpturensammlung

- Paul Heermann (1673–1732), Züchtigung (Corporal Punishment), c. 1712, alabaster or marble
Purchased on the art market
- Figure of Christ from a Pietà, 1st third of the 18th century, Lake Constance region, wood
Donated by Ursula Rueß (Oberstdorf) from the estate of her husband, the sculptor and painter Maximilian Rueß (1925–1990)

Kunstfonds

- Bärbel Gritzmann, seven ceramics items, clay, various glazes, undated, various sizes
Donated by Theo Herold, Dresden
- Bärbel Gritzmann (attributed), Nine ceramics items, clay, various glazes, undated, various sizes
Donated by Theo Herold, Dresden
- Hermann Kohlmann, Rescue of the Dresden paintings by the Soviet Army, 1955, lithograph
Donated by Edelbert Fobe, Dresden

- Martin Borowski, Museum 5, 2006, Piezo pigment print,
- Stefanie Busch, Masse (Mass), 2005, screen print installation in a light box, two sections
- Dirk Heerklotz, Swirl, 2005, acryl / MDF
- Thoralf Knobloch, Seil und Eis (Rope and Ice), 2006 / 07, oil on canvas
- Jörg Scheibe, Into the Void, 2002, oil on canvas
Promotional purchases by the Kulturstiftung des Freistaates Sachsen (a selection from 59 works in total)

Kunstabibliothek

In connection with the expansion of the Dresden Residenzschloss into a 'Palace of Art and Science', the range of items available in the Kunstabibliothek to both the employees and researchers of the Staatliche Kunstsammlungen Dresden and interested members of the public is constantly growing. Here is a selection of the new facilities on offer in the Kunstabibliothek:

- **Improved access to international databases**
such as the Bibliography of History of Art (BHA) and the auction database Artprice, which are only available free of charge here in Dresden. Access to national

licences (databases financed by the DFG) is an offer available throughout Germany, including in the Kunstabibliothek. The Allgemeine Künstlerlexikon AKL is available online from January 2008, as are also the OLC database of journal articles and the most important online catalogues of art libraries all over the world.

- **New acquisitions**
3,896 books and periodicals
- **Exchanges**
with 516 institutions in 28 countries – 166 institutions abroad, 350 in Germany – 868 books acquired by means of exchange, 1,115 books despatched
- **Donations**
around 700 books donated by private individuals and institutions; the most important donors were Prof. Steffi Roettgen, Florence, Prof. Rainer Beck, Dresden, Galerie Gebr. Lehmann, Dresden



SELECTED PUBLICATIONS

Galerie Neue Meister

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- Ulrich Bischoff and Anna Greve, Rom des Nordens – Spreeathen – Elbflorenz.
- München, Berlin und Dresden als Drehscheibe europäischer Malerei im 19. Jahrhundert, Sponsored by Kulturstiftung des Bundes, Verlag Hatje Cantz, P. 67
- Heike Biedermann, Ernst Bursche und die Dresdner Kunstsammler Fritz Glaser und Friedrich Bienert. In: Ernst Bursche zum 100. Geburtstag, Published by Städtische Galerie Dresden, Altenburg 2007, pp. 14–19.
- Birgit Dalbajewa, Otto Dix in der Dresdener Galerie, with a contribution by Florens Deuchler, Dresden 2007
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- Gerd Spitzer, »Ludwig Richter« in der Dresdener Galerie, Dresden, 2007
- Mathias Wagner, Martin Kobe. The Centre Cannot Hold, with an essay by Mathias Wagner, Published by Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, Dresden 2007
- Sigmar Polke. Eine Retrospektive. Die Sammlungen Frieder Burda, Josef Froehlich, Reiner Speck, Published by Götz Adriani, Ostfildern 2007

Gemäldegalerie Alte Meister

- »Das Kabinett der Rosalba«, Rosalba Carriera und die Pastelle der Dresdener Gemäldegalerie Alte Meister, ed. Andreas Henning, Harald Marx, Dresden / Munich / Berlin 2007
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- Gemäldegalerie Alte Meister. Illustriertes Gesamtverzeichnis, Band II, 2nd edition, ed. Harald Marx, Cologne 2007

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- Mit Schwert und Kreuz zur Kurfürstentum. Friedrich der Streitbare, Markgraf von Meißen und Kurfürst von Sachsen (1370–1428), eds. Jutta Charlotte von Bloh, Dirk Syndram, Brigitte Streich, Munich / Berlin 2007
- Dirk Syndram, Der Schatten des Kaisers. Zum Einfluss Rudolfs II. auf die Dresdner Kunstammer, in: Exhibition catalogue Rudolf II. zu Gast in Dresden, Munich / Berlin 2007, pp. 18–29
- Dirk Syndram, Zwischen Intimität und Öffentlichkeit – Pretiosenkabinette und Schatzkammern im Barock, in: Sammeln als Institution. Von der fürstlichen Wunderkammer zum Mäzenatentum des Staates, eds. Barbara Marx and Karl-Siebert Rehberg, Munich / Berlin 2007, pp. 93–100
- Dirk Syndram, Das Dresdner Residenzschloss – Museumsschloss oder Schlossmuseum, in: Schloss Charlottenburg in Berlin im Wandel denkmalpflegerischer Auffassungen, Jahrbuch der Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg, Vol. 7, 2005, Berlin 2007, pp. 167–177



- Dirk Syndram, Die barocke Lebenslust des Johann Melchior Dinglinger, In: Jacobs-Weg. Auf den Spuren eines Kunsthistorikers, eds. Karen Buttler and Felix Krämer, Weimar 2007, pp. 187–198
- Dirk Syndram und Jutta Charlotte von Bloh, Artistry and Chivalry. Diplomatic gifts for the Kunstkammer and Rüstkammer, In: Exhibition catalogue, Maureen Cassidy-Geiger, Fragile Diplomacy, Meissen Porcelain for European Courts c.1710–1763, New Haven / London 2007, pp. 43–61
- Jutta Kappel / Ulrike Weinhold, Das Neue Grüne Gewölbe. Führer durch die ständige Ausstellung, Dresden / Munich / Berlin 2007
- Jutta Kappel / Ulrike Weinhold, The Neues Grünes Gewölbe. Guide to the permanent exhibition, Dresden / Munich / Berlin 2007
- Ulrike Weinhold, La tradition des buffets de Dresde et du mobilier d'argent d'Auguste le Fort, in: Exhibition catalogue Quand Versailles était meublé d'argent. Versailles / Paris 2007, pp. 143–159
- Constanze Sturm, Claudia Schmidt, Zwei Engel im Grünen Gewölbe, with creativity section, published by Staatliche Kunstsammlungen Dresden, Dresden 2007

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- Zeichnungen des Lichts, Clichés-verre von Corot, Daubigny und anderen aus deutschen Sammlungen ed. Agnes Matthias, Exhibition catalogue, Deutscher Kunstverlag, Berlin and Munich 2007
- Von Calder bis Warhol. Amerikanische Grafik, Published by BASF Schwarzheide GmbH, Exhibition catalogue, Schwarzheide 2007
- »I can only see things when I move.«. Positionen zeitgenössischer Kunst auf Papier, eds. Katharina Hoins, Thomas Ketelsen, Rebekka Reuter, Exhibition catalogue, Deutscher Kunstverlag, Berlin and Munich 2007
- Gilbert Lupfer, »Auferstehung einzigartiger Kunst durch edle Freundestat.« Die Erzählung von der Rettung der Dresdner Gemälde, in: Koordinierungsstelle für Kulturgutverluste Magdeburg (eds.), Kulturgüter im Zweiten Weltkrieg. Verlagerung – Auffindung – Rückführung, Magdeburg 2007, pp.267–279

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- Lothar Hasselmeyer, »Sieben vorbei, Acht verweht.« Sanduhren in der Seefahrt, in: Jahrbuch der Deutschen Gesellschaft für Chronometrie 2007, pp. 87–96
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- Michael Korey, Trumpeting the Tube: A Survey of Early Trumpet-Shaped Telescopes (with Marv Bolt), in: Der Meister und die Fernrohre: Das Wechsel-



spiel zwischen Astronomie und Optik in der Geschichte, Festschrift zum 85. Geburtstag von Rolf Riekher, eds. J. Hamel & I. Keil. (= Acta Historica Astronomiae, Vol. 33), Frankfurt am Main 2007, pp. 146–163

- Michael Korey, »Ganz und gar entzunden« von Wilhelms Instrumenten. August von Sachsen, seine in Hessen hergestellte Planetenuhr und die Funktion der Astronomie am kursächsischen Hof, In: Der Ptolemäus aus Kassel – Landgraf Wilhelm IV. von Hessen-Kassel und die Astronomie, Kataloge der Museumslandschaft Hessen Kassel, Vol. 38; Michael Eissenhauer, Published by Karsten Gaulke, Kassel 2007, pp. 93–106
- Michael Korey, Die Dresdner Kunstkammer. Instrumente des Wissens und des Könnens, in: Jahrbuch der Staatlichen Kunstsammlungen Dresden No. 3 (2002 / 2003), 2007
- Peter Plafmeyer, Von Dresden nach Glashütte. Die Wurzeln der Präzisionsuhrmacherei in Sachsen, Glashütte: Lange Uhren GmbH 2007
- Peter Plafmeyer, Die Luftpumpe am Himmel. Wissenschaft in Sachsen zur Zeit Augusts des Starken und Augusts III., ed. Peter Plafmeyer on behalf of Schloss Moritzburg and the Staatliche Kunstsammlungen Dresden, Dresden 2007

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- Kurt Dombrowsky, Von einem, der auszog, Marionettentheater zu spielen oder Der schöne, aber mühevollen Versuch, eine alte Tradition am Leben zu erhalten, eds. Andreas Martin and Lars Rebehn, Dresden / Thelem 2007

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- Holger Schuckelt, Orientalisierende Waffen siebenbürgischer Goldschmiede in der Dresdner Rüstkammer, In: Jahrbuch der Staatlichen Kunstsammlungen Dresden, Vol. 30 (2002 / 2003), Dresden 2007, pp. 19–33

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- The Herculaneum Women. History, Context, Identities, ed. Jens Daehner with texts by Jens Daehner, Kordelia Knoll, Christiane Vorster and Moritz Woelk, The J. Paul Getty Museum Los Angeles / Skulpturensammlung, Staatliche Kunstsammlungen Dresden 2007

Kunstsunds

- Barbara Tlusty and Silke Wagler, Zwischen Ruinenromantik und Aufbaupathos – Dresdener Aufbaubilder der vierziger bis siebziger Jahre des 20. Jahrhunderts aus der Sammlung des Kunstfonds, in Dresdenener Kunstblätter 51 (2007), issue 4, pp. 270ff.

Collaborative projects

- Blicke auf Europa. Europa und die deutsche Malerei des 19. Jahrhunderts. published by Staatliche Museen zu Berlin, Staatliche Kunstsammlungen Dresden, Bayerische Staatsgemäldesammlungen, Munich, Ostfildern 2007
- Od Lutra po Bauhaus. Sztuka i skarby kultury z muzeów niemieckich. Von Luther zum Bauhaus. Kunst und Kulturschätze aus deutschen Museen, Published by Konferenz Nationaler Kultureinrichtungen and Zamek Królewski w Waszawie, Warsaw 2007
- Sicherheit und Katastrophenschutz für Museen, Archive und Bibliotheken. Tagungsband und Handlungsleitfaden, Published by Konferenz Nationaler Kultureinrichtungen, Dresden 2007
- Ethiopia and Germany. Longing for the Distance. Icons, ed. Kerstin Volker Saad on behalf of Staatliche Kunstsammlungen Dresden, Addis Ababa 2007



Jan Brueghel the Elder, *Landscape with Windmills*, 1611, Gemäldegalerie Alte Meister



RESTITUTIONS

The research conducted on the basis of the restitution claims submitted by the former Saxon royal House of Wettin was one of the main tasks undertaken by the Staatliche Kunstsammlungen Dresden in 2007. It took up the time of numerous employees and will continue to do so in future. But that is by no means the only problem in connection with provenance research and restitution claims. A major responsibility of the museums remains the investigation of works of art which entered the collections under legally and morally questionable circumstances during the period of National Socialism, in the post-war period and in the GDR. Works that do not rightfully belong to the museums are gradually being returned to their legitimate owners or the owners' heirs. In 2007 alone, no fewer than 270 restitution claims were processed by the Staatliche Kunstsammlungen Dresden. This included answering queries and conducting independent research on works which came into the collections as a result of acts of injustice during the Nazi period, through expropriation as part of the post-1945 Land Reform (known as the 'Schlossbergung') and through wrongful confiscation by the GDR

authorities. In addition, provenance research and research conducted in the course of preparing exhibitions frequently results in the discovery of objects from other museums which were mistakenly brought to Dresden when they were returned from the Soviet Union in 1958. For example, some objects were returned to the Grassi Museum which had been held in the Staatliche Kunstsammlungen Dresden, and on the other hand, some works belonging to the Staatliche Kunstsammlungen Dresden were returned by the Stiftung Preußischer Kulturbesitz. Occasionally, a work of art that had been lost in the vagaries of history fortunately finds its way back, as in the case of the painting

"Landscape with Windmills" by Jan Brueghel the Elder, 1611

Until the end of the Second World War, the painting "Landscape with Windmills" by Jan Brueghel the Elder was held by the Gemäldegalerie Alte Meister, and since then it had been considered lost. In July 2001 the State Prosecution Service was able to seize it during an attempt to sell it in Antwerp. This was followed by a long drawn-out legal dispute in which the Staatliche Kunstsammlungen Dresden were represented by Belgian and German lawyers and were given express support by the Federal Government Commissioner for Culture and the Media. The civil law dispute with the defendant, a musician who had emigrated from the USSR

(Ukraine) to the USA in the early 1980s, resulted in a ruling in favour of the Staatliche Kunstsammlungen Dresden being pronounced by the Antwerp Appellate Court on 3rd December 2007. Hence, the painting will now be returning to the Dresden Gallery after a 60-year odyssey through several states of Europe and the USA. According to the ruling issued on 3rd December 2007, the Gallery's ownership and possession rights to this work of art had never expired. The picture is expected to return in early 2008.

Baroque painting by Carlo Dolci (school) returns to Dresden

A painting with a half-length depiction of the Virgin, which had been missing since 1945, has been returned to the Gemäldegalerie Alte Meister. In 1935 the work was loaned to the Foreign Office in Berlin for representational purposes. In 1944 the building where it was held suffered severe bomb damage. What happened to the painting after that is unknown. After 60 years it suddenly reappeared on the art market and the Staatliche Kunstsammlungen Dresden were able to reach an extrajudicial agreement with the holder and the auction house. "We are very pleased to get back a work which was purchased for the collection under August III", says Prof. Dr Harald Marx, Director of the Gemäldegalerie Alte Meister.

Tiziano Vecellio, called Titian, Portrait of a Lady in White (detail), c. 1555, Gemäldegalerie Alte Meister



"Zeus", during restoration, Skulpturensammlung



Julius Schnorr von Carolsfeld, Brunhilde's Arrival in Worms (detail), 1830, Kupferstich-Kabinett, before and after restoration



SELECTED RESTORATION PROJECTS

The restoration workshops of the Staatliche Kunstsammlungen Dresden have a wide range of responsibilities. As well as ensuring the right conservational conditions for permanent exhibitions, they are intensively involved in special exhibitions. Another focal point of their work consists in preparing, and where necessary restoring, works of art that have been requested as loans for exhibitions in Germany and abroad. Collaboration in international research projects often involves technical investigations. A selection of major long-term restoration projects is presented below.

Paintings

- Gerettet – die Restaurierung der großen Formate nach der Flut 2002 (Saved – The Restoration of the Large-Format Paintings after the Floods of 2002)

Gemäldegalerie Alte Meister
Semperbau at the Zwinger
17th November 2007 – 20th April 2008

A major task for the painting restorers was the cabinet exhibition "Gerettet – die Restaurierung der großen Formate nach der Flut 2002" (Saved – The Restoration of the Large-Format Paintings after the Floods of 2002). What all the paintings in the exhibition have in common is that on account of their size – an additional shared characteristic of these large-format paintings – they could not be "saved" quickly enough from the underground storerooms of the Staatliche Kunstsammlungen Dresden during the flood of 2002. They could only be hung up at the highest points of the storeroom.

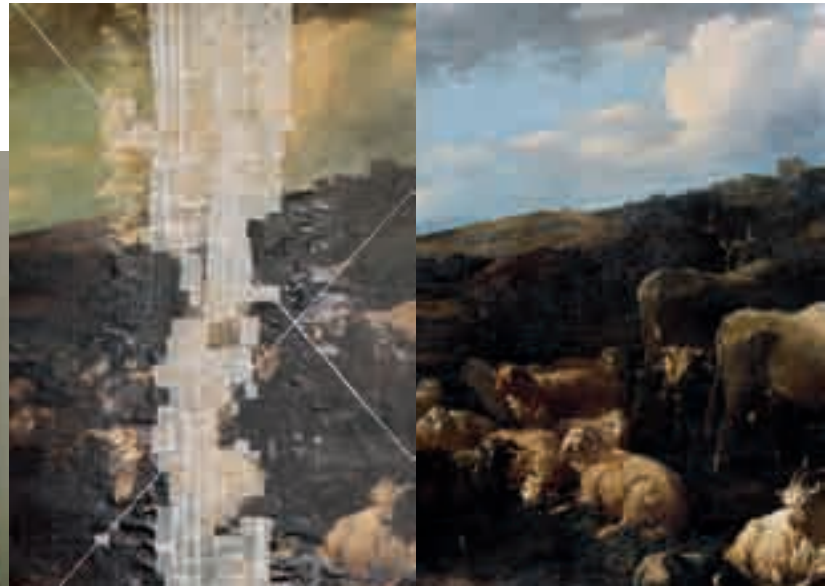
This year the conservation and restoration work on the damaged paintings was largely brought to completion; around 80 restorers, including trainee restorers in Dresden, Berlin and Prague were involved. The thorough conservation and restoration work was possible thanks to financial assistance from the state flood fund and through the support of numerous private sponsors. The exhibition is therefore intended as a way of

expressing gratitude for the generous assistance that the Staatliche Kunstsammlungen Dresden received from many sources after the flood disaster.

- Tiziano Vecellio, called Titian, Portrait of a Lady in White, c. 1555, oil on canvas, 102 x 86 cm

This picture was on the wish-list submitted by the Kunsthistorisches Museum Vienna for their planned exhibition, "Der späte Tizian und die Sinnlichkeit der Malerei" (The Late Titian and the Sensuality of Painting). The overall aesthetic impression of the picture made it absolutely necessary for the work to be subjected to further restoration ahead of this project. Several severely yellowed layers of varnish, retouched areas that had turned dark and large areas of overpainting over the entire background had caused the original colours of the painting to be seriously impaired. The amount of time required for the restoration, including interruptions for other work, was around 1½ years. Since October 2007 the picture has been on display in the Kunsthistorisches Museum Vienna. When this exhibition finishes in January 2008, the complete collection of works from renowned European and American museums, including the Dresden painting, will be transported to Venice and exhibited for a further three months in the Galleria dell' Accademia.

Removing varnish from the painting by Palma Giovane "Heinrich III's Visit to Venice"



- Antonio Canal, called Canaletto, *At the Mouth of the Canal Grande in Venice*, oil on canvas
- Antonio Canal, called Canaletto, *The Canal Grande in Venice*, oil on canvas

As part of the cooperation agreement with the Getty Museum in Los Angeles, a restorer from the painting restoration workshop was given the opportunity to work in the restoration workshops there for four months, which enabled him to benefit from an intensive exchange of experience with his American colleagues. During his stay in Los Angeles, Axel Börner, who holds a master's degree in restoration (Dipl.-Restaurator), restored two views of Venice by Antonio Canal, called Canaletto, from the Gemäldegalerie Alte Meister. The appearance of both paintings was severely impaired by age-related damage, with darkened, irregular layers of varnish covering the surface. The removal of these layers and careful retouching enabled the picturesque qualities of the paintings to be fully reinstated. In addition, it was possible to carry out scientific investigations of the artist's painting technique and of specific ageing phenomena. Following the completion of this work, both paintings were exhibited in the Getty Museum along with Venetian paintings belonging to the host institution.

- Jean Baptiste Gayot Dubuisson, *Fruits and Flowers*, before 1723; oil on canvas, supraporte from the "Paraten Zimmer" in the Dresden Residenzschloss

The condition of the painting prior to restoration was the result of vandalism after the end of the war. The large, multiple branching tears constituted extreme damage to the support. The tears caused the canvas to hang down, and it had become hardened in this position. Restoration was urgently required for conservational reasons and in order to enable the painting to be displayed again. After removal of the severely yellowed thick layer of varnish, the support became less tense and the original colours and picturesque freshness of the flowers and fruits could be appreciated again. Following the application of putty and retouching of the damaged parts of the picture, the painting can now be exhibited again.

Grünes Gewölbe

- Orpheus Dish, probably South German, 2nd half of the 17th century
- For many years, the Orpheus Dish from the collections of the Grünes Gewölbe could only be exhibited without its lid. In 2007 the lid, fragments of which had been preserved, was restored. It was a difficult challenge to fix the fragile historic corona-

tion figure, which had previously been kept in the storeroom, onto the lid. Now the complete dish with the golden figure of Fortuna can again be admired in the Historisches Grünes Gewölbe.

Skulpturensammlung

- In the course of preparations for the new exhibition of the collection, a large amount of restoration work is being conducted, partly by the employees of the Skulpturensammlung and increasingly by outside restorers. The need for restoration is particularly great in the case of the classical sculptures and their Baroque additions. In 2007 a large number of classical heads and small sculptures were restored in the museum's own workshop. Mostly this consisted of cleaning and small-scale repairs. A large restoration project which has not yet been completed is the classical statue known as the "Dresden Zeus". This restoration project not only involves the cleaning of the statue and its investigation for traces of ancient painting; also – and in particular – it aims to improve the stability of the sculpture. For this purpose, the plaster additions which were applied in the 19th century will be removed and replaced, and the new additions will be matched to the colour of the original parts.

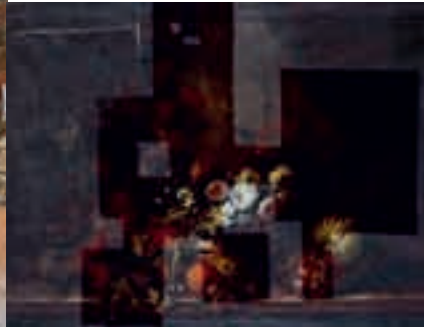
Horde of coins found in Löbsal, Town of Hamelin, 12 'Mariengroschen' coins, 1672, silver

The room from an 'Umgebendehaus' reassembled

Orpheus Dish, probably South German, 2nd half of the 17th century, with restored lid, Grünes Gewölbe



Jean Baptiste Gayot Dubuisson, Fruits and Flowers, before 1723, Gemäldegalerie Alte Meister



Several large statues have been restored by outside restorers, including the "Dresden Artemis", the group "Venus, Amor and Psyche" complete with its Baroque additions, and the oversized figure of "Hermes", which is a pastiche consisting of Baroque legs, classical body and 19th-century plaster arms and head. In preparation for the exhibition of the "Large and Small Herculeum Women" at the Getty Museum in Los Angeles, these two statues were restored in collaboration with the Berlin Antikensammlung by their restorer Wolfgang Maßmann.

Kupferstich-Kabinett

- **"Brunhilde's Arrival in Worms"**
A cartoon by Julius Schnorr von Carolsfeld
For decades, the severely damaged cartoon "Brunhilde's Arrival in Worms" by Julius Schnorr von Carolsfeld could not be put on public display. Private sponsorship has enabled the Kupferstich-Kabinett, in association with the workshop of restorer (Dipl.-Restaurator) Carsten Wintermann, to restore this cartoon belonging to the Galerie Neue Meister, which was severely damaged during war-time emergency storage. The cartoon, which measures 4.5 x 6 metres, was a preliminary drawing for a wall painting in the Nibelungen Halls in the Munich 'Residenz'.

A presentation was held on 15th / 16th July 2007 in which the special procedures used in restoring and remounting the cartoon were explained.

Münzkabinett

- **The horde of coins found at Löbsal near Meissen**
In a field near Löbsal volunteers working for the Landesamt für Archäologie came across a spectacular find of coins at the beginning of January (later searches were subsequently carried out by the Landesamt für Archäologie). The find consisted of 154 objects. The coins date from a period extending from 1471 / 1516 up to 1672. The oldest are the Prague Groschen issued by the Bohemian king Wladislaus II (reigned between 1471 and 1516); the latest coins are a $\frac{2}{3}$ Taler minted by the town of Hamelin and a $\frac{2}{3}$ Taler minted by the archbishopric of Magdeburg, both issued in 1672 (the earliest possible date for the concealment of the treasure is therefore 1672). The aim was not to restore the entire horde of coins. Only selected objects were subjected to thorough restoration. This applied to coins whose condition made it impossible to determine their origin without restoration, as well as coins which were restored as exemplary items for an exhibition about the find. Restoration showed that

the coins are generally in a good to very good state of preservation. There are objects which reveal traces of use and wear, indicating a good deal of circulation. Other coins, by contrast, are in almost pristine mint condition.

Museum für Sächsische Volkskunst mit Puppentheatersammlung

In a spectacular salvage operation, the Museum für Sächsische Volkskunst was able to rescue an 18th-century room from an 'Umgebendehaus' ('bound-house') out of the ruins of a dilapidated inn in Wehrsdorf / Sohland which had been bulldozed for safety reasons. The remains of the room were carefully removed from the rubble beam by beam. The pile of long timbers has now been reassembled to recreate the old room with its binding structures. It is to be installed on the ground floor of the Jägerhof and will thus preserve the memory of the presentations of folk art by the founder of the museum, Oskar Seyffert.

Scientific Projects and Partnerships



Unpacking the Canaletto paintings after their arrival at the J. Paul Getty Museum, Los Angeles

A meeting of the authors of the Antikensammlung catalogue



Antonio Canal, called Canaletto, At the Mouth of the Canal Grande in Venice, 1722/23, Gemäldegalerie Alte Meister



PROVENANCE RESEARCH, CULTURAL EXCHANGE, GLOBALISATION AND THE NEW MEDIA

In 2007, research at the Staatliche Kunstsammlungen Dresden was again faced with a major challenge. In addition to the large number of ongoing proceedings before the relevant authorities concerning unsettled property issues and the return of wrongfully confiscated works of art from a wide range of origins, members of the former Saxon ruling dynasty, the House of Wettin, raised a large number of claims to thousands of works of art in the Porzellansammlung and shortly afterwards extended these claims to include paintings. The claims relate to movable items of property belonging to the House of Wettin which were seized by the Soviet occupying forces in 1945 or were confiscated on the basis of the Land Reform and which later may have entered the collections when the Baroque Museum at Schloss Moritzburg was established, for example. In 1999 the Saxon government concluded a contract with the House of Wettin and returned thousands of objects from the museums of the Staatliche Kunstsammlungen Dresden. Now, in order to draw up a final conclusive settlement, all the holdings of the State Art Collections whose provenance is unknown or partially unknown must be investigated to determine whether they might possibly be the property of the House of Wettin. For the research in the Porzellansammlung and in the museums containing

paintings, a special research team had to be established within a very short time in 2007. The challenge presented by this task consists not only in drawing up a large number of dossiers in which the justification of the claims has to be assessed for each individual item but also in conducting basic historical research. The circumstances surrounding the 'Fürstenabfindung' (Compensation for the Princes) after the First World War and the confiscation of property after the Second World War have never before been the subject of academic research.

An important basis is provided, however, by the information obtained through the research project on the history of the Staatliche Kunstsammlungen Dresden between 1918 and 1989, which has been in progress since 2004 and is funded by the Fritz Thyssen Stiftung. It was intended that this project should be completed in 2007 with the production of a major publication. However, the claims raised have caused this project to be put on ice for the time being. A research project of the Gemäldegalerie Alte Meister which was begun in 2005 – following the publication of the complete catalogue of the gallery's holdings – with the aim of establishing the provenance of those paintings in the Gallery's storerooms whose origins have not yet been clarified, has also had to be drawn upon in the investigation concerning the current restitution claims.

Provenance research is nothing new for the art collections. It has been conducted over the past few years in order to trace objects confiscated from Jewish owners, for example. However, the extraordinary situation of having

Joint publication by the Staatliche Kunstsammlungen Dresden and the A. S. Pushkin State Museum of Fine Arts, Moscow: "Building a Little Albertinum in Moscow"

Carl Gustav Carus, The 'Dreisteine' in the Sudeten Mountains, 1820, brush in brown over pencil; Kupferstich-Kabinett



Carl Gustav Carus, The 'Dreisteine' in the Sudeten Mountains, 1826, oil on canvas, Galerie Neue Meister



to process such a large restitution claim affecting the very substance of the museums means that traditional ways of working are insufficient. The detailed registration of the Porzellansammlung's entire holdings of around 20,000 objects for the newly developed "Daphne" database has been and will continue to be the first major test of the system. In the longer term, the systematic registration of the holdings of the Staatliche Kunstsammlungen Dresden will not only help in the current situation but will also contribute towards determining the provenance of other works – not to mention other benefits that the electronic recording of the holdings will bring.

Although provenance research and the drawing up of inventories was a central theme of the research carried out at the Staatliche Kunstsammlungen Dresden in 2007, there were of course also many other scientific activities, some examples of which will be presented here.

One of the research projects initiated in 2007 was the processing of the important collection of 16th-century Dutch drawings in the stores of the Kupferstich-Kabinett, which was carried out in collaboration with the University of Leiden and was supported by the Deutsche Forschungsgemeinschaft. The multifaceted, almost encyclopaedic range of work by Carl Gustav Carus, a painter, naturalist and physician who belonged to the circle around Caspar David Friedrich, is at the centre of a further research project. In order to do justice to Carus's wide-ranging interests and activities, it is very important that this project should be conducted in an interdisciplinary manner, involving specialists in the history of art, medicine and science. The

Kupferstich-Kabinett and the Galerie Neue Meister, which both hold works by Carl Gustav Carus, are working on this project in association with Berlin museums. It is anticipated that the project will lead to a symposium, a publication and an exhibition.

An example of scientific work on the oeuvre of an individual artist is the preparation of a complete list of drawings by Josef Hegenbarth, an artist who died in Dresden in 1962 and who produced paintings, prints and drawings. His artistic legacy – and also his former home in Dresden-Loschwitz – is being cared for by the Kupferstich-Kabinett. Generous private donations, especially from Ruth Merkle, have now made it possible to process and digitally record his entire legacy in preparation for the publication of a comprehensive catalogue of Hegenbarth's works.

The programme supported by the J. Paul Getty Trust entitled "Art Transfer – A Research Project on German-Russian Cultural Relations since the 17th Century" was continued. There were several working visits by conservators from the State Hermitage St. Petersburg to continue research on the history of the collection of Count Brühl. After the death of the Saxon Prime Minister in 1763, a large portion of his collection of paintings and prints was purchased by Catherine the Great for St. Petersburg. Now researchers from Dresden and Saint Petersburg are collaborating in order to try and identify all the objects from this collection in the Hermitage.

The other aspects of this project, such as the relations between the Dresden Kunstammer and its counterpart in Saint Petersburg (which is being researched by scientists

Preparations for the restoration of the Planetary Orbit Clock (E. Baldewein) at the Mathematisch-Physikalischer Salon

In the Study Room of the Kupferstich-Kabinett



Mathematisch-Physikalischer Salon Research project "Shot at Noon – European Artillery Instruments c. 1500 to 1750": Gunner's quadrant (P. Puchner and C. Trechsler the Elder)



from the Mathematisch-Physikalischer Salon in Dresden and the Lomonosov Museum in St Petersburg) and on relations between the museums in the first years after the Second World War were also continued. A publication about the findings is planned for 2008.

The Dresden Antikensammlung is one of the oldest collections of antiquities outside Italy. The fact that a large proportion of the sculptures originates from 17th-century Roman collections makes the collection particularly interesting as regards its history and contents.

Thanks to the generous support of the Ernst von Siemens Kunststiftung, a team of specialists is currently drawing up a systematic catalogue of the classical sculptures. It will take into account the date, function and significance of the sculptures. Another focal point of the research is the history of the reception of these works in modern times, as evidenced both by the Baroque marble additions and also by the plaster reconstructions of the late 19th and early 20th centuries. Those responsible for the project are Dr Kordelia Knoll, Dr Moritz Woelk (Skulpturensammlung) and Prof. Dr Christiane Vorster (University of Bonn).

Smaller projects are also worth mentioning. For example, an important goal of the Staatliche Kunstsammlungen Dresden is to create a sound foundation for future projects with partners in the Ukraine. The institution responsible is the Kupferstich-Kabinett, and there are historical reasons for this: some graphic prints and drawings which were taken to the Soviet Union in 1945 are still missing and it is suspected that some of them are still in the Ukraine today. The bilateral relations between the Staatliche Kunstsamm-

lungen Dresden and the Ukraine – as is also the case with Russia – cannot only be seen in the context of the issue of war losses and the so-called 'Beutekunst' (looted art). Joint future-oriented projects are indispensable if we are to be able to cooperate with museums in Central and Eastern Europe as a matter of course, just as we do with museums in Austria or France.

Numerous preparatory research projects and cooperation agreements have already been initiated for 2008, a year in which the Staatliche Kunstsammlungen Dresden will be focusing particularly on exchange with the Far East, especially with China.

An essential aspect of international integration is the exchange of academic personnel. In 2007, for example, a conservator from the Kupferstich-Kabinett was able to travel to the Deutsches Forum für Kunstgeschichte in Paris for an extended period in order to continue her research on Baroque court culture; in exchange, a colleague from this institute is staying in Dresden for the same period of time. A grant from the Getty Trust has made it possible for a conservator from the Gemäldegalerie Alte Meister to travel to Italy and Los Angeles in order to draw up a catalogue of the paintings in the Dresden collection that originate from Bologna. A longer-term exchange programme was agreed with the National Art Museum of China; this began in December 2007 when a colleague from Beijing came to Dresden for two months.

A highlight of the year 2007 consisted in the AMEURUS Conference, which took place in May against the impressive backdrop of the as yet un-restored Eckparadesaal of

Prof. Dr Martin Roth and Sir Arthur George Weidenfeld at the Ameurus Conference



Press conference on "Gemäldegalerie Alte Meister@SecondLife". From left to right: Michael Matzke, Avantgarde Gesellschaft für Kommunikation mbH, Munich; Astrid Wilch, Acoustiguide GmbH, Berlin; Prof. Dr Martin Roth, Dr Andreas Henning, Gemäldegalerie Alte Meister; Prof. Dr Lutz M. Hagen, Institut für Kommunikationswissenschaft, TU Dresden; Prof. Dr Harald Marx, Director of Gemäldegalerie Alte Meister



A place for art and science: the Kunstbibliothek



the Residenzschloss. "Cultural Heritage and Identity: Continuity, Tension and Contradiction" was the title of the event which brought together academics, museum employees and publishers from 13 European, Asian and American countries, including such important scholars as Eric Hobsbawm and Richard Sennet. This conference, which was initiated by the "Weidenfeld Institute for Strategic Dialogue" based in London, took place for the first time in Dresden. Its aim was to make a contribution towards establishing the position of the cultural sector between state funding and market freedom, between the search for national identity and globalisation, between the Old Masters and Internet art. Intensive discussions were conducted on the historical dimensions of this theme as well as on the effects of demographic change, multi-ethnic societies and globalisation and the resulting new demands on museums.

The self image of the Staatliche Kunstsammlungen Dresden is shaped by the fact that it sees itself not only as a successful exhibition venue, but also as a centre of research and as part of a network involving institutions of higher education and other research institutes. It was therefore logical that the museums should support the activities of the "Year of the Humanities" in 2007 and should present themselves as an institution conducting research in the humanities.

The Directors-General of the Staatliche Museen zu Berlin, Peter-Klaus Schuster, the Staatliche Kunstsammlungen Dresden, Martin Roth, and the Bayerische Staatsgemäldesammlungen Munich, Reinhold Baumstark, had been

working towards this for a long time – at last it became reality thanks to the efforts of Federal Minister Annette Schavan: in the "Year of Humanities" 2007, a strategic alliance was established between the Federal Ministry for Education and Research and museums in Germany. "The Translational Function of the Humanities" is the name of a new funding programme which aims to conduct research into many of the works of art preserved in store rooms which have not yet been investigated. This new funding initiative draws attention to the importance of museum research in the humanities and strengthens the role of museums as scientific institutions.

The point of connection for this project is that museums are called upon to collaborate with institutions of higher education and research to investigate works of art in store rooms in joint research projects. These projects should emphasise themes such as artistic techniques, the topicality of the masterpieces, the materiality of thought and paradigms for interpreting the world.



P.S.

At first sight this has little to do with scientific research, but it is worth taking a closer look

In 2007 the Gemäldegalerie Alte Meister opened a counterpart in the “metaverse” of the Internet: a three dimensional clone of the museum in “Second Life”. The rooms of the museum are reproduced true to scale, and all 750 masterpieces in the exhibition are on display. The doors are open 24 hours a day, 7 days a week. Visitors – represented by their avatar – can view the paintings, chat with each other, access information about the works of art or browse in the shop – all in real time. What at first seems like a game (which of course it is!) may well stimulate discussion about the future of museums and new ways of attracting interest.

The virtual presentation is an experiment and it remains to be seen what the ‘residents’ in the artificial Internet world will make of the opportunity presented to them. This platform is not an end in itself; it has not been created (only) as a novelty or for the sake of sensation. Rather, it was planned from the start that the experiment should be conducted and constantly evaluated in a scientific way – through cooperation with the Institut für Kommunikationswissenschaften at Dresden University of Technology. This will enable us to react pragmatically and quickly to our experiences and at the same time to reflect on the purpose and future prospects of a virtual museum.

GRÜNES GEWÖLBE

Visitors



»Auf junge Art« in the Skulpturensammlung

Presentation of the children's museum guide with Prof. Dr Dirk Syndram and Prof. Dr Martin Roth



Two angels in the Grüne Gewölbe



TOURISM MARKETING IN THE STAATLICHE KUNSTSAMMLUNGEN DRESDEN – FROM LOGISTICS TO HOSPITALITY

Ten years ago the scene was still dominated by building-site fences, scaffolding and cranes. Today, coaches are customarily to be seen in front of the Dresden Residenzschloss. A visit to the world-famous collections in the former royal palace, the Semperbau and the Zwinger is recommended in every guidebook. But it is not just guidebooks. Tour operators have long been using the museums to advertise their tours and holidays. The Staatliche Kunstsammlungen Dresden's Visitor Service organised 9,757 guided tours for groups during the past year.

Ninety-two percent of the guided tours, i.e. about 9,000, were booked by travel groups. The groups comprised an average of 20 people, which means that approximately 180,000 travellers had booked a guided tour through one of the museums of the Staatliche Kunstsammlungen Dresden as part of their trip to Dresden. Contrary to the general trend of a slight decrease in the number of visitors to Dresden compared with the previous year, the number of group guided tours in the Staatliche Kunstsammlungen Dresden in 2007 again increased year on year. In 2006 there were 7,300 travel groups compared with only 5,500 in 2005 and just 3,500 in 2004. With figures for 2007 standing at 9,000 travel groups, the trend is extremely positive and the effects are sure to be felt not only by the museums

but also by hotels, restaurants and retailers. Art and culture as a locational factor, and their resulting economic significance, cannot be overestimated in Saxony and especially in Dresden, whose renown is based on its historic buildings and the art treasures held in its collections.

The museum that has benefited most from the positive trend in the number of group bookings for the Staatliche Kunstsammlungen Dresden is the Neues Grünes Gewölbe. Whereas the Historisches Grünes Gewölbe, in which guided tours are not possible, is still booked up for months ahead, 65% of all travel groups visiting the Staatliche Kunstsammlungen Dresden chose to go into this unique museum. On average, every fifth visitor comes as a member of a group. Approximately 2,300 travel groups visited the Gemäldegalerie Alte Meister and around 350 the Porzellansammlung. These collections definitely have more potential, and the tourism marketing department of the Staatliche Kunstsammlungen Dresden will concentrate on this over the next few years.

In April 2007 the annual conference of the RDA (international coach tour association) took place in Dresden. A highlight of the conference programme was an evening reception for 250 guests in the Residenzschloss with an opportunity to visit both the Historic and the New Grünes Gewölbe. In February 330 participants of the Berlin POW WOW (destination marketing) had already been brought to Dresden by shuttle buses for a two-day site inspection. The two museums were also presented to these guests during an evening event. A further 280 participants in the Dresden POW WOW visited the Neues Grünes Gewölbe,

...in the Gemäldegalerie Alte Meister...

Various projects run
by the Museum Education
Department



...in front of "Corporal Punishment" by Paul Heermann...



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the entrance vault of the Historisches Grünes Gewölbe and the newly designed Oriental Gallery of the Porzellansammlung during the day.

The streams of visitors who wish to see the Sistine Madonna or the treasures of the Grünes Gewölbe during their visit to Dresden should not just 'tick them off' as must-see items on their itinerary. One of the most important challenges facing the colleagues working in the Visitor Service is to make each visitor's stay as pleasant and interesting as possible and at the same time to manage the logistics of catering for the huge numbers of visitors.

MUSEUM EDUCATION: INTER-GENERATIONAL LEARNING AS A TASK FOR THE FUTURE

Along with the spectacular numbers of visiting tourists, it is above all the youngest and the oldest visitors who come to the museum with their own very special expectations and needs. It is to these groups that the attention of the Museum Education service is dedicated, because both children and senior citizens bring along something which is often lacking in other groups: time and inquisitiveness.

Museum Education specialists both here and in international networks are faced with growing demands on education, which have been voiced ever more loudly since the publication of the PISA study, and the demands of the young-at-heart older generation, who have high expectations of international art institutions.

On 30th and 31st March 2007, the Museum Education service of the Staatliche Kunstsammlungen Dresden held its second conference on the subject of "Museums between the Generations", in order to consider this topic in a scientific way in association with international colleagues. More than 100 participants discussed opportunities for interaction between visitors belonging to different age groups. "Intergenerational learning" is the new keyword for projects that have proven beneficial, such as "Auf junge Art". For seven years now, around 30 pupils of years 8 to 12 have met regularly in the Gemäldegalerie Alte Meister in order to present their very personal view of their favourite picture for two hours on one Sunday of each month.

In order to make this project possible for pupils who are interested in art and for their audiences, Dresdner Bank's Kulturstiftung Dresden approached the Museum Education department of the Staatliche Kunstsammlungen Dresden and presented this idea. MUSEIS SAXONICIS USUI, the Society of Friends of the Staatliche Kunstsammlungen Dresden also fosters interaction between the generations through its projects "Kunst und Sprache" (Art and Language) and "Kunst und Musik" (Art and Music). Parallel to such intergenerational events, other events specifically designed for senior citizens, school pupils and preschool children are firmly established in the range of

...on-the-spot art lessons...



...“Two Angels in the Grünes Gewölbe”...



...Creative workshops in parallel with an exhibition



activities offered by the Museum Education service. Nearly 80 “Kunstabsehungen für Senioren” (Viewings for Senior Citizens) were attended by more than a thousand guests this year. Also, the “Art and Reading” project, which was originally conceived for school pupils, has also proved very attractive to senior citizens. After selecting an object from one of the museums, the participants carry out research in the Kunstbibliothek and then present the work of art to the other participants back in the museum. School lessons which integrate several subjects and projects in which pupils control their own learning are very important for pupils. In an advanced course in art at the Evangelisches Kreuzgymnasium in Dresden, for example, an event in the series “Art and Reading” led to the idea of using the Kunstbibliothek in preparing the research projects required for the school leaving examination and of exhibiting the pupils’ work there afterwards.

In a pilot project between the Staatliche Kunstsammlungen Dresden and KunstRaum Dresden, pupils from the Förderzentrum Sprache (a centre to assist children with language problems) created impressive works of art which were presented in a further exhibition entitled “Macht und Ohnmacht – Freundschaft und Vertrauen” (Power and Powerlessness – Friendship and Trust), which was on display in the Skulpturensammlung in the Zwinger from 9th March until 6th May 2007.

Schools and kindergartens are important partners of the Museum Education service. In 12 further education courses for teachers from all types of schools, members of the museum service provided a brief introduction to various exhibition themes, presented accompanying events and gave ideas as to how a museum visit could be integrated into school coursework. The year 2007 was a high point for our work with kindergartens. There were 280 more guided tours and 71 more registered groups visiting the museums than in the previous year. Eight further education courses for kindergarten teachers round off the total of 3,839 pre-school children from Dresden and the surrounding area who visited the museums.

In 2007 the Museum Education department published its second museum guide for children under the title “Zwei Engel im Grünen Gewölbe” (Two Angels in the Grünen Gewölbe). The two most famous and now most curious angels in the world escape from Raphael’s painting of the “Sistine Madonna” and explore all the museums of the Staatliche Kunstsammlungen Dresden. In the second volume they wander through the Grünes Gewölbe and discover unusual treasures made of precious materials like ivory, pearls and gemstones, ostrich eggs and coconuts, gold and silver. The idea and the text were again provided by members of the Museum Education team and the book was illustrated by Stefan Seidel. However, children from Dresden kindergartens were also involved in creating the book. This collaboration helped the first volume “Zwei Engel büßen aus” (Two Angels Run Off) to become a success and the book is now in its third edition.

DATES AND FIGURES

New revenue record

With 780,000 visitors and revenues totalling more than 5 million euros, the Grünes Gewölbe has surpassed even the high expectations raised in the previous year. The Neues Grünes Gewölbe and the Historisches Grünes Gewölbe in the Residenzschloss are a magnet for visitors to the Staatliche Kunstsammlungen Dresden. We now have to work hard to maintain this success, because a further increase is not possible due to a lack of marketing personnel and the large amount of conservational work required. Despite the closure of the Albertinum and the Mathematisch-Physikalischer Salon in the Zwinger, the administrative revenues of all the

museums increased by more than one million euros compared with the very successful year 2006 and reached 9.6 million euros. Whereas the tourist figures for the city of Dresden as a whole decreased slightly, by 4%, compared with the previous year, the total number of visitors to the museums of the Staatliche Kunstsammlungen Dresden remained constant at a very high level. It is particularly pleasing that there was a large increase in the number of group bookings in the museums, because these figures support one of the main focal points of the work of the Staatliche Kunstsammlungen Dresden,

namely Museum Education programmes and the task of the museums to provide education. The staffing situation remains tense, as does the budget for special exhibitions and purchases. In 2007 important posts for researchers and restorers could again not be filled. The personnel costs were reduced by 800,000 euros compared with 2006.

A decisive factor in our further development is the question of whether it will be possible to stop personnel cutbacks and use part of the extra revenue for the urgently required increase in the budget for purchases and special exhibitions.

Overview of visitor numbers	2003	2004	2005	2006	2007
Albertinum ¹	503,953	164,171	137,384	1,203	—
Neues Grünes Gewölbe		216,482	577,131	520,923	459,856
Historisches Grünes Gewölbe ²				103,463	320,139
Gemäldegalerie Alte Meister	409,388	484,939	510,343	506,945	479,882
Rüstkammer	231,023	242,041	241,290	268,259	264,962
Porzellansammlung	148,559	154,013	151,743	162,139	159,044
Mathematisch-Physikalischer Salon ³	66,945	67,645	84,229	69,777	—
Skulpturensammlung ⁴				20,291	15,900
Schlossausstellung/Hausmannsturm/Münzkabinett	42,462	96,360	32,833	34,224	35,799
Sonderausstellung Georgenbau ⁵	44,889				
Kunstgewerbemuseum	36,382	46,042	46,047	35,346	32,033
Museum für Sächsische Volkskunst	32,483	32,183			
Puppentheatersammlung	5,040	7,776			
Museum für Sächsische Volkskunst mit Puppentheatersammlung ⁶			36,839	33,981	27,732
Kupferstich-Kabinett ⁷	100	52,196	190,043	109,941	48,729
Kunsthalle im Lipsiusbau ⁸			11,096	91,951	32,684
Miscellaneous ⁹	9,568	22,217	21,260	17,834	13,147
Total	1,530,832	1,586,065	2,040,238	1,976,277	1,889,907

¹ Grünes Gewölbe until 12th Jan. 2004, Galerie Neue Meister, Skulpturensammlung until 2nd Jan. 2006 | ² Opened on 15th Sept. 2006

³ Mathematisch-Physikalischer Salon closed as of 1st Jan. 2007 | ⁴ In Zwinger since 25th March 2006 | ⁵ until 5th Oct. 2003 | ⁶ since 2005

⁷ incl. visitors to the Studiensaal | ⁸ opened in Oct. 2005 | ⁹ Events, readings, exhibition openings

Overview of jobs / personnel	2003	2004	2005	2006	2007
Civil servants	28	28	28	10	10
White-collar employees	288	274	260	261	252
Blue-collar employees	39	39	39	37	37
Volunteers	5	5	5	5	5
Trainees on preliminary practical training placements	8	8	8	8	8
Temporary and assistant personnel	16	15	15	16	21
Projects with third-party funding	12	15	13	11	12
Persons in secondary and part-time positions	5	10	6	5	8

Budget (in thousand €)	2003	2004	2005	2006	2007
Income					
Administrative revenues	4,614.0	4,851.5	6,560.8	8,311.1	9,644.7
Revenues out of subsidies	415.0	490.8	1,178.9	3,886.5	2,230.5
Total income	5,029.0	5,342.3	7,739.7	12,197.6	11,875.2
Expenditure					
Personnel costs	12,956.0	12,849.3	12,753.6	12,687.2	11,866.5
Operating expenses	3,869.1	4,821.1	6,402.6	10,958.7	9,027.5
Special exhibitions ⁴	301.7	420.8	718.8	1,472.8 ³	1,188.0 ³
Art purchases ⁴	625.2	366.5	383.9	742.4 ³	1,062.8 ³
Total expenditure	16,825.1	17,670.4	19,156.2	23,645.9	20,894.0
Grant	11,796.1	12,328.1	11,416.5	11,448.3	9,018.8
Reestablishment of the Residenzschloss	1,650.8¹	1,530.1¹	879.7²	1,544.7²	1,129.9²

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 | ⁴ Expenditure within operating expenses



NOTES...

Kupferstich-Kabinett wins award

In September, the German section of the International Association of Art Critics (AICA) voted the Kupferstich-Kabinett's exhibition "Barbara Klemm. Fritz Klemm. Photographs, paintings, drawings" an "Outstanding Exhibition" for 2007. In citing the reasons for this honour, the jurors stated that "the exhibition shows a style of painting and photography that goes beyond the desire to evoke a sensation and follow the latest trends". They said that "it was a great pleasure to immerse oneself in this world of father and daughter and become completely absorbed in it. As an abstract painter, Fritz Klemm is a master of quiet tones, and his daughter Barbara showed photos which also do not record spectacular moments."

Yad Vashem

On 2nd May 2007, the Saxon Prime Minister Prof. Dr Georg Milbradt visited the Yad Vashem Holocaust Memorial Centre in Jerusalem during a visit to Israel. Prof. Dr Martin Roth was a member of the delegation. During the visit, a cooperation agreement was signed between the Staatliche Kunstsammlungen Dresden and Yad Vashem for the holding of a joint art exhibition in Dresden in 2009.

Among other things, the representatives of the Saxon government visited the exhibition "Spots of Light – To Be a Woman in the Holocaust", which was given particular support by the Free State of Saxony. This exhibition will be on display in the Residenzschloss in Dresden from March 2008 – the first time that the exhibition will have been presented outside Yad Vashem.

Photo above:

from left: Nathan Eitan, Director-General of Yad Vashem; Prof. Dr Georg Milbradt, Prime Minister of the Free State of Saxony; Dr Dr h.c. Harald Kindermann, German Ambassador in Tel Aviv; Yehudit Shendar, Chief Curator of the Yad Vashem Art Museum; Prof. Dr Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden

Multi-media map of Saxony



The path to Saxony leads directly through the Museum für Sächsische Volkskunst mit Puppentheatersammlung

Since December 2007 the new interactive multimedia map of Saxony in the Jägerhof has offered the opportunity to get to know all the different parts of Saxony very well from the comfort of a chair. Through a wide range of animated maps projected onto the wall, visitors can find out all sorts of things about the country and its people and how they live and work; about products and markets, art and culture – not forgetting valuable tips and information about selected specialist museums in Saxony; about castles and stately homes, mills and technical monuments and particularly interesting natural features. The interactive map of Saxony was created in association with the Department of Surveying and Cartography at the Hochschule für Wirtschaft und Technik Dresden with the kind support of the Dresden Land Survey Office and the Leipzig Academy of Sciences.

Görlitz is to host the 3rd Saxon Landesausstellung (State Exhibition),

which will take place in 2011 under the heading “Via Regia” (working title). On 13th November 2007, the Committee for the Landesausstellung met in Görlitz to begin the planning process. For the first time, the committee is chaired by the Saxon State Minister for Science and Art, Dr Eva-Maria Stange.

The central location for the exhibition will be the Kaisertrutz, which is currently being restored for the exhibition and for use thereafter. The restoration work will be completed by the end of 2010. The Staatliche Kunstsammlungen Dresden is responsible for the content and organisation of the Landesausstellung. It will be conceived, planned and realised in close cooperation with the Kunsthistorisches Museum Görlitz, the Schlesisches Museum in Görlitz and the Staatliches Museum für Naturkunde, as well as the Department of Saxon History at Dresden University of Technology. Overall responsibility is held by the Director-General of the Staatliche Kunstsammlungen Dresden, Prof. Dr Martin Roth. The project leader will be Bettina Probst.

Embossed medal in honour of Dr Richard Julius Erbstein



Embossed medal in honour of Dr Richard Julius Erbstein

In collaboration with the Dresden Numismatics Society, the Staatliche Kunstsammlungen Dresden issued an embossed medal in honour of Dr Richard Julius Erbstein to mark the occasion of the 100th anniversary of his death on 17th October 2007. Dr Richard Julius Erbstein was appointed Director of the Grünes Gewölbe in 1882 and Director of the Münzkabinett in 1885. After the death of his brother, he also assumed the position of Director of the Porzellansammlung. The embossed medal was produced by the long-standing company "1. Dresdner Medaillenmünze Glaser & Sohn".

Lecture by Roger M. Buergel

Many people responded to the invitation of the Galerie Neue Meister to attend a lecture by Roger M. Buergel, artistic director of documenta 12, on 24th January 2007. His lecture on the topic of "The Migration of Form" presented the concept behind documenta 12.

Tante Marianne in Dresden

Since 4th April 2007, Gerhard Richter's painting "Tante Marianne 1965" has been on display as a long-term loan in the Semperbau at the Zwinger. In June 2006 it had been auctioned at Sotheby's and purchased by the businessman Pierre T. M. Chen, who lives in Taiwan, for the equivalent of more than 3.1 million euros. It had not been possible to purchase the work prior to the auction, but after long and intensive discussions Prof. Dr Martin Roth and Dr Knut Nevermann, State Secretary in the Saxon State Ministry for Science and Art, succeeded in persuading Mr Chen to exhibit the picture in Dresden.

Symposium to mark Gerhard Richter's 75th birthday

In February 2007 Gerhard Richter celebrated his 75th birthday. To mark this occasion the Gerhard Richter Archive of the Staatliche Kunstsammlungen Dresden and the Institut für Kunst- und Musikwissenschaft at Dresden University of Technology held a one-day symposium on 10th February 2007 featuring six lectures by art historians on the work of the artist. The speakers were Dieter Schwarz, Dietmar Rübel, Julia Gelshorn, Gregor Stemmrch, Hubertus Butin and Dietmar Elger.

Director-General HR Prof. Dr Wilfried Seipel (right) and Dresden's Director-General Prof. Dr Martin Roth sign the cooperation agreement on 5th December 2007 at the opening of the exhibition "Kaiser Rudolf II. zu Gast in Dresden"



Prof. Dr Gilbert Lupfer, a specialist in the field of collection history and provenance research, during a further education course on provenance research at the Staatliche Kunstsammlungen Dresden



Kunsthistorisches Museum Vienna and Staatliche Kunstsammlungen Dresden sign cooperation agreement

From 6th December 2007 until 31st March 2008, the Kunstkammer of the Kunsthistorisches Museum Vienna, is exhibiting a selection of treasures from the collection of Emperor Rudolf II in Dresden for the first time. The exhibition, organised in collaboration with the Grünes Gewölbe, is the first event to be held under a recently signed agreement on cooperation between the Kunsthistorisches Museum Vienna and the Staatliche Kunstsammlungen Dresden under which there is to be joint research on the history of Renaissance art and treasure chambers and further joint projects are to take place. The exchange of experience in all aspects of museum work is to be intensified. The Kunsthistorisches Museum Vienna, for example, can benefit from the positive experiences gained through the recreation of the Grünes Gewölbe in the conduct of its own construction and restoration work in the Kunstkammer and also as regards the exhibition concept for the museum. Director-General HR Prof. Dr Wilfried Seipel said in a press interview: "We have observed the success of the Grünes Gewölbe with great pleasure and also a little envy, and we are asking ourselves if we can arouse a similar amount of interest in Vienna."

On 9th October, Dr phil. habil. Gilbert Lupfer

was awarded the title of "non-budgetary professor" by the Rector of Dresden University of Technology. Gilbert Lupfer had previously taught in the Art History Department of the University as an outside lecturer. At the Staatliche Kunstsammlungen Dresden, the professor is responsible for a research project on the history of the Dresden collections since 1918 and for issues in provenance research.

Honours awarded in France

Prof. Dr Martin Roth was appointed a "Chevalier dans l'Ordre des Arts et des Lettres" by the French Minister of Culture. Martin Roth has close associations with France. In 1987–88 he spent a period as a researcher at the Maison des Sciences de l'Homme and at the Deutsches Historisches Institut in Paris. German-French cultural exchange has always been an important aspect of his work. This was most recently evident in the exhibition "Splendeurs de la Cour de Saxe – Dresde à Versailles", which the Staatliche Kunstsammlungen Dresden held at Versailles in 2006.

Uwe Steimle



Ricardo Muti



The European Union's Ministers of Justice and Internal Affairs visit Dresden

From 14th–16th January 2007, the ministers of justice and internal affairs of the EU Member States attended an informal meeting in Dresden. The Federal Minister of the Interior, Dr Wolfgang Schäuble, the Federal Minister of Justice, Brigitte Zypries and Saxon Prime Minister Prof. Dr Georg Milbradt invited their European counterparts to a reception in the Residenzschloss, at which Director-General Prof. Dr Martin Roth was also present as the host.

The famous theatre and television actor Uwe Steimle

produced a 'talking book' entitled "Der Zauberer von Ost", which presents a very personal tour of the Grünes Gewölbe. Speaking with a wonderful Saxon accent, Steimle makes amusing and witty comments that provide an insight into the highlights of the treasury. Out of the proceeds from the sale of this CD and another one entitled "Hören Sie es riechen – Die Geschichte unseres Stollens" ('Listen to the Aroma – The History of our Stollen'), 50 cents per CD are donated to the Staatliche Kunstsammlungen Dresden for the creation of an urgently needed additional position for a restorer at the Grünes Gewölbe. A considerable sum has now been amassed as a result of the two projects, and this has now been handed over to the Staatliche Kunstsammlungen Dresden.

Visitors to the Grünes Gewölbe

The 1 1/2 millionth visitor to the Neues Grünes Gewölbe is welcomed

The Neues Grünes Gewölbe which was opened in September 2004 – two years before the Historisches Grünes Gewölbe – welcomed its 1 1/2 millionth visitor in the middle of June 2007. The faces of Mr Sanmukhbhai Patel (54) and his wife Bhartiben (50) from the Indian city of Surak in the federal state of Gujarat lit up with surprise and joy when they were greeted by Prof. Dr Martin Roth and his colleague Prof. Dr Dirk Syndram.

Ricardo Muti, one of the world's most renowned conductors,

visited the Historisches Grünes Gewölbe on 31st May 2007 and was given a guided tour by Prof. Dr Dirk Syndram. Muti works with the most famous orchestras, opera houses and music festivals. For example, for many years he was Musical Director of the Milan opera house, La Scala.

A tour of the Neues Grünes Gewölbe during the Schwarzenberg-Runde



Dieter Thomas Heck with Prof. Dr Dirk Syndram



During a conference of what is known as the ‘Schwarzenberg-Runde’ –

a group of directors and representatives of various public-service television channels, including ARD, ORF, the Swiss channel SRG SSR idée, and ZDF – the participants visited the Historisches Grünes Gewölbe and the Neues Grünes Gewölbe in the Residenzschloss. The photo shows the Director of the ZDF, Prof. Markus Schächter with Prof. Dr Dirk Syndram, Director of the Grünes Gewölbe, and Armin Walpen, Director-General of the SRG, in front of the ivory frigate by Jakob Zeller in the Neues Grünes Gewölbe.

The editors-in-chief of the ARD radio stations visited the Historisches Grünes Gewölbe on 26th September 2007.

Ambassadors from Nordic countries

On 7th January 2007 the ambassadors of the Nordic countries (Norway, Sweden, Denmark, Finland and Iceland) visited the Historisches Grünes Gewölbe. For the future, the Staatliche Kunstsammlungen Dresden is planning various partnerships with Norway, Sweden and Finland. A project in collaboration with Denmark has already been initiated: the Grünes Gewölbe is planning an exhibition project in association with the Schloss Rosenborg Royal Collections in Copenhagen. The working title for the exhibition is “The Dynastic Relations between Saxony and the Kingdom of Denmark reflected in Art”. It is to be displayed in Dresden in September / October 2009 and in Copenhagen in November / December 2009.

Other guests included:

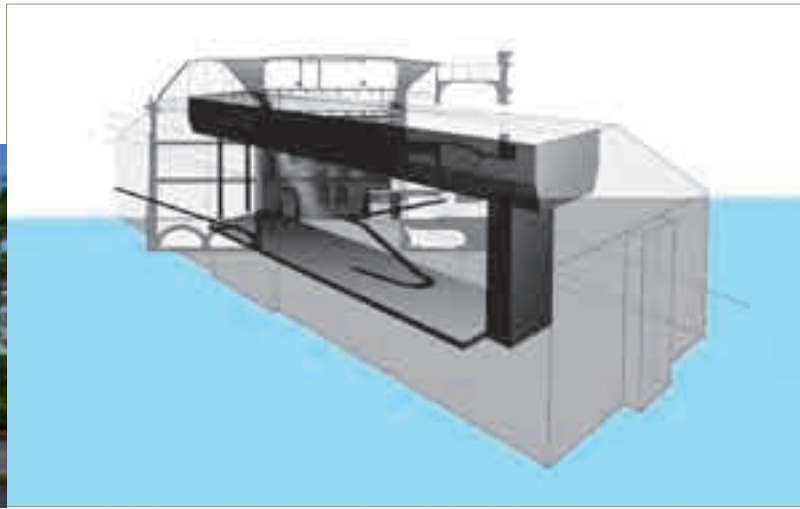
- José Manuel Durão Barroso, President of the European Commission (photo)
- Václav Klaus, President of the Czech Republic
- Former Federal Minister Hans-Dietrich Genscher
- Arch-Duke Heinrich von Hapsburg and his family
- Dieter Thomas Heck, TV presenter and actor (photo)
- Dr Javier Solana de Madariaga, General Secretary of the EU Council and High Representative for the Common Foreign and Security Policy
- Prof. Dr Dres. h.c. Hans-Jürgen Papier, President of the Federal Constitutional Court
- Sir Arthur George Weidenfeld
- Dr Theo-Ben Guriras, President of the National Assembly and his wife Joan Guriras together with a delegation from the National Assembly of Namibia
- Shimon Stein, Israeli Ambassador to the Federal Republic of Germany
- Shyam Saran (Special Envoy of the President of India) and delegation
- Sir Peter James Torry, Ambassador of the United Kingdom to the Federal Republic of Germany, with his wife Lady Angela Torry
- Ole von Beust, First Mayor and President of the Senate in the the Free and Hanseatic City of Hamburg

**Museum Buildings
in 2007**



Design for the “Ark for Art” – the new storeroom facility in the Albertinum

The Albertinum on the Brühlsche Terrasse



LOOKING FORWARD TO GREAT (RE-)OPENINGS

The Albertinum as a “House of Modernity”

The Albertinum in Dresden can look back on a long history as a museum. Built as an arsenal in the 16th century and converted into a museum in the 19th century, it rapidly gained an international reputation. Both the architecture and the presentation of the works of art – initially only those of the Skulpturensammlung – were even taken as a model for the establishment of the Moscow Museum of Fine Arts, known today as the A. S. Pushkin State Museum of the Fine Arts. After the Second World War the Albertinum also housed the Galerie Neue Meister and, for several decades, as an interim presentation, the treasures of the Grünes Gewölbe and Münzkabinett.

Today, the Albertinum is on the verge of a new phase in its development. And again it is both the architecture and the museum concept which mark a new beginning. It will return to the fold of important international museums as a “House of Modernity”. This new image does not constitute a break with tradition; on the contrary, it takes this tradition seriously and sees it as a standard for the future. An essential characteristic of Dresden as a city of art has always been that it is a place of the development of the arts and the development of new ways of presenting art. The Albertinum has played

an important role in this. In this respect it will set new trends among the museums of the Staatliche Kunstsammlungen Dresden.

Among other things, the further expansion and development of the Residenzschloss – and subsequently the return of the Rüstkammer to the former royal palace – will enable further change to take place in the coming years. The eastern section of the Semperbau at the Zwinger, which currently still houses the permanent exhibition of the Rüstkammer, is an ideal location for the centrepiece of the Skulpturensammlung: the large collection of antiquities, most of which were brought to Dresden in the 18th century. The splendid five-aisle Neo-Renaissance hall with its long-axis views and bright lateral light will enable the classical statues to be presented in a new way. When the collection is transferred to the Semperbau, it will once again take its rightful place as a central institution among Dresden’s museums.

On the Brühlsche Terrasse the Albertinum will in future, more than ever before, act as a modern counterpoint. First of all, the architectural changes and restoration work will create the preconditions for this. The Berlin architect Volker Staab and his team have drawn up a grand design. A two-storey bridge-like structure will span the inner courtyard, which was previously open to the sky. A total floor area of approximately 3450 m² is being created which will in future be used as storerooms and restoration workshops with excellent conditions. The 2,700 tonne structure rests on a pair of supports behind the facade of the old building on the one side and on a lift shaft on the other side – a brilliant architectural and aesthetic achievement.

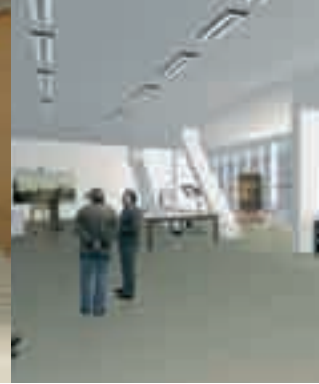
Design for the new foyer in the inner courtyard of the Albertinum



The Albertinum



Design of the new restoration workshop in the Albertinum



This “Ark for Art”, which was developed with the intention of providing absolute protection against the dangers of flooding, will have a gap at the side to admit daylight. The underside of the structure will also have a light-reflecting surface. This will create a wonderful illusion: the bridge structure will appear to float twelve metres above the inner courtyard.

On the lower floor of the bridge structure, directly above the inner courtyard, there will be a paintings storeroom and a storage area for objects belonging to the Mathematisch-Physikalischer Salon with a surface area of around 1,130 m², whereas the restoration workshops and storage areas of the Skulpturensammlung will mostly remain on the ground and first floors of the old building. The new restoration workshops for the two picture galleries, the Mathematisch-Physikalischer Salon and the Kunstgewerbemuseum will be located on the upper floor of the new structure.

Another important innovation is the creation of a second main entrance on Georg-Treu-Platz, close to the Kunsthal- le im Lipsiusbau, giving access to the ‘Octagon’, the exhibition rooms of the Hochschule für Bildende Künste, and to the Frauenkirche. The covered courtyard will constitute a large foyer providing access to the various sections of the building.

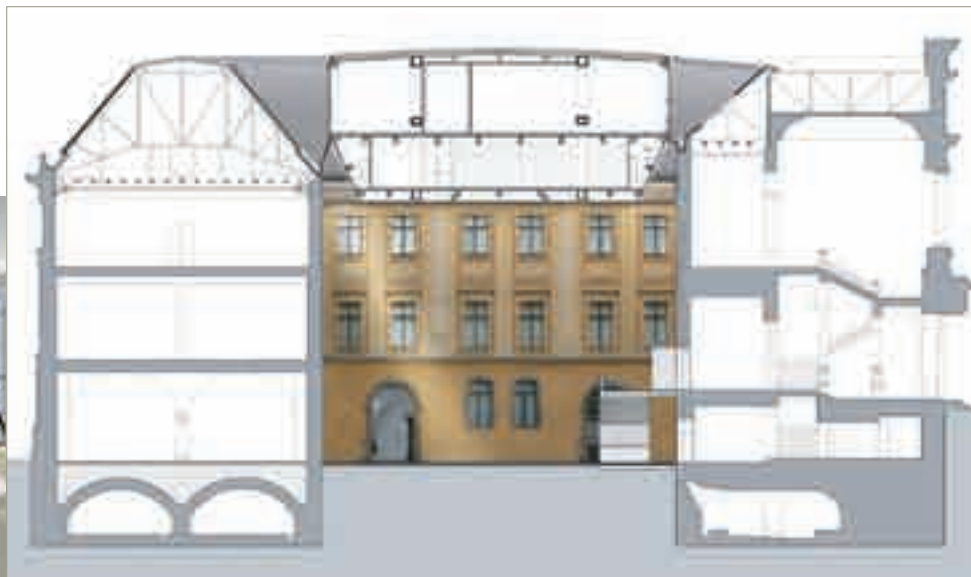
The construction work also involves the creation of a logistics department capable of meeting the demands of modern museum operations. In addition, the façades, the roof and all the exhibition areas and offices are being refurbished.

The structural changes will be followed by a shift of emphasis through which the building will be turned into

a “House of Modernity”. The different architectural qualities of the rooms will be used to present the works of art in such a way that the experience of the room and the reception of the art are mutually enhancing. From the art of the early modern era up to contemporary installations, video presentations and paintings, the works will be presented in a way that has not previously been possible.

The Skulpturensammlung will concentrate on its wide-ranging collection of modern sculptures, which were previously only on display as isolated objects in the exhibition of the Galerie Neue Meister. Visitors will be able to proceed directly from the covered courtyard to the large sculpture hall on the ground floor. Works by Edgar Degas, Auguste Rodin and Constantin Meunier will transport visitors to the period around 1880. These sculptures, which emphasise the expression of feelings and subjectivity, will be the starting point for the new presentation of figural sculpture from the period around 1900.

The holdings of the Skulpturensammlung enable the viewer to trace many facets of the interesting change in artists’ image of humanity that took place during this era. Among the highlights of the collection are sculptures by Wilhelm Lehmbruck, Carl Lohse, Hermann Blumenthal, Gustav Seitz, Fritz Wotruba, Wieland Förster and others. They demonstrate the change in artistic perceptions in the 20th century. This includes the reformulation of an objective image of man at the beginning of the century and utopian ideas in the 1920s, as well as post-1945 attempts either to reconnect with the time before 1933, as in the case of figural sculpture in the GDR, or to develop an



Plan of the ground floor



autonomous form of art, independent of earlier traditions. With their associative and conceptual approach to figural sculpture, the latest works in this exhibition, such as those by Martin Honert, represent another radical innovation in modern art.

The leitmotif of figural sculpture which runs through the entire collection is contrasted by some examples of non-figural plastic art. These include sculptures by the Dresden Constructivist Hermann Glöckner, examples of Art Informel by Emil Cimiotti and Bernard Schultze, as well as steel sculptures by Joachim Bandau and Antony Caro. Important artistic items that are as yet absent from the collection will supplement these works in special exhibitions or as long-term loans, such as a large sound sculpture by Stephan von Huene.

The Galerie Neue Meister will have its home on the second floor of the Albertinum. The visitor will be able to explore the collection in a tour “From Caspar David Friedrich to Gerhard Richter”. The exhibition will include paintings extending from the Romantic period to the post-war era.

In the Romantic period, the outstanding collections of works by Caspar David Friedrich and Ludwig Richter represent the two poles of this epoch. Works by famous representatives of French and German Impressionism such as Edouard Manet, Claude Monet and Paul Gauguin, as well as Robert Sterl, Lovis Corinth, Gotthard Kuehl, Max Slevogt and above all Max Liebermann can be seen in the next room. The artists’ group BRÜCKE is given a place of honour in the newly arranged museum, since Dresden was the place where it was founded and where the artists

worked. An excellent collection of paintings by artists from the Neue Sachlichkeit movement includes works by Otto Dix and others.

After the section on “Art in the GDR”, West German painting will be presented in three large exhibition rooms. Of particular significance will be the excellent selection of paintings by Gerhard Richter. There is probably no other German museum with which Gerhard Richter collaborates as intensively as with the Staatliche Kunstsammlungen Dresden. Since 2005 the Gerhard Richter Archive has been here in Dresden and a large number of long-term loans and donations have enriched the holdings of the Galerie Neue Meister. This exceptional artist is following the transformation of the newly designed Albertinum into the “House of Modernity” with great interest.

Parallel to the chronological tour, three small side rooms overlooking Georg-Treu-Platz will illustrate trends in 19th and 20th-century painting. Fitted out with paintings and sculptures, these rooms will provide visitors with in-depth insights into the history of the collection, patronage and preservation of art in Dresden before 1900. Sculpture and painting will be presented here together, thus underlining the simultaneous creation and the equal rank of these two genres.

In the “White Cube” which is to be built, contemporary trends in painting and sculpture will be combined; the individual genres will be divided up. New media, photography and installations will be presented here. Groups of works by Dresden artists such as Eberhard Havekost, Thomas Scheibitz and others will be on display.

The English Staircase in the east wing of the Residenzschloss:
before and after restoration



Animated image of the 'Türkische Cammer' in the Residenzschloss,
Design: Peter Kulka



In the Klingersaal there will be the “Salon of Symbolism” in which visitors will be able to experience an epoch. Pictures by Böcklin, Stuck and Zwintscher and sculptures by Klinger, Volkmann and Minne will be exhibited here.

In the Albertinum, the “House of Modernity”, the holdings of the Galerie Neue Meister, the Skulpturensammlung, the Kupferstich-Kabinett and design objects from the Kunstgewerbemuseum will be brought together.

All the various collections of the Staatliche Kunstsammlungen Dresden, with their shared tradition and history, provide a unique opportunity to view the history of the various artistic epochs, schools and styles. Modern and contemporary art play an important role in this. The reopening of the Albertinum will make an important contribution to the perception of Dresden as a city of art being extended once again to the whole spectrum of artistic production.

The Residenzschloss – The Opening of the ‘Türkische Cammer’ in 2009

When the cupola was mounted on the tower above the north-east staircase in January 2007, the reconstruction of the outer shell of the Dresden Residenzschloss was completed. But unlike the Frauenkirche and the Zwinger, the role of the Residenzschloss has had to be newly defined during the process of reconstruction. With the gradual transformation of the palace into a “Residenz der Kunst und Wissenschaft” (Palace of Art and Science), it has developed ever more clearly into a point of connection between the past and the future, in which art and history enter into a modern synthesis. After its completion – anti-

cipated for the year 2013 – it is expected that the Residenzschloss will have two million visitors per year. One of the most important museum complexes in Europe is being created in the heart of Dresden.

The next stage in this process will be the establishment of the ‘Türkische Cammer’ (Turkish Chamber). Over the centuries, the Dresden Rüstkammer has carefully preserved the items that were formerly kept in the Türkische Cammer of the Electors of Saxony. This collection, whose objects were used for Oriental-style festivities at the Dresden court, played a particularly important role in the enhancement of princely prestige. Ornate works of art decorated with gold and precious stones from the court workshops of Istanbul or splendid objects produced by Transylvanian craftsmen in imitation of the Oriental style were ideally suited to such displays of wealth and power. In collaboration with the Kulka firm of architects, a completely new exhibition concept has been drawn up for the presentation of one of the world’s most magnificent and important collections of Ottoman weapons, horse equipment, costumes, tents, flags and other works of art dating from the 16th to the 19th century. More than 600 objects will offer visitors a unique museum experience and provide a taste of the fascination of the Orient.

During the preliminary construction phase, the two exhibition rooms in the Bärengarten wing and in the northern connecting wing of the Residenzschloss have been emptied and a test axis set up.

The past year was devoted primarily to construction work on the interior and plans for the future exhibition rooms in the palace. Work began on the roof designed by

The "Riesensaal" in the Palace (east wing, 2nd floor), condition in 2007



The Zwinger, looking towards the Mathematisch-Physikalischer Salon



Animated image of the "Riesensaal",
Design: Peter Kulka



Peter Kulka, which is to cover the small courtyard, and from 2008 the new Visitor Centre with cloakrooms, ticket sales, information desk and café is to be located here.

Restoration work has continued on the English Staircase, a masterpiece of Baroque architecture, to provide access to future museum rooms, such as the "Fürstengalerie" (Princes' Gallery). This gallery featuring dynastic portraits of the princes and kings from the House of Wettin, will be located on the first floor, in the northern connecting wing, where it will form an important link between the entrance to the Neues Grünes Gewölbe / the new documentation exhibition and the exhibition area of the Rüstkammer.

The walls of the 40-metre long gallery will be decorated with large format portraits or sculptures of the Saxon electors and kings who resided in the palace, beginning with Elector Moritz (reigned 1541–1553) and extending up to King Friedrich August III (reigned 1904–1918). The design for the gallery, which will combine important works from the collections of the Gemäldegalerie Alte Meister, the Rüstkammer and the Skulpturensammlung with modern interior architecture, was drawn up by Peter Kulka.

Work continued on the plans for the exhibition of the Rüstkammer in the "Riesensaal" (Great Hall), and concepts were drawn up for the use of the Protestant chapel and the large courtyard. In December 2007 a competition took place to select a firm of architects to develop the Georgenbau for the Rüstkammer and the Münzkabinett, and the firm Architektengesellschaft AFF from Chemnitz and Berlin was chosen.

During the year, the SIB (Sächsisches Immobilien und Baumanagement) handed over the vaults in the basement

of the northern connecting wing as a room for holding Museum Education events, and the 2nd and 3rd floors of the gate-house were released for use as administration offices.

The Zwinger – The Reopening of the Mathematisch-Physikalischer Salon in 2010

In December 2006 the exhibition rooms of the Mathematisch-Physikalischer Salon in the Zwinger were closed for thorough restoration and refurbishment. In addition to the much-needed restoration of the substance of the building, all the galleries and rooms overlooking the Zwinger courtyard are to be opened to the public in future. The permanent exhibition, which is to be opened in 2010, will thus be more spacious and visitor-friendly, as well as setting new points of emphasis with regard to content.

The wide range of objects in the Mathematisch-Physikalischer Salon will be illustrated by chronological and thematic sections through the history of the collection. The exhibition will span a time period extending from the origins of the Kunstammer in the 16th century, passing through the time when the Mathematisch-Physikalischer Salon was used as a physics cabinet for education and experiments during the Age of Enlightenment. In the 18th century a public authority was also established here: the Dresden Time Service. Finally, the large collection of clocks and globes will be presented.

The architectural firms Siegmund Lungwitz and Holzer-Kobler Architekturen GmbH have been commissioned to draw up building plans for the restoration work and the new design for the exhibition.

Prospects



The Imperial Palace of Beijing, Noon Gate

Liu Dewang, Happy Winner of the Welfare Lottery, 1999



Dresden's Palace, the Residenzschloss



CHINA IN DRESDEN IN CHINA

...This is the motto of the Staatliche Kunstsammlungen Dresden for the year 2008. As a result of the intensive dialogue conducted over many years, no fewer than four exhibitions will be taking place in Dresden, with a further three in Beijing, each accompanied by a diverse programme of events. Cultural and artistic traditions as well as works by contemporary artists from both China and Germany will be brought face-to-face. In organising these exhibitions in the year of the Olympic Games in Beijing, the Staatliche Kunstsammlungen Dresden are responding to the great public interest in China and simultaneously building on their own traditions. For in the 18th century Dresden and the Saxon-Polish court were at the focus of the European vogue for all things Chinese, known as 'chinoiserie'. This fashion is still evident in the palaces in Pillnitz and the Porzellansammlung, for example. Ordinary people in Dresden and Beijing will now be able to experience this cultural interchange in a new way.

China in Dresden

Humanism in China. Ein fotografisches Portrait (A Contemporary Record of Photography)
29th February – 1st June 2008

Kunsthalle im Lipsiusbau, Brühlsche Terrasse

Around 600 documentary photographs taken by 250 photographers reflect the daily life of people in China against the background of the modernisation of Chinese society over the past five decades. Seen entirely from the point of view of Chinese photographers, the themes subjected to critical scrutiny are: Existence, Relationships, Desires and Time. Beyond the economic boom in China's cities, these pictures testify to the changes taking place in the wake of radical cultural upheaval.

After being shown in Frankfurt, Stuttgart, Berlin and Munich, the exhibition will be coming to Dresden. The Staatliche Kunstsammlungen Dresden will be offering the public one last opportunity to see this impressive exhibition assembled by the Guangdong Museum of Art, Guangzhou / China, in Europe.

Exhibition venue and collaborative partner:
The National Art Museum of China (NAMOC), Beijing



West Hunan (unknown photographer)



Li Jin, Self-Portrait, 2004



Chinese Gardens for Living: Illusion into Reality
28th June – 31st October 2008

Schloss Pillnitz, Bergpalais

An exhibition by the Kunstgewerbemuseum in cooperation with the National Art Museum of China, Beijing

The Chinese garden: continual change is its characteristic feature. Its purpose is not to imitate nature but rather to create an ideal landscape. The aim is to achieve harmony between the earth, sky, stones, water, buildings, paths and plantings so that the visitor can find perfect inner harmony there. One is guided through the exhibition along different “garden promenades” which show designs, objects, scenes and historic developments. As in a classical Chinese garden, the idea behind the exhibition and the philosophy on which it is based can be directly experienced.

Zeichen im Wandel der Zeit.

Chinesische Tuschemalerei der Gegenwart
(The Transforming Marks of Ink)

28th June – 14th September 2008

Kunsthalle im Lipsiusbau, Brühlsche Terrasse

As the world turns its eyes towards China, it sees a land experiencing rapid transformation. However, transformation is nothing new to China and the Chinese; the notion that everything is subject to continual change has always been fundamental to Chinese philosophy. The concept of change has thus always been closely related to the idea of eternity and constancy.

This exhibition, which has been organised by experts from the National Art Museum of China in Beijing and will be on show simultaneously in Dresden and Berlin, examines the balance between these two concepts, drawing on contemporary works to redefine the meaning of transformation in our globalised world.

Goldener Drache – Weißer Adler:

Kunst im Dienste der Macht am Kaiserhof von China und am sächsisch-polnischen Hof (1644–1795)

(Golden Dragon – White Eagle:

Arts in the Service of Power at the Imperial Court of China and at the Saxon-Polish Court [1644–1795])

11th October 2008 – 11th January 2009

Residenzschloss Dresden

Governmental control required not only real power but, above all, displays of power and prestige. The functioning of such image-enhancing displays is made even more clearly evident when the historic “control centres” of

Ruby garniture, Insignia of the Polish Order of the White Eagle, Grünes Gewölbe

Imperial state seal with double dragon grip, Qing Dynasty, 1748, Palace Museum, Beijing



A lady-in-waiting of the later Emperor Yongzheng, Qing Dynasty, c. 1700–1722, Palace Museum, Beijing



Gerhard Richter, Motor Boat (1st version), 1956



different cultures are compared. In collaboration with the Palace Museum in Beijing, the Staatliche Kunstsammlungen Dresden are exhibiting around 250 top-quality objects. The imperial court of China, unmatched in the diversity of its treasures, finds a worthy counterpart in the Saxon-Polish court, a centre of the European vogue for 'chinoiserie' during the Baroque era. The exhibition has six sections under the headings "Image and power", "Festivities", "The royal / imperial household", "Courtly arts", "Science and Politics" and "Diplomacy", with Beijing being compared with Dresden in each case.

In spring 2009, the exhibition will be travelling to the Forbidden City, Beijing, as part of the celebrations for the 60th anniversary of the People's Republic of China.

EAST MEETS WEST 2008

Yang Liu's exhibition entitled »Ost trifft West« (East meets West), which was shown in Berlin, Aachen, Beijing, Nanjing and Lausanne during 2007, is being displayed as an open-air exhibition as part of the series of China-related events in Dresden this year. The Beijing-born artist from Berlin produces astute pictograms that contrast German and Chinese culture in an ironic and humorous way.

Dresden in China

Gerhard Richter.

Bilder aus deutschen Museen und Privatsammlungen (Pictures from German museums and private collections)
9th May–2nd July 2008

National Art Museum of China, Peking

A joint project of the Staatliche Kunstsammlungen Dresden, the Frieder Burda Collection and the Georg Böckmann Collection in cooperation with the Bayerische Staatsgemäldesammlungen, Munich, and the Staatliche Museen zu Berlin

The National Art Museum of China, Beijing, shows the first large-scale exhibition of works by Gerhard Richter in China. The artist himself has selected the exhibits and designed the rooms for the retrospective. His works have a remarkable influence on the young generation of Chinese artists.

Living Landscapes. Deutsche Landschaften (A Journey through German Art)

An exhibition by the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen, Munich
9th May–5th July 2008

National Art Museum of China, Peking

The exhibition is divided into three main time periods: landscape painting in the Romantic era, in the age of Expressionism and in contemporary art. All three periods constitute milestones in the history of Dresden as a centre of art and artists. This "journey in pictures" will be an impressive journey through time and space.

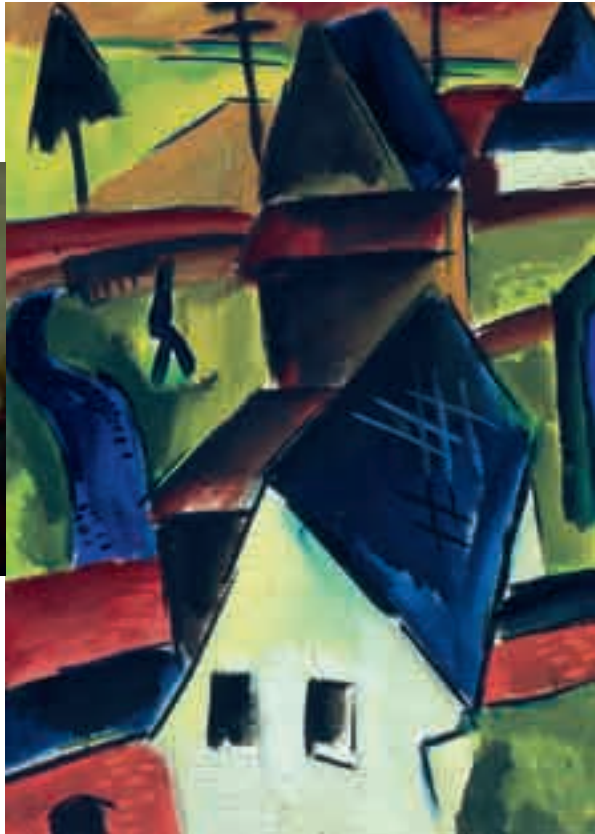
Caspar David Friedrich, Two Men Contemplating the Moon, 1819 /20, Galerie Neue Meister



Pietro Graf Rotari, Portrait of Electoral Princess Maria Antonia of Bavaria, 1754, Gemäldegalerie Alte Meister



Karl Schmidt-Rottluff, Landscape in Rottluff, 1921, Galerie Neue Meister



Piero Dorazio, Onde, 1970, Kupferstich-Kabinett



Programme of events to accompany the China-related exhibitions in Dresden

The exhibitions in Dresden under the overall heading “China in Dresden in China” will be accompanied by a wide-ranging programme of events including lectures, talks, readings, film showings, meetings, musical performances and museum education projects. At the start of the series of China-related exhibitions in Dresden, a ‘Chinese Tea House’ will be set up in the Lipsiusbau and this will provide the backdrop for many of the events. For groups and school classes we will be offering both general and thematic guided tours through the exhibitions. For information and tour bookings please use the contact numbers given above.

A ‘Museum Academy’ for children and teenagers on the subject of China is also planned; and there will be events specifically for senior citizens, too.

Looking ahead

For the year 2010 the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen, Munich are planning a joint presentation of their collections at the National Art Museum of China. This joint exhibition will demonstrate the richness and diversity of the German art scene to an Asian audience for the first time. The contract concerning the exhibition was signed in May 2007 in the presence of German Federal President Horst Köhler and Chinese State President Hu Jintao, and the long-term collaboration associated with it will bear testimony to both countries’ interest in artistic and cultural exchange.

Henri de Toulouse-Lautrec, La Clownesse au Moulin Rouge, 1897, Kupferstich-Kabinett

Max Liebermann, Cabbage Field, 1912, Galerie Neue Meister



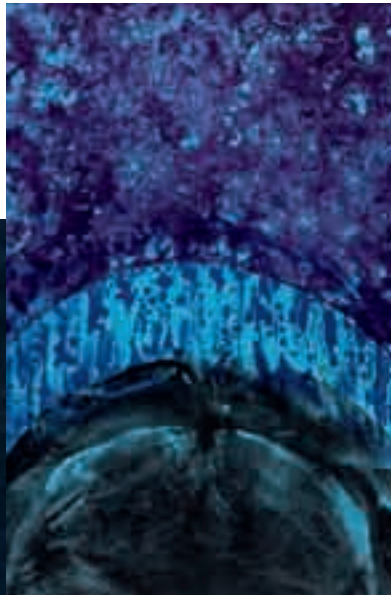
Guercino, St. Matthew the Evangelist, 1615, Gemäldegalerie Alte Meister



SPECIAL EXHIBITIONS IN 2008

- Die Schenkungen von Eduard Cichorius an die Dresdener Galerie (The donations made by Eduard Cichorius to the Dresden Gallery) An exhibition in honour of the friend of Ludwig Richter and collector of his works on the occasion of the 100th anniversary of his death
Guest exhibition by the Galerie Neue Meister in the Semper Building at the Zwinger
Semperbau at the Zwinger, Gemäldegalerie Alte Meister
20th September 2007–9th March 2008
- Isa Genzken – Wir sind hier in Dresden. Der amerikanische Raum. Wasserspeier and Angels (We are here in Dresden. American room. Wasserspeier and Angels)
Exhibition by the Skulpturensammlung "Skulptur im Zwinger II"
Zwinger, Bogengalerie
26th September 2007–13th January 2008
- »I can only see things when I move.« Positionen zeitgenössischer Kunst auf Papier: Olafur Eliasson, Fred Sandback, Per Kirkeby, Alexander Roob (Items of contemporary art on paper)
Exhibition by the Kupferstich-Kabinett Residenzschloss, 2nd floor
29th September 2007–20th January 2008
- Sigmar Polke. Eine Retrospektive. Die Sammlung Frieder Burda, Josef Froehlich, Reiner Speck (Sigmar Polke. A Retrospective. The Frieder Burda, Josef Froehlich and Reiner Speck Collections)
Exhibition by the Galerie Neue Meister, Kunsthalle im Lipsiusbau, Brühlsche Terrasse
25th October 2007–27th January 2008
- Von Luther zum Bauhaus. Kunst und Kulturschätze aus deutschen Museen (From Luther to the Bauhaus. Art and Cultural Treasures from German Museums.)
An exhibition of the Conference of National Cultural Institutions
Royal Palace, Warsaw
30th October 2007–13th January 2008
- Das besondere Kunstwerk in der Rüstkammer: Technik und Schönheit. Der Nürnberger Schraubenmacher Leonhard Danner in Diensten Kurfürst Augusts von Sachsen (Technology and Beauty. The Nuremberg Master Craftsman Leonhard Danner in the Service of Elector August of Saxony)
Exhibition by the Rüstkammer Rüstkammer in the Semperbau at the Zwinger
6th November 2007–20th January 2008
- Von A bis Z. Ein wunderliches ABC des Puppenspiels von Affenbande bis Zappelkönig (A funny ABC of Puppet Theatre)
Exhibition by the Museum für Sächsische Volkskunst mit Puppentheatersammlung Jägerhof, from 3rd November 2007
- Gerettet – Die Restaurierung der großen Formate nach der Flut 2002. (Saved – The Restoration of the Large-Format Paintings after the Flood of 2002) Cabinet exhibition to celebrate the completion of the restoration of pictures damaged in the flood
Exhibition by the Gemäldegalerie Alte Meister Semperbau at the Zwinger
17th November 2007–20th April 2008
- Weihnachten im Jägerhof (Christmas in the Jägerhof)
Exhibition by the Museum für Sächsische Volkskunst mit Puppentheatersammlung Jägerhof
1st December 2007–6th January 2008
- Kaiser Rudolf II. zu Gast in Dresden (Emperor Rudolf II comes to Dresden) An exhibition by the Kunstkammer of the Kunsthistorisches Museum Vienna in association with the Grünes Gewölbe
Residenzschloss, Sponsel-Raum
6th December 2007–31st March 2008
- Skulptur im Zwinger III: Facetten der Moderne – Das Menschenbild im Wandel (Sculpture in the Zwinger III: Facets of Modernity – The Changing Image of Man)
Exhibition by the Skulpturensammlung Zwinger, Bogengalerie
13th February 2008–17th March 2009

Otto Piene, Blue Quake (detail), 1976,
Kupferstich-Kabinett



Solidus issued by the Roman Emperor
Constantine the Great on behalf of his
son Constans 336/337 A.D., Münzkabinett



Martial Limoges, Dish depicting the Whore
of Babylon, c. 1570, Grünes Gewölbe



- **Badende – Zeichnungen von Josef Hegenbarth (Bathers – Drawings by Josef Hegenbarth)**
Exhibition by the Josef Hegenbarth Archive
Josef-Hegenbarth-Archiv, Calberlastraße 2
21st February – 3rd July 2008
- **DruckStelle. Graphik von Chillida bis Uecker.**
Die Stiftung Franz Larese und Jürg Janett,
St. Gallen (DruckStelle. Prints by artists from
Chillida to Uecker donated by the Franz Larese
and Jürg Janett Foundation, St. Gallen)
Exhibition of the Kupferstich-Kabinett
Residenzschloss, 2nd floor
23rd February – 26th May 2008
- **Humanism in China. Ein fotografisches Porträt (A Contemporary Record of Photography)**
Exhibition by the Staatliche Kunstsammlungen
Dresden in association with the Museum für
Moderne Kunst, Frankfurt, the Staatsgalerie
Stuttgart, the BGM and the Staatliche Museen
zu Berlin
Kunsthalle im Lipsiusbau, Brühlsche Terrasse
29th February – 1st June 2008
- **Das besondere Kunstwerk in der Rüstkammer (Special Works of Art in the Rüstkammer):
Waffen der Leibtrabanten der sächsischen
Kurfürsten August, Christian I., Christian II. und
Johann Georg I. (Weapons of the Bodyguards
of the Saxon Electors August, Christian I,
Christian II und Johann Georg I)**
Exhibition by the Rüstkammer
Rüstkammer in the Semperbau at the Zwinger
4th March – 29th June 2008
- **Lichtflecke – Frau sein im Holocaust (Spots of Light – To Be a Women in the Holocaust)**
Exhibition of the State Chancellery in
collaboration with Yad Vashem, Jerusalem
Residenzschloss
10th March – 4th May 2008
- **Schaudepot #2 (Storeroom 2)**
Exhibition by the Kunstfonds
Kunstfonds, Marienallee 12, Schaudepot
Spring 2008
- **Ostern im Jägerhof (Easter in the Jägerhof)**
Exhibition by the Museum für Sächsische
Volkskunst mit Puppentheatersammlung
Jägerhof
15th March – 30th March 2008
- **Der Glanz einer Sammlung. Kostbarkeiten des
Münzkabinetts aus 2 500 Jahren (The
Splendour of a Collection. Objects covering
2,500 years of history in the Münzkabinett)**
Exhibition by the Münzkabinett
Residenzschloss, Hausmannsturm
14th March – 2nd November 2008
- **Max Liebermann in der Dresdener Galerie (Max Liebermann in the Dresden Gallery)**
Exhibition by the Galerie Neue Meister
Semperbau at the Zwinger
3rd April – 31st August 2008
- **Drei Fürstenbildnisse – Meisterwerke der
Repraesentatio Maiestatis der Renaissance
(Three Portraits of Princes – Masterpieces of
Renaissance Repraesentatio Maiestatis)**
Exhibition by the Grünes Gewölbe and
Skulpturensammlung
Residenzschloss, Grünes Gewölbe,
Sponsel-Raum
11th April – 9th June 2008
- **Gerhard Richter. Bilder aus deutschen Museen
und Privatsammlungen. (Gerhard Richter.
Pictures from German museums and private
collections)**
Joint project by the Staatliche Kunstsamm-
lungen Dresden, the Frieder Burda Collection
and the Georg Böckmann Collection in
collaboration with the Bayerische Staatsge-
mäldesammlungen Munich and the Staatliche
Museen zu Berlin.
National Art Museum of China, Beijing
9th May – 2nd July 2008
- **»Living Landscapes. Deutsche Landschaften«.**
Exhibition by the Staatliche Museen zu Berlin,
Staatliche Kunstsammlungen Dresden and
Bayerische Staatsgemäldeammlungen
Munich
National Art Museum of China, Beijing
9th May – 2nd July 2008
- **Das restaurierte Meisterwerk 5 (The Restored
Masterpiece 5): Canaletto: »An der Mündung
des Canale Grande in Venedig« und »Der
Canale Grande in Venedig« (Canaletto: »At the
Mouth of the Canal Grande in Venice« and
»The Canal Grande in Venice«)**
Exhibition by the Gemäldegalerie Alte Meister
Semperbau at the Zwinger
10th May – 27th July 2008

Max Liebermann, At the Alster in Hamburg, 1910, Galerie Neue Meister



Georg Baselitz, Elke in an Easy-Chair, 1976, Private Collection of Duke Franz of Bavaria, Staatliche Graphische Sammlung, Munich



Carl Lohse, Ludwig Renn, 1919, Skulpturensammlung



- 100 x Heimat – 100 Jahre Landesverein Sächsischer Heimatschutz (100 x Homeland – 100 Years of the Landesverein Sächsischer Heimatschutz)
Exhibition by the Museum für Sächsische Volkskunst mit Puppentheatersammlung Jägerhof
17th May – 2nd November 2008
- Georg Baselitz. Druckgraphik von 1963 bis 1983 aus der Sammlung Herzog Franz von Bayern (Georg Baselitz. Prints from 1963–1983 from the collection of Duke Franz of Bavaria)
Exhibition by the Kupferstich-Kabinett and the Graphische Sammlungen Munich Residenzschloss, Kupferstich-Kabinett
20th June – 25th August 2008
- Chinese Gardens for Living: Illusion into Reality
Exhibition by the Kunstgewerbemuseum in association with the National Art Museum of China, Beijing
Schloss Pillnitz, Bergpalais,
28th June – 31st October 2008
- Zeichen im Wandel der Zeit. Chinesische Tuschemalerei der Gegenwart (Signs of Changing Times. Contemporary Chinese Ink Painting)
Exhibition by the Staatliche Kunstsammlungen Dresden in association with the National Art Museum of China, Beijing, the Staatliche Museen zu Berlin and the Bayerische Staatsgemäldesammlungen Munich Kunsthalle im Lipsiusbau, Brühlsche Terrasse
28th June – 14th September 2008
- Maleremail aus Limoges (Enamel Painting from Limoges)
Exhibition by the Grünes Gewölbe and the Kupferstich-Kabinett, Residenzschloss, Grünes Gewölbe, Sponsel-Raum
August – November 2008
- Stilleben in der Dresdener Gemäldegalerie Alte Meister. (Still-Lives in the Dresden Gemäldegalerie Alte Meister) Exhibition on the occasion of the purchase of the “Still-Life with Flowers” by Juan de Arellano
Semperbau at the Zwinger
30th August 2008 – 11th January 2009
- Stilleben in der Kunst der Gegenwart (Still-Lives in Contemporary Art)
Exhibition by the Galerie Neue Meister, Semperbau at the Zwinger
12th September 2008 – 11th February 2009
- Henri de Toulouse-Lautrec. Noblesse des Gewöhnlichen (The Nobility of the Ordinary)
Exhibition by the Kupferstich-Kabinett, Residenzschloss, Kupferstich-Kabinett
20th September 2008 – 12th January 2009
- Schaudapot #3 (Storeroom 3)
Exhibition by the Kunstfonds
Kunstfonds, Marienallee 12, Schaudapot
Autumn 2008
- Georg Baselitz. Druckgraphik von 1963 bis 1983 aus der Sammlung Herzog Franz von Bayern (Prints from 1963–1983 from the collection of Duke Franz of Bavaria)
Exhibition by the Kupferstich-Kabinett and the Graphische Sammlungen Munich
11th September 2008 – early 2009
- Goldener Drache – Weißer Adler: Kunst im Dienste der Macht am Kaiserhof von China und am sächsisch-polnischen Hof (1644–1795) (Golden Dragon – White Eagle: Art in the Service of Power at the Imperial Court of China and at the Saxon-Polish Court)
Exhibition by the Staatliche Kunstsammlungen Dresden and the Palace Museum, Beijing
Residenzschloss
11th October 2008 – 11th January 2009
- Zwischen Göttern und Menschen. Antike Skulpturen des Albertinum in Dresden und des Prado Museums (Between Gods and Men. Classical Sculptures from the Dresden Albertinum and the Prado Museum)
Exhibition by the Skulpturensammlung and the Museo del Prado, Madrid
Museo del Prado, Madrid
4th November 2008 – 12th April 2009
- Weihnachten im Jägerhof (Christmas in the Jägerhof)
Exhibition by the Museum für Sächsische Volkskunst mit Puppentheatersammlung Jägerhof, 29th November – mid-February 2009
- “Captured Emotions” – Baroque Painting in Bologna 1575–1725
Exhibition by the Gemäldegalerie Alte Meister and the J. Paul Getty Museum, Los Angeles
16th December 2008 – 3rd May 2009

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Director-General
Residenzschloss



Prof. Dr Wolfgang Holler
Deputy Director-General
Director

Kupferstich-Kabinett

Residenzschloss

Special exhibitions: 10 am–6 pm, closed Tues
Study room: Mon, Wed 10 am–1 pm / 2–4 pm;
Thurs 10 am–1 pm / 2–6 pm; Fri 10 am–1 pm;
1st Sat. of each month 10 am–1 pm

Josef-Hegenbarth-Archiv

Thurs 10 am–12 noon and 2–4 pm;

Tues by appointment:

call 00 49 (0) 351 / 268 33 35

Calberlastraße 2

D-01326 Dresden



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2nd Deputy Director-General
Director

Porzellansammlung

Zwinger, Entrance: Glockenspielpavillon,
10 am–6 pm, closed Mondays



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Director

Galerie Neue Meister

Interim exhibitions in the
Semperbau at the Zwinger 10 am – 6 pm,
closed Mondays
Director's office: Residenzschloss /
Georgenbau

Albertinum

Closed due to construction
work – Exhibition in the
Semperbau at the Zwinger
and in the Kunsthalle im Lipsiusbau



Dr Rainer Grund
Director

Münzkabinett

Exhibition in the Hausmannsturm
(in the summer months)
Residenzschloss
10 am – 6 pm, closed Tuesdays
Library and study room:
Wed 10 am – 5.30 pm



Dr Igor A. Jenzen
Director

**Museum für Sächsische Volkskunst
mit Puppentheatersammlung**

10 am – 6 pm, closed Mondays
Jägerhof
Köpckestraße 1
D-01097 Dresden



Prof. Dr Harald Marx
Director

Gemäldegalerie Alte Meister

Semperbau at the Zwinger
10 am – 6 pm, closed Mondays



Dr Peter Plaßmeyer
Director

Mathematisch-Physikalischer Salon

(closed due to construction work)
Zwinger



Prof. Dr Dirk Syndram
Director

Grünes Gewölbe
Residenzschloss

Neues Grünes Gewölbe

10 am – 6 pm, closed Tuesdays

Historisches Grünes Gewölbe

10 am – 7 pm, closed Tuesdays
(information on advance ticket sales:
www.skd-dresden.de)

Director

Rüstkammer

Semperbau at the Zwinger
10 am – 6 pm, closed Mondays
Director's office: Residenzschloss



Drs André W. A. van der Goes
Director

Kunstgewerbemuseum

open 1st May – 31st Oct. 2007
Bergpalais closed Mondays
Wasserpalais closed Tuesdays
Schloss Pillnitz
August-Böckstiegel-Straße 2
D-01326 Dresden



Dr Moritz Woelk
Director

Skulpturensammlung

Interim exhibition Skulptur im Zwinger
Bogengalerie
10 am – 6 pm, closed Mondays
Director's office: Güntzstraße 34
D-01307 Dresden

Albertinum

Closed due to construction
work – Exhibition in the
Semperbau at the Zwinger
and in the Kunsthalle im Lipsiusbau



Dr Elisabeth Häger-Weigel
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Residenzschloss
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Silke Wagler
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Kunsthands

Marienallee 12
D-01099 Dresden
Kunsthalle im Lipsiusbau
Special exhibitions



Dr Dietmar Elger
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Gerhard Richter Archiv

Residenzschloss

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Cover: View of the exhibition
“Sigmar Polke. Eine Retrospektive in der Kunsthalle im Lipsiusbau (A Retrospective at Kunsthalle im Lipsiusbau)”
Photo: Hans-Peter Klut / Elke Estel

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