

2008



ANNUAL REPORT 2008

Albertinum



Zwinger with Semperbau



Wasserpalais, Schloss Pillnitz



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FOREWORD

The Staatliche Kunstsammlungen Dresden hold eminently distinguished collections which we are obliged to preserve, supplement through further collecting, investigate through research and display in public exhibitions. The study and interpretation of these art treasures requires continuous, ongoing research by highly qualified experts. Establishing the provenance of each and every work of art and recording it in a database is a paramount goal of all our museums. Thanks to the generous support of the Saxon State Ministry for Science and Art and the Saxon State Ministry for Finance, it has been possible to employ academic staff specifically for the purpose of assisting our curators in investigating the provenance of all the objects and documenting them in the museum database known as »Daphne«. This project, which is expected to take 10 years, is groundbreaking and unique in Europe – it will set new standards with regard to provenance research and documentation. The funding of this project demonstrates the confidence that the Saxon State Government has in the Staatliche Kunstsammlungen Dresden.

The expertise and the multi-faceted work of the museums has also enjoyed confirmation from other sources. To our great pleasure, the Kupferstich-Kabinett was awarded the Prize of the International Association of Art Critics (AICA), Federal Republic of Germany Section, and named »Museum of the Year 2008«. This award confirms that Prof. Dr. Wolfgang Holler, Director of the Kupferstich-Kabinett and current President of the International Advisory Committee of Keepers of Public Collections of Graphic Art has been steering the right course in concentrating on the scientific orientation of the collection, which – not only by virtue of its holdings of more than half a million sheets – is of key importance among the Dresden museums.

But what would our collections be without an interested museum-going public? The number of visitors to the art collections has remained stable – despite a drop in visitor numbers for the city of Dresden as a whole. Nevertheless, effort is required to retain this stable balance sheet. Large-scale marketing campaigns and a wide-ranging programme of events accompanied our exhibitions. In addition, new steps were taken in order to encourage the young generation, in particular, to take an interest in art and museums. For example, the Society of Friends of the Staatliche Kunstsammlungen Dresden, MUSEIS SAXONICIS USUI, established a »Junge Freunde« (Young Friends) section for members up to the age of 35. The first activity of this group was a party in the exhibition »Madonna meets Mao«, featuring live speakers and music in the presence of the paintings. To everyone's surprise, the Lipsiusbau had to be temporarily closed after 10 p.m. due to overcrowding. More than 100 people waited patiently in line outside the building. How amazing! Another successful innovation was the idea of Dirk Burghardt, Director of Administration at the Staatliche Kunstsammlungen Dresden, for our museums to establish partnerships with the

organisers of rock concerts. Tickets for three concerts on the banks of the River Elbe and in the Alter Schlachthof ('Old Abattoir') (R. E. M., Sigur Rós and Die Fantastischen Vier) were also valid for a free visit to the museums. This turned out to be a remarkable success!

In order to help children overcome their apprehensiveness about entering the »sacred precincts of art«, we are particularly keen to develop our collaboration with schools. The Staatliche Kunstsammlungen Dresden therefore applied to the educational programme entitled »LernStadt-Museum – Schüler entdecken Museen«, a project run by the Saxon State Ministry for Education to encourage school students to engage with museums. Students of Years 7 to 10 at the Gotthold-Ephraim-Lessing-Gymnasium in Kamenz worked with the staff of the Skulpturensammlung to develop ideas for the exhibition »Verwandelte Götter – Antike Skulpturen des Museo del Prado zu Gast in Dresden« (Transformed Gods – Classical Sculptures from the Museo del Prado on View in Dresden). They produced a film, and we can already disclose that it is excellent! Furthermore, in 2008 we organised the first Children's Festival in the Residenzschloss. The motto was »China« and the fantastic response has motivated us to continue this event, with children's festivals being held on a rotating basis in different locations within the Staatliche Kunstsammlungen Dresden every year to mark International Children's Day.

Talking of »China«: when – during a visit to the Gemäldegalerie Alte Meister in April 2002 – Jiang Zemin, the former President of the People's Republic of China, expressed his interest in intensive exchange between Chinese cultural institutions and the Staatliche Kunstsammlungen Dresden, we could not have dreamed that as early as 2008 we would be able to proclaim a »China Year« in Dresden. »China in Dresden in China« was the leitmotif of the year, during which we held special exhibitions in Beijing as well as playing host to China at home. Since Dresden was a place of cultural exchange with China as long ago as the 18th century (as evidenced by Schloss Pillnitz and the Porzellansammlung, for example), there was an obvious basis for scholarly collaboration. In association with the Palace Museum in the »Forbidden City«, research was conducted into the role of art at the courts of the Emperors of China and the Saxon-Polish rulers (1644 – 1795). The findings were presented in a unique exhibition entitled »Goldener Drache – Weißer Adler« (Golden Dragon – White Eagle).

Slowly but surely, over the past 20 years China has gradually opened up, and in the cultural sphere this has led to a veritable boom as regards museums and galleries. The interest of the Chinese public in both domestic and foreign art and culture is remarkable and deserves to be supported. Hence, the exhibitions »Living Landscapes« and »Gerhard Richter. Bilder 1963 – 2007«, which the Staatliche Kunstsammlungen Dresden showed at the National Art Museum of China in Beijing in association with the Staatliche Museen



zu Berlin and the Bayerische Staatsgemäldesammlungen, Munich, attracted an enthusiastic response in the Chinese media. The great crowds of visitors made it the exhibition event of the year in Beijing and it was an important contribution to the official cultural programme accompanying the Olympic Games. As part of »Germany Year« they also contributed to mutual understanding between Germany and China. Both German Foreign Minister Dr. Frank-Walter Steinmeier and his Chinese counterpart Yang Jiechi delivered remarkable speeches at the exhibition, in which they discussed artistic freedom. During the opening ceremony, the art collector Frieder Burda, exhibition partner in Beijing, and Fabian Krone, CEO of our business partner A. Lange & Söhne, donated considerable sums for the victims of the earthquake that had shaken China on the previous day. The exhibitions of our Chinese partner institutions in Dresden (»Humanism in China. A Contemporary Record of Photography«, »Chinese Gardens for Living. Illusion into Reality« and »Zeichen im Wandel der Zeit. Chinesische Tuschemalerei der Gegenwart« [The Transforming Marks of Ink. Contemporary Chinese Ink Painting]) also attracted a great deal of interest, especially because contemporary Chinese ink painting and sculpture are still little known in Germany.

The Staatliche Kunstsammlungen Dresden also held guest exhibitions in other museums around the world. To commemorate and express thanks for the return of Dresden's art treasures from the Soviet Union 50 years ago, the exhibition »Von Venedig nach Dresden. Barocke Graphik aus dem Kupferstich-Kabinett Dresden« (From Venice to Dresden. Baroque Prints from the Kupferstich-Kabinett Dresden) went on show at the National Art Museum of the Ukraine in Kiev. It took place as part of the Festival of German Culture in the Ukraine. Likewise, the exhibition »Von Friedrich bis Dix. Deutsche Malerei aus der Dresdner Galerie Neue Meister« (From Friedrich to Dix. German Paintings from Dresden's Galerie Neue Meister) at the State Hermitage in St. Petersburg was also an expression of gratitude for the return of

our collections. These two exhibitions continued the intensive dialogue that has been cultivated for years with museums in the successor states to the Soviet Union.

The presentation entitled »Unter Göttern und Menschen. Antike Plastik des Albertinum Dresden und des Museo Nacional del Prado« (Among Gods and Men. Classical Sculptures from the Albertinum Dresden and the Museo Nacional del Prado) reunited major works of classical sculpture that 300 years ago were on display in close proximity, in the collections of noble families in Rome. The exhibition at the Museo Nacional del Prado was opened by His Majesty King Juan Carlos I of Spain.

Another successful »reunion« went on display towards the end of the year at the J. Paul Getty Museum in Los Angeles: »Captured Emotions – Baroque Painting in Bologna 1575 – 1725« presents 27 masterpieces from the Gemäldegalerie Alte Meister complemented by 17 works from the J. Paul Getty Museum and other Californian collections. Parallel to this exhibition, an enigmatic sculptural work from the Dresden Skulpturensammlung was presented under the title »Reconstructing Identity: The Statue of a God from Dresden«. Having been severely damaged in the Second World War, this statue was pieced together from countless fragments in Malibu and then reinterpreted at a research colloquium. After the reopening of the Skulpturensammlung in Dresden it is to become a special attraction in the Albertinum.

A quite extraordinary and highly moving presentation in the Residenzschloss is worthy of particular mention: »Lichtflecke – Frau sein im Holocaust« (Spots of Light – To Be a Woman in the Holocaust). Using artistic techniques, the exhibition considered the actions of Jewish women in the Holocaust and showed how they responded to the extreme circumstances of violence and oppression, how they struggled to survive and endeavoured to preserve their identity. It was possible to show this exhibition by the Israeli Holocaust Memorial Centre, Yad Vashem, for the first time outside Israel thanks to the support of the Saxon State Chancellery.

It would be beyond the scope of this short foreword to mention all the other exhibitions and activities, all of which are just as important. They will be presented in the following Annual Report 2008. In combination with special events, congresses and lectures, they made for a highly varied and interesting year. This programme of events, which is impressive from the point of view of both quality and quantity, was possible thanks to the tireless commitment and enthusiasm of the staff of the Staatliche Kunstsammlungen Dresden, our colleagues around the world, our friends, donors and sponsors. I should like to take this opportunity to thank them all.

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

TEAMWORK FOR THE
STAATLICHE
KUNSTSAMMLUNGEN
DRESDEN





China in Dresden
in China





“Gerhard Richter” exhibition at the National Art Museum of China, Beijing



CULTURAL EXCHANGE WITH A LONG PAST AND A PROMISING FUTURE – A YEAR OF ENCOUNTERS BETWEEN DRESDEN AND BEIJING

Launch event with Helmut Schmidt and Kurt Biedenkopf

Through their “China in Dresden in China” year, the Staatliche Kunstsammlungen Dresden continued one of Dresden’s important cultural traditions – that of exploring the art and culture of China – and also stimulated contemporary Chinese-German cultural exchange. Throughout the year, numerous exhibitions and accompanying events took place in Dresden and Beijing – a high-ranking joint venture in terms of cultural and foreign policy, as indicated by the patronage of the respective heads of state of China and Germany and by the visits of both countries’ Foreign Ministers to the exhibitions in Beijing. At the same time, the “China in Dresden in China” year paved the way for future events. In 2009 and 2010, for example, new major projects are to take place in Beijing which will undoubtedly also have long-term effects on the intensification of cultural relations and the promotion of mutual understanding.

The high status of the “China-Year” was immediately evident at the opening event. On 28 February 2008, a discussion on the subject of “Our neighbour China” took place between two prominent figures who have played important roles in recent German history and politics and who are both highly regarded across party boundaries at both national and international level.

Helmut Schmidt is a great German statesman who has played a decisive role in shaping the history of the Federal Republic of Germany, including in the role of Federal Minister and, from 1974 to 1982, as Federal Chancellor. He discussed the subject of China with Prof. Dr. Kurt Biedenkopf, who has also made major contributions to the common weal in a succession of offices and functions at both federal state and national level, not least in his role as the long-serving Prime Minister of the Free State of Saxony. Among other things, they are associated through their involvement in the Deutsche Nationalstiftung (German National Foundation), of which the former Federal Chancellor is patron and honorary chairman. Kurt Biedenkopf holds the chair of the Foundation Senate. Even after their retirement from political office, they both continue their tireless political and social engagement.

The “China in Dresden in China” year was launched by two politicians, intellectuals and publicists who are seen as authorities both by the population at large and by current holders of political office on account of their comprehensive knowledge and experience, their outstanding political and economic expertise, their straight-forward and astute analyses. Their advice is sought after. They are appreciated for their life-long achievements because they have promoted their country’s prosperity and well-being.

An indication of this appreciation was the immense degree of public interest in this opening event. It was originally planned to hold it in the “Riesensaal” (Grand Hall) of the Residenzschloss, which is not exactly small, but demand on the part of the people of Dresden was so great that it had to be transferred to the International Congress

Helmut Schmidt, former Federal Chancellor of Germany



Center. For all those who were unable to be there, the PHOENIX television channel and MDR radio broadcast the entire event. Many other media reported on it. The discussion was moderated by Frank Sieren, long-serving China correspondent for major German newspapers and journals and an author of bestselling books on the aspiring world power. The Times of London described him as “one of the leading China specialists”.

One of these successful publications was written in association with Helmut Schmidt: “Nachbar China” (Our Neighbour China) appeared in 2007 and provided the title for the launch event.

Helmut Schmidt and Kurt Biedenkopf outlined the historical and political framework, within which the Staatliche Kunstsammlungen Dresden, with their academic relationships and exhibition partnerships with China, are one of the most important cultural institutions in Germany. Helmut Schmidt has been following China’s rise to the status of a world power for over 30 years and has had close exchanges of opinions with the leadership in Beijing – from Mao Zedong and Deng Xiaoping to the current State President Hu Jintao. He has a deep personal friendship with the former Prime Minister, Zhu Rongji, among others. Kurt Biedenkopf also has various contacts with China, for example as former President and now Honorary President of the private Dresden International University, which collaborates with a number of different Chinese universities and provides special programmes for students from China.

The “China Year” of the Dresden art collections could not have had a more expert launch. Whereas Helmut Schmidt pointed out that hitherto insufficient respect has been

shown to Chinese culture – mostly through ignorance, but also through arrogance – the launch event for the “China in Dresden in China” year made an important contribution, thanks to the outstanding expertise of the three participants concerning the history and culture of China, to improving our understanding of contemporary Chinese society and politics.

For years now, the Staatliche Kunstsammlungen Dresden have been conducting intensive dialogue with renowned cultural institutions in China and with members of the Chinese political leadership with this very purpose in mind. Only through this it was possible to organise a series of exhibitions and events, whose motto clearly reflects the essential priority: that of fostering dialogue between the arts and cultures of the Far East and the West in order to enhance knowledge about China in Germany and about Germany in China.

The fact that Helmut Schmidt, Kurt Biedenkopf and Frank Sieren accepted the invitation from Director-General Martin Roth was an honour for the Staatliche Kunstsammlungen Dresden and an expression of their support for the efforts undertaken during this special year dedicated to the theme of Chinese-German cultural exchange.

Seven exhibitions and a wide-ranging programme of events

What city other than Dresden could be predestined to hold a “China Year” in the sphere of art and exhibitions? Schloss Pillnitz with its water-spouting dragons and its pagoda-like roofs, the Porzellansammlung in the Zwinger with the world’s most significant collection of 17th and early 18th-

Opening of the exhibitions “Living Landscapes” and “Gerhard Richter” in Beijing with (front left) His Excellency Dr. Michael Schaefer, German Ambassador to China, and (front right) Chen Xiaoguang, Chinese Deputy Minister for Culture; in the presence of (behind, from left to right) Fan Di’an, Director of the National Art Museum of China; Frieder Burda, art collector; Prof. Dr. Reinhold Baumstark, Director-General of the Bayerische Staatsgemäldesammlungen; Prof. Dr. Peter-Klaus Schuster, Director-General of the Staatliche Museen zu Berlin; Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden; Prof. Dr. Götz Adriani, Curator.



Prof. Dr. Martin Roth with Jiang Yue, Deputy Director of the Guangdong Museum of Art, at the exhibition “Humanism in China” in the Kunsthalle im Lipsiusbau



century Far Eastern porcelain outside Asia, the unique lacquered furniture in the holdings of the Kunstgewerbemuseum – countless objects and works of art in Dresden still testify to the ardent enthusiasm for all things Chinese during the 18th century.

However, the journey to the Middle Kingdom was a long one. Prof. Dr. Martin Roth established initial contacts with China during his period as head of the Expo theme park. In 2002, after his appointment as Director-General of the Staatliche Kunstsammlungen Dresden, he was able to welcome the then State President Jiang Zemin to Dresden, and thereafter things started to move forward. New contacts were established, existing ones intensified and projects developed. When Martin Roth and the museum directors from Munich and Berlin visited their Chinese counterparts in 2006, a number of joint projects were decided upon.

In 2007 in the Great Hall of the People in Beijing and in the presence of the heads of state of China and Germany, cooperation agreements were signed with Chinese institutions, and it was not just the German side that embarked on the planning process with great curiosity and fascination for their partners’ culture and museum treasures. The Chinese side was also extremely interested in exhibitions from Germany: particularly in German landscape painting which contains references to traditional Chinese ink painting, or in Gerhard Richter, whose artistic development has been carefully observed over the years and whose influence on young Chinese artists is ubiquitously evident.

The preparations took several years. There was intensive exchange between the Chinese museums and the Dresden

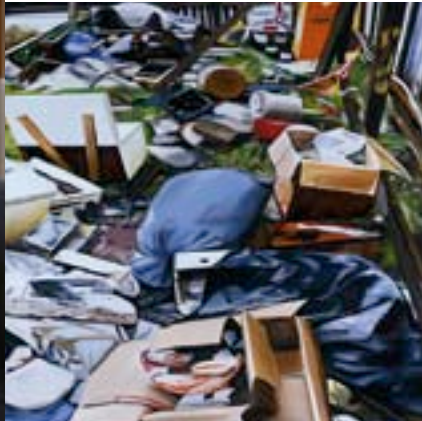
art collections. Chinese staff worked on the German team and vice versa. Restorers, building specialists, technicians and assistants to the Director-General were able to employ their skills and experience in their respective host institutions and thereby also add to their expertise. Such collaboration was a first for German-Chinese museum partnerships. For one thing, such intensive collaboration accorded with the primary concept behind the “China Year”, the main purpose of which was an exchange of ideas and intercultural dialogue. For another, it was essential for the joint planning and realisation of the exhibition projects. The different cultural characteristics of Europe and China made it particularly necessary for each side to accept the other’s way of doing things – which was often difficult. In the end, the path the two sides trod together led to highly successful exhibitions. In the summer of 2008 alone, 160,000 visitors saw the paintings from Berlin, Dresden and Munich in Beijing, and in Dresden the series of exhibitions in the Lipsiusbau, Residenzschloss and Schloss Pillnitz also attracted large numbers of visitors. All together, five exhibitions took place in Dresden and two in Beijing. One of the joint exhibitions shown in Dresden in 2008 will go on display in 2009 at the Palace Museum. It is being awaited with great interest in Beijing.

The exhibitions in Dresden were accompanied by an extensive and highly varied programme of events, so as to provide the people of Dresden and visitors to the city with as differentiated a view as possible of Chinese culture. The fact that the “China Year” of the Staatliche Kunstsammlung Dresden took place in the year of the Olympic Games in Beijing does not mean that this was the driving force be-

Fan Di'an, Director of the National Art Museum of China, Beijing, and Prof. Dr. Martin Roth in the exhibition "Chinese Gardens for Living" at the Kunstgewerbemuseum, Schloss Pillnitz



Eberhard Havekost, Trash 1, 2003, Galerie Neue Meister (loan)/Gesellschaft für moderne Kunst in Dresden e.V.



View of the exhibition "Gerhard Richter" at the National Art Museum of China, Beijing



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hind the exhibition plans – the Staatliche Kunstsammlungen Dresden do not arrange exhibitions to fit in with major sporting events. However, the increased attention that was paid to the Chinese people in general as a result of the Olympic Games also sensitised the public to Chinese art and culture and attracted visitors to the Dresden exhibitions. They showed great interest in the highly varied themes above and beyond the simple enjoyment of art. The resonance resulting from the broad range of events on offer alongside the exhibitions, including Tai Chi on the Brühlsche Terrasse and the Tea Salon in the Lipsiusbau, the children's university and workshop events, detective and film evenings, as well as readings and discussions, went far beyond the mere appreciation of art.

Of course, such a "China Year" cannot reproduce the euphoria of 'chinoiserie' in which August the Strong and other Baroque rulers were caught up around three hundred years ago. Nevertheless, the visitors to the Staatliche Kunstsammlungen Dresden were able to learn a great deal about Chinese culture, both regarding its ancient traditions and concerning modern developments in the arts and in society, just as visitors to the National Art Museum of China in Beijing were able to devote their attention to German art.

In 2010 the China project of the museum associations from Berlin, Dresden and Munich will bring about a further high point in German-Chinese cooperation when a joint exhibition of the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen, Munich, is opened in the revamped National Museum of China in Beijing. The Na-

tional Museum of China is located on Tiananmen Square and is currently being modernised and expanded by the German firm of architects von Gerkan, Marg & Partner from Hamburg. When it reopens in 2010, it will be the largest museum in the world.

Cultural exchange, bilateral exhibition projects, staff exchanges among the museums, Chinese museum-goers viewing German landscape paintings in Beijing and Germans standing in front of the Imperial Throne of China in Dresden's Residenzschloss: all this fosters dialogue and intercultural understanding. The patronage of State President Hu Jintao and Federal President Horst Köhler underscores the importance of this dialogue. When the German Minister for Foreign Affairs, Frank-Walter Steinmeier, visited the exhibitions "Gerhard Richter. Bilder 1963 – 2007" (Gerhard Richter. Paintings 1963 – 2007) and "Living Landscapes. A Journey through German Art" in Beijing in the company of his Chinese counterpart Yang Jiechi, he said with regard to the paintings and in view of the future project at the National Museum of China in 2010: "We see that cultural exchange is an expansion of horizons. And we urgently need expanded horizons. We are living at a time in which we can effortlessly reach every corner of the world, either virtually or in real life. All too often, this virtual and spatial accessibility give us a false impression of familiarity. I would say that just because we can see more of the world, this certainly does not mean that we also understand it better! Rather, we should admit that we need new instruments of measurement, including in the political sphere. The cubits used by power blocs and the metres employed for determining national interests are no longer sufficient!

View of the Bergpalais, Schloss Pillnitz



Nina Reiser (centre) with her colleagues at the National Art Museum of China, Beijing, Zheng Yan (right)



We should therefore make all the more effort to admit new perspectives, to shift the boundaries of our horizons, recognise different perceptions and limitations – in short, to set out to survey the world anew.”

In holding the “China Year”, the Staatliche Kunstsammlungen Dresden contributed to such a new investigation of the world in the sphere of cultural and educational foreign policy. They will continue to do so in future.

A chance to work abroad

The Staatliche Kunstsammlungen Dresden regard themselves as, among other things, a research institution. Scholarly research requires cross-border exchange. Specialists from all over the world come to Dresden in order to learn from Dresden. At the same time, they bring their experience with them. Over the past few years a continuous exchange of curators has been established with the Metropolitan Museum of Art in New York; also, a one-year study exchange visit took place with the Deutsches Forum für Kunstgeschichte in Paris for the first time in 2008, and it is intended that this should continue. As a result of the intensive collaboration with the National Art Museum of China in Beijing, it was possible to conduct staff exchanges. This was something new: it was the first ever exchange between employees of a Chinese and a German museum. In preparation for several exhibitions in 2008 both in Beijing and in Dresden, Ms Zheng Yan worked in the Director-General’s department in Dresden for seven weeks. From there she coordinated the contacts between the curators on both sides and among all the people involved in preparing the exhibitions. In exchange, Nina

Reiser, a member of staff in the Director-General’s department in Dresden, was entrusted with the task of working for almost two months in a Chinese museum – the first western colleague ever to do so: an exciting challenge – as she confirms in retrospect! Initial uncertainty and polite caution on the part of the Chinese colleagues were soon replaced by a surprising openness, and Nina Reiser was quickly “adopted” by the staff there. Strange sounding names soon turned into people and – in this case – friends.

The task was to prepare two exhibitions and their opening ceremonies. Questions of content, organisation, contractual agreements, technical arrangements and of course language issues had to be solved and bridges built. As a mediator between the cultures, Nina Reiser found that the structures and procedures were sometimes different, but they were not alien. Furthermore, what was always at the forefront was the great enthusiasm of the Chinese for German landscape painting of the Romantic period, of Expressionism and of contemporary artists, as well as their keenness on Gerhard Richter, the great idol of the young generation of Chinese painters.

Staff exchanges serve not only to advance scholarly research; they definitely also help the participants improve their understanding of each other, of structures, decision-making hierarchies, cultural differences and similarities. It is therefore an important component in the overall structure of long-term cooperation.

"Concubine" of the later Emperor Yong-zheng, c.1700 – 1722, and Electoral Princess "Maria Antonia of Bavaria", 1754

View of the exhibition "Goldener Drache – Weißer Adler" (Golden Dragon – White Eagle)



View of the exhibition "Chinese Gardens for Living"



CHINA IN DRESDEN

Humanism in China. Ein fotografisches Porträt A Contemporary Record of Photography

Exhibition by the Staatliche Kunstsammlungen Dresden in association with Museum für Moderne Kunst, Frankfurt am Main, Staatsgalerie Stuttgart, Bayerische Staatsgemäldesammlungen, Munich, and Staatliche Museen zu Berlin

29th February – 1st June 2008

Kunsthalle im Lipsiusbau

Featuring around 600 documentary images by 250 photographers, this exhibition reflected everyday life in both urban and rural settings against the background of the modernisation of Chinese society over the past five decades. Four major themes were subjected to critical scrutiny from the viewpoint of Chinese photographers. These themes were: Existence, Relationships, Desires and Time. Beyond the economic boom in China's cities, the pictures showed changes in day-to-day living in the wake of radical cultural upheavals.

Chinese Gardens for Living: Illusion into Reality

Exhibition by the Staatliche Kunstsammlungen Dresden and the National Art Museum of China, Beijing
28th June – 31st October 2008, Schloss Pillnitz, Bergpalais and Schlosspark

The philosophy of the Chinese garden is characterised by the law of Yin and Yang, the principle of duality whereby opposite phenomena are in a state of mutual attraction and dynamic equilibrium. The ultimate goal in the Far Eastern concept of a "garden" is the achievement of harmony between these two poles, the garden being both a place for living and a philosophical idea. A wide range of different works by contemporary Chinese artists reflecting on this philosophy turned the Bergpalais and parts of the Schlosspark into a place full of ideas and visions.

Zeichen im Wandel der Zeit. Chinesische Tuschemalerei der Gegenwart (The Transforming Marks of Ink. Contemporary Chinese Ink Painting)

Exhibition by the Staatliche Kunstsammlungen Dresden in association with the National Art Museum of China, Beijing, and Staatliche Museen zu Berlin

28th June – 14th September 2008

Kunsthalle im Lipsiusbau

27th June – 24th September 2008

Berlin, Special Exhibition Hall,

Museen Dahlem

This exhibition focused on the revival of traditional landscape and floral painting in China by contemporary Chinese artists. Approximately 90 exhibits illustrated how modern artists are turning to the ancient tradition of ink painting and developing it further. In addition to traditional scroll paintings on paper, the exhibition also included installations and video art. Simultaneously with the Dresden exhibition, the Staatliche Museen zu Berlin arranged a parallel presentation under the same title, which was dedicated to the depiction of people in the social structure of modern China.

Goldener Drache – Weißer Adler: Kunst im Dienste der Macht am Kaiserhof von China und am sächsischpolnischen 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 [1644 – 1795])

Exhibition by the Staatliche Kunstsammlungen Dresden and the Palace

Hao Junchen, "An old man with a photo of his late wife realises their shared dream of a trip to Beijing", Beijing, 2003



Visitor to the exhibition
"Zeichen im Wandel der Zeit"
(The Transforming Marks of Ink)



Huang Yan, Chinese Shan-Shui Tatoo
No. 13, 1999



Museum, Beijing

11th October 2008 – 11th January 2009
Residenzschloss

Rulers required not only real power but, above all, outward demonstrations of power and prestige. The comparison between these culturally different historic "control centres" clearly demonstrates the functioning of courtly representation. The exhibition focused on similarities and differences with regard to employment of the arts, court ceremonial and the respective collecting policies of the two courts. For the first time, works of art from the Imperial Palace of China were displayed alongside objects from the Staatliche Kunstsammlungen Dresden in a joint exhibition. The court of the Chinese Emperors, unrivalled in the diversity of its treasures, found a worthy counterpart in the Saxon-Polish court, a centre of the European fashion of 'chinoiserie'. The approximately 400 top-quality exhibits were divided into six sections: "Representational Displays of Power", "Festivities", "The Court Household", "Grand Architecture", "Courtly Arts and Sciences" and "Politics and Diplomacy".

Ost trifft West (East meets West)

Exhibition by the Staatliche Kunstsammlungen Dresden with the kind support of Staatliche Schlösser, Burgen und Gärten Sachsen

15th June – 14th September 2008

Brühlscher Garten, Brühlsche Terrasse
This accompanying exhibition was conceived and created by the designer and artist Yang Liu, who was born in Beijing and now lives in Berlin. Her succinct pictograms contrast German and Chinese cultural differences in a humorous ironic way, inviting open discussion about cultural identity and the value systems of each country.

DRESDEN IN CHINA

Gerhard Richter. Bilder 1963 – 2007

(Gerhard Richter. Paintings 1963 – 2007)

Exhibition by the Staatliche Kunstsammlungen Dresden and the Museum Frieder Burda, Baden-Baden, in association with the Bayerische Staatsgemäldesammlungen, Munich, and the Staatliche Museen zu Berlin
15th May – 2nd July 2008

National Art Museum of China, Beijing
For the first time, a large-scale retrospective of paintings by Gerhard Richter

was on display in China. The artist himself selected the exhibits and the form of presentation. No other international contemporary artist has had such an immense influence on the young generation of artists in China as Gerhard Richter.

Living Landscapes.

A Journey through German Art

Exhibition by the Staatliche Museen zu Berlin, Staatliche Kunstsammlungen Dresden and Bayerische Staatsgemäldesammlungen, Munich
15th May – 2nd 2008

National Art Museum of China, Beijing
This exhibition showed an outstanding selection of German landscape paintings produced over the past 200 years. The theme of "Figure and Landscape" was a determining and unifying factor in these paintings, which ranged from the Romantic period via Expressionism to the present day. All three artistic epochs have been of great importance for the history of Dresden, Berlin and Munich as centres of the arts and are major collecting focal points of the state art collections.

All these exhibitions took place under the joint patronage of German Federal President Horst Köhler and Hu Jintao, State President of the People's Republic of China.

International
partnerships



In the National Art Museum of China, Beijing: (from left to right) Yang Jiechi, Foreign Minister of the People's Republic of China; Dr. Frank-Walter Steinmeier, German Foreign Minister; Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden; Fan Di'an, Director of the National Art Museum of China, Beijing



Page 16: The exhibition "Unter Göttern und Menschen" (Among Gods and Men) by the Museo Nacional del Prado and the Dresden Skulpturensammlung at the Prado, Madrid

MESSAGE OF GREETING FROM DR FRANK-WALTER STEINMEIER, FEDERAL MINISTER FOR FOREIGN AFFAIRS

When looking at this Annual Report from the Dresden State Art Collections, some of you may ask why it includes a piece written by the German Foreign Minister. What do museums in Germany have to do with foreign policy?

My answer is "a great deal!" The Dresden State Art Collections, the oldest and second largest museum grouping in the country, is now a real global player in the world of museums and serves as a cultural beacon for Germany on numerous continents. You not only receive guests from around the world here in Dresden, but are yourselves active abroad, participating in exhibitions and cooperating with foreign scholars, attending international conferences and events. It is these bridges formed by cultural exchange that provide the connections which are so beneficial in politics and business. However, culture is much more than a foot in the door. By means of cultural exchange we not only showcase our country abroad but, by constantly engaging in dialogue with others, we are also caused to perpetually re-examine our own identity.

Under the stewardship of Professor Martin Roth, the Dresden State Art Collections has in the past few years cooperated closely with the Federal Foreign Office on a considerable number of projects, including events in places such as Jackson, Mississippi in the southern USA, New York, Rome, Kobe and Tokyo, London, Versailles and Moscow. These places are but a few of the many that have witnessed impressive and successful projects. In 2008, the Dresden State Art Collections stepped up its international activities yet further. I especially recall "China in Dresden in China". This was a project with a long preparation period, which cost years of work, and which resulted in fabulous exhibitions in both Beijing and Dresden. Another highlight for me was opening the twin exhibition on Gerhard Richter and Living Landscapes at the National Museum of China in Beijing, something I did jointly with Professor Roth.

All of this is foreign policy in the best of senses. On my travels my interlocutors have told me time and again just how great interest in their countries is in German culture, and in German museums in particular. Nurturing this interest and inspiring young people especially, wherever they are in the world, to learn about our ideas is not just an important goal of our museums' activities, but also one of the primary tasks of the Foreign Minister.

Dr Frank-Walter Steinmeier
Federal Minister for Foreign Affairs

2004: Opening of the exhibition "The Glory of Baroque Dresden" with Federal Chancellor Gerhard Schröder, Prime Minister of Saxony Prof. Dr. Georg Milbradt and Prof. Dr. Martin Roth (from right to left)



2005: Opening of the exhibition "Princely Splendour. The Dresden Court 1580 – 1692" with (from left to right) Lord George Weidenfeld, Lord Jacob Rothschild, Prof. Dr. Hubert Burda and Prof. Dr. Martin Roth



THE STAATLICHE KUNSTSAMMLUNGEN DRESDEN IN INTERNATIONAL DIALOGUE

The Staatliche Kunstsammlungen Dresden have been a repository of artistic and cultural treasures for centuries. In 2010 they will be celebrating their 450th anniversary. They are more internationally oriented than almost any other museum institution in Germany. As one of the most renowned cultural institutions in the country, this association of eleven museums is seen throughout the world as a cultural ambassador, as a mediator not only of German but of European cultural history. For the Dresden collections have always been profoundly European in character but at the same time focused on the perception and exploration of the world. Whether we speak of the fashion for 'chinoiserie' in the 17th and 18th centuries, which is still evident in Dresden today, or of the fascination of August the Strong for the France of Louis XIV and its artistic influences, or of the captivating allure of oriental art and culture, which visitors will again be able to experience from the end of 2009, when the "Türkische Cammer" (Turkish Chamber) is due to open in the Residenzschloss – international connections and references are to be found in abundance in Dresden. The city of art was open to outside influences and, conversely, European art owes much to the artists who over the ages worked in or were shaped by the city, including many who had come here from abroad. The museums in the Staatliche Kunstsammlungen Dresden preserve works of distinction among the visual arts of Europe.

Thus, when the art collections present this cultural heritage not only to their international guests in Dresden but around the world, holding exhibitions, collaborating in international scientific partnerships and attending congresses and conferences, they are fulfilling an obligation that arises out of tradition. They are supported in these endeavours by the government of Saxony and the German federal government. Heads of government and ministers at both federal state and national level are usually present at major events held abroad.

In justification of the international engagement of the Staatliche Kunstsammlungen Dresden, Prof. Dr. Martin Roth refers to the European dimension of the history of this association of museums. "The assets in Dresden which are now counted as part of the world's cultural heritage are there thanks to the free, open-minded spirit of all those who created the works of art and those who built up these collections over the centuries. They saw art as international and knew no boundaries, neither geographical nor intellectual or cultural ones. It is not least for this reason that two million people a year now visit our eleven museums in Dresden and find works of art that bear testimony to a global culture".

Martin Roth considers it important that the Staatliche Kunstsammlungen Dresden should establish contacts with people in other countries. He continues: "Over the past few years we have presented our visiting card in the form of numerous exhibitions abroad and have consciously drawn attention to Dresden's art treasures. These carefully prepared thematic exhibitions have emphasised the international character of the Dresden collections. It is important

2005: Visitors to the exhibition "Dresden – Spiegel der Welt" (Dresden – Mirror of the World) in Kobe, Japan



2006: Prof. Dr. Dirk Syndram, Director of the Grünes Gewölbe, Federal Chancellor Dr. Angela Merkel and State President of France, Jacques Chirac, at the exhibition "Splendeurs de la Cour de Saxe" in Versailles



2007: (from left to right) José Manuel Barroso, President of the European Commission, Federal Chancellor Dr. Angela Merkel and Prof. Dr. Martin Roth visiting the exhibition "Blicke auf Europa" (Views on Europe) at the Palais des Beaux-Arts, Brussels



that we continue producing such presentations because by doing so we deepen ongoing cultural exchange and reinforce the attractiveness of the Staatliche Kunstsammlungen Dresden as a vibrant museum association."

It was remarkable that again and again in the titles of the exhibitions references are made to Dresden and its art history. "The Glory of Baroque Dresden" (USA, Jackson/Mississippi 2004), "Princely Splendour. The Dresden Court 1580 – 1620" (London, New York, Rome 2005), "Dresden – Spiegel der Welt" (Dresden – Mirror of the World) (Japan, Kobe and Tokyo 2005), "Das Juwelen-Kabinett Augusts des Starken" (The Jewel Cabinet of August the Strong) (Moscow 2006) or "Splendeurs de la Cour de Saxe – Dresde à Versailles" (Splendours of the Court of Saxony – Dresden at Versailles) (Versailles 2006) are just some examples. Indeed, that was probably what attracted people and in many cases stimulated them to travel to Germany, in particular to Dresden. The strong positive response to the exhibitions in the media of the countries concerned also provides large-scale publicity, which in turn has an effect on tourism. For example, the German Centre for Tourism in Paris recorded a significant surge of interest in Dresden following the exhibition "La Splendeur de la Cour de Saxe – Dresde à Versailles".

In 2008 the Staatliche Kunstsammlungen Dresden, under the leadership of their Director-General Martin Roth, further intensified this international presence. The many events of the "China Year", which was opened by former Federal Chancellor Helmut Schmidt and former Prime Minister of Saxony Kurt Biedenkopf and which was committed to the idea of cultural exchange, would have been enough of a challenge on its own. The concept for the

year-long "China in Dresden in China" project, which took place under the patronage of the heads of state of the People's Republic of China and the Federal Republic of Germany, had gradually matured over several years in a series of small steps and through careful cultural diplomacy. The exhibitions in Beijing were part of the cultural programme of the Olympic Games. But the "China Year" was not an Olympic flash in the pan that ended with the Beijing Games. Rather, it was a stage along a path that extends into 2009, with an exhibition in the Palace Museum of the Forbidden City, and will reach a further climax in 2010, when a major exhibition will open at the National Museum of China in Beijing. In association with the Staatliche Museen zu Berlin and the Bayerische Staatsgemäldesammlungen, Munich, the Staatliche Kunstsammlungen Dresden will have the honour of devoting an exhibition to the phenomenon of the "Enlightenment" in what will then be the world's largest museum in a manner that is not Eurocentric but takes account of international relations, in particular with China, and in which the horizon extends right up to the present day.

But that was not all in 2008: in Kiev, Madrid, St. Petersburg and Los Angeles exhibitions of outstanding works from their holdings were presented by the Kupferstich-Kabinett, the Galerie Neue Meister, the Skulpturensammlung and the Gemäldegalerie Alte Meister. The National Art Museum of the Ukraine and the Museo Nacional del Prado, the State Hermitage and the J. Paul Getty Museum – all world-famous museums – hosted special exhibitions by the Staatliche Kunstsammlungen Dresden.



All this was an impressive feat. Here, too, the focus was – and always is – on dialogue, on the reflection of art history or, as in the case of Kiev and St. Petersburg, on political history. The exhibitions in Kiev and St. Petersburg were also an expression of gratitude to the states of the former Soviet Union for the return of the art treasures to Dresden 50 years ago.

In addition, the Staatliche Kunstsammlungen Dresden also like to play host to foreign partners at home, conducting joint exhibitions and scientific projects or holding conferences in Dresden. In 2008 – in addition to the “China in Dresden in China” events – the Staatliche Kunstsammlung Dresden hosted guest exhibitions from Israel, Azerbaijan and Taiwan. This high degree of commitment challenges the staff to the limits and requires that they are outstandingly well qualified for the job. Only through immense efforts was it possible for four museums of the Staatliche Kunstsammlungen Dresden to hold special exhibitions abroad at just the same time as the “China Year” in Dresden reached its climax with the large-scale exhibition “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 [1644 – 1795]).

Kiev – Madrid – St. Petersburg – Los Angeles

The autumn series of exhibitions abroad was launched by the Kupferstich-Kabinett, which presented around 80 masterpieces of graphic art by 18th-century Venetian artists – works which constitute a core section of its holdings – from mid-September to mid-November in Kiev. It was the first exhibition by a German museum in the Ukraine since the revolutionary changes of 1989/90.

Martin Roth attaches particular significance to collaboration with the Ukraine. The international partnerships of German museums are primarily focused on Moscow and St. Petersburg. However, interest should also be directed towards the other cities of Russia and the CIS states because of the enormous diversity and high quality of the collections even outside the major centres of Moscow and St. Petersburg. This was taken into account not only in the exhibition in Kiev conceived by the Kupferstich-Kabinett under the leadership of its Director, Prof. Dr. Wolfgang Holler, but also in the fact-finding trip by representatives of the Staatliche Kunstsammlungen Dresden and other institutions to important Russian provincial museums, such as those in Tula, Irkutsk and Nizhni Novgorod.

Another aspect of collaboration with museums not only in Russia but also in the Ukraine are the issues of looted art and war losses, in which the primary concerns at

Opening of the exhibition “Unter Göttern und Menschen” (Among Gods and Men) on 3rd November 2008: (from left to right) Antonio Muñoz Molina, Spanish Minister for Culture; His Majesty King Juan Carlos I of Spain; Dr. Stephan Schröder, Curator at the Museo Nacional del Prado, and Dr. Moritz Woelk, Director of the Skulpturensammlung



Opening of the exhibition “Unter Göttern und Menschen” (Among Gods and Men) on 3rd November 2008: (from left to right) His Excellency Dr. Wolf-Ruthart Born, German Ambassador to Spain; Charo Otegui, President of SEAC EX; Plácido Arango, President of the Board of the Museo Nacional del Prado; Antonio Muñoz Molina, Cultural Minister of Spain; Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden; Duque de Soria, President of the Society of Friends of the Museo Nacional del Prado



museum level are the exchange of information and collaboration for the purpose of conservation. This is where the skills of the museums lie, quite apart from questions of international law which can only be solved at government level. Nevertheless, in cases of restitution claims the government makes use of the expertise and contacts of the Directors and curators of the Staatliche Kunstsammlungen Dresden. Wolfgang Holler, for example, is a member of the German-Ukrainian Governmental Commission on questions concerning the return of cultural assets displaced in Kiev as a result of the war, and Martin Roth has been engaged for years in discussions with museum colleagues and politicians at various levels concerning the return of looted art. His engagement is evident, for example, in the successful research and exchange programme entitled “Art Transfer”, which is funded by the Getty Foundation and which deals with cultural relations between Germany and Russia since the 17th century, as well as in his active participation in the initiative “Deutsch-Russischer Museumsdialog” (German-Russian Museum Dialogue) or in the systematic registration of the entire holdings of the art collections through “Daphne” – a large-scale project which combines both scientific analysis and provenance research.

At the beginning of November, the Spanish head of state, His Majesty King Juan Carlos I opened an exhibition by the Dresden Skulpturensammlung at the Museo Nacional del Prado in Madrid, an event which attracted a great deal of media attention. Forty-six masterpieces from the Dresden antiquities collection were presented alongside classical sculptures from the holdings of the Museo Nacional del Prado. The Spanish press was jubilant and

published full-page articles praising the fact that major works of classical sculpture which had previously been displayed together in collections in Rome had been reunited for the first time in 300 years. The exhibition was prepared as part of a research project funded by the Ernst von Siemens Art Foundation concerning the holdings of the Dresden antiquities collection. The research team, in which a number of international institutions are represented, also includes the Museo Nacional del Prado. The scientific investigation of the sculptures and their common origin was associated with an extensive restoration programme lasting several years, which is why in many respects it has been possible to present the sculptures in a new light in this exhibition.

The throngs of visitors in Madrid are grateful to the organisers of this “Summit Meeting in Marble” – as it was dubbed by the Sächsische Zeitung. The German journalists who travelled to Madrid for the opening ceremony are looking forward to the visit by the gods – as are also the Dresden newspapers. The exhibition will go on show in the Japanisches Palais in Dresden on 20th May 2009.

A few days after the exhibition opening in Madrid, it was the turn of the Galerie Neue Meister. An exhibition went on display at the State Hermitage, St. Petersburg, presenting 50 works by important artists from the period 1800 to 1940 which represent the range of the Dresden collection from the Romantic period to Neue Sachlichkeit. Martin Roth wishes this exhibition, too, to be seen as a sign of gratitude, because 50 years ago many works of art which had been transported to the USSR in the wake of the Second World War were returned by the Soviet government under Khrushchev. Without the return of these objects, the

Opening of the exhibition "Von Friedrich bis Dix" (From Friedrich to Dix) in the Hermitage, St. Petersburg, with (from left to right) Prof. Dr. Martin Roth, Dr. Eva-Maria Stange, Saxon State Minister for Science and Art, and Prof. Dr. Michael Piotrowski, Director of the State Hermitage



Signing of the partnership agreement with the J. Paul Getty Trust on 25th July 2008 in Dresden: with Prof. Dr. Martin Roth (seated, left) and Dr. Michael Brand, Director of the J. Paul Getty Museum in Los Angeles (seated, right), in the presence of (standing, from left to right) Dirk Burghardt, Director of Administration at the Staatliche Kunstsammlungen Dresden, Prof. Dr. Thomas W. Gaehgtgens, Director of the Getty Research Institute, James Wood, President of the J. Paul Getty Trust, and Dr. Andreas Henning, Curator of Italian Paintings at the Gemäldegalerie Alte Meister



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rebuilding of Dresden and its art collections would not have been possible, says Martin Roth; Dresden would look very different today. The collaboration with St. Petersburg and the Hermitage is also, however, a contribution to long-term dialogue between the institutions and to the preparation of research projects and future exhibitions.

Finally, the Gemäldegalerie Alte Meister held an exhibition in Los Angeles, in which it displayed 27 masterpieces of Bolognese painting, one of its collecting focal points, along with paintings from the J. Paul Getty Museum and other Californian collections. Just a few days later at the Getty Villa in Malibu, part of the J. Paul Getty Museum, an exhibition opened which was devoted to the sensational restoration and reinterpretation of a severely damaged statue of Bacchus belonging to the Dresden Skulpturensammlung. Here, too, the exhibition was the result of collaboration between researchers and restorers from Los Angeles and Dresden, who were able to build upon the experience gathered in the previous joint project concerning the "Herculaneum Women". Following their restoration in the Berlin Antikensammlung, a comprehensive monograph concerning these famous statues from the Skulpturensammlung was published by the Getty, first in English and now also in German. Until October 2008 the statues were on display in the Getty Villa and were seen there by 230,000 visitors.

Whilst Martin Roth hopes for greater normality in the partnerships with the Eastern European states and even sees great further potential with regard to partners in Western Europe, in order perhaps in future to be able to create joint institutions, joint advisory bodies and boards,

and even to build joint collections, he also sees collaboration with museums outside Europe, such as in Japan or America, as an opportunity to draw attention to Dresden and to German culture in general, in addition to conducting joint research and exhibition projects. With their treasures, the Staatliche Kunstsammlungen Dresden are eminently suitable for taking on that role.

Israel – Azerbaijan – Taiwan

In addition to their presentations abroad, the Staatliche Kunstsammlungen also played host in Dresden to exhibitions by partners from other countries. From early March to the beginning of May 2008 an unusual multimedia presentation by the Yad Vashem Holocaust Memorial Centre in Israel was on view in the Residenzschloss. This impressive show, which illustrated how Jewish women responded to the extreme circumstances of violence and oppression, how they struggled to survive and endeavoured to preserve their identity as human beings and as women, was on display for the first time outside Israel and attracted great interest among the visitors. In order to be able to bring more and larger exhibitions by the Yad Vashem Memorial Centre and to encourage school students and young people, in particular, to engage with them, two members of the Museum Education department from Dresden were invited to take part in a ten-day further education course in Israel immediately after the exhibition.

From mid-June to mid-July 2008 another exhibition was held in the Residenzschloss, this time featuring contemporary art from Azerbaijan. With various artistic items, the

Pierre T.M. Chen, Founder of the Yageo Foundation, Taiwan, delivers a speech at the opening of the exhibition “Madonna meets Mao”



Yehudit Inbar, Director of the Museum Department of the Yad Vashem Holocaust Memorial Centre and Curator of the exhibition “Lichtflecke – Frau sein im Holocaust” (Spots of Light – To Be a Woman in the Holocaust)



The opening of the exhibition “Lichtflecke – Frau sein im Holocaust” (Spots of Light – To Be a Woman in the Holocaust) in the Residenzschloss in Dresden



exhibition provided exciting insights into Azerbaijani art from the Soviet period to the present day. Young art from Baku first drew attention among the western public at the Venice Biennale in 2008. As part of the cultural programme of the “Year of Azerbaijan in Germany 2008”, it went on show in Dresden’s Residenzschloss.

The final international exhibition in Dresden not connected with the theme of “China in Dresden in China” was “Madonna meets Mao” presented in the Kunsthalle im Lipsiusbau from mid-October 2008. Pierre T. M. Chen, owner of a globally operating electronics company, showed selected works of western and Chinese art from the collection of the Yageo Foundation, Taiwan. Pierre T. M. Chen has had a special relationship with the Staatliche Kunstsammlungen Dresden since 2007, when he generously allowed the painting “Tante Marianne” (Aunt Marianne), a highly important early work by Gerhard Richter, to be exhibited in Dresden under a long-term loan agreement.

Cross-border exchanges of experience

Many of our international research and exhibition projects have benefited from museum employees having the opportunity to work in partner institutions abroad, sometimes for several months, and to conduct research jointly with their counterparts there. Conversely, colleagues from abroad also visited the Staatliche Kunstsammlungen Dresden and were integrated into the research teams of the respective museums (see page 60). Exchanges of experience also take place at conferences and congresses, however, and quite often it is the experiences from Dresden, in particular, that are especially sought after around

the world. The unique form of presentation in the Grünes Gewölbe, using special showcases and sophisticated lighting technology in the new area and employing innovative display and security techniques in the historic area, is regarded as extremely successful and as a model for other museums. The talks given by the Director of the Grünes Gewölbe and the Rüstammer, Prof. Dr. Dirk Syndram, and by the Head of Technical Services, Michael John, in this connection, as well as the advisory discussions conducted in Kiev, Vienna and Dubai serve the purpose of technology transfer in the sphere of museum construction. The negative experiences gained by Dresden in connection with the flood disaster of 2002 are also being used to draw lessons that can be passed on to other museums and cultural institutions, for example in a talk given by the Head of Technical Services in November 2008 at a conference on “Museums and Disasters” in New Orleans. Such instances demonstrate that international networks and partnerships not only give rise to wonderful exhibitions but can also be of benefit to art itself.

Visit to the Architectural-Ethnographical Open-Air Museum, Irkutsk region



The former home of Leo Tolstoy at Yasnaya Polyana is now a museum. In the background: a depiction of Tolstoy's wife as Raphael's "Sistine Madonna"



Staff of the Staatliche Kunstsammlungen Dresden and other German cultural institutions in front of the V.P. Sukachov Regional Art Museum, Irkutsk



TRIP TO RUSSIA

Dresden in Russia

Tula, Irkutsk and Nizhni Novgorod were the stopping points on a tour by staff of the Staatliche Kunstsammlungen Dresden in June 2008. Exchange between Dresden and Russia had hitherto focused on Moscow and St. Petersburg, but little attention had been paid to museums outside these two main cities. The idea therefore arose of becoming better acquainted with Russian provincial museums. There was also another reason for the journey: in autumn 2008 it was the 50th anniversary of the return of the works of art that had been taken to the Soviet Union in 1945 – and hence of the “rebirth” of the Dresden museums.

The Staatliche Kunstsammlungen Dresden, headed by their Director-General, made up just under half the 30-strong group. They were accompanied by representatives of other institutions as well as journalists. The group was guided by the cultural correspondent of the Frankfurter Allgemeine Zeitung in Russia, Kerstin Holm.

The first destination was the “Museum of Fine Arts” in Tula near Moscow. Its collection is typical of a museum founded only after the October Revolution. The focal points are a collection of icons, Russian portrait and landscape paintings and also Western art. The sources for the museum’s holdings were mainly the confiscated collections of the local aristocracy as well as the contents of monasteries. In the 1920s and 1960s works from Moscow and Leningrad museums were also transferred to there.

A night flight then took the group from Moscow to Irkutsk. The “V. P. Sukachov Regional Art Museum” is the

oldest museum in Siberia. It holds over 16,000 works, including an important collection of icons. There are also Russian paintings from the 18th and 19th centuries, as well as a small West European department. Some paintings are labelled as donations from a Moscow art collector who acted as a patron of provincial museums – and by this means a few items of “looted art” from Germany also found their way to Siberia.

The next day, the group travelled first to Lake Baikal before flying westwards again to Nizhni Novgorod. The State Museum there is among the most important museums in Russia and has departments that are of international rank. These include the icon collection and the collection of Russian painting from the period around 1900. The early Modern period is well represented, with works by Kandinsky, Malevich, Gontscharova and others. The spectrum of Western art ranges from Cranach to Bellotto. These include paintings found in a railway wagon, the contents of which had been stolen by German troops from Jewish collectors in Hungary. Red Army soldiers seized the wagon near Berlin in 1945 and later left it in the city where they were stationed, which was Nizhni Novgorod. In principle, these works do not fall under the law passed by the Duma ruling out restitutions.

This tour would not have been possible without perfect preparation and guidance. The employees of the Staatliche Kunstsammlungen, Oksana Katvalyuk and Yulia Vashchenko, took charge of the organisation; Birgit Dalbajewa (Galerie Neue Meister) contributed her profound knowledge of Russian art. Kerstin Holm gave expert explanations.

“Von Luther zum Bauhaus” (From Luther to the Bauhaus) – At the closing ceremony on 12th January 2008 in Warsaw: Curator Roland Enke, Dr. Eva-Maria Stange, Saxon State Minister for Science and Art, and project leader Bettina Probst



The museums visited were very interested in building upon these contacts. For the Staatliche Kunstsammlungen Dresden the tour certainly confirmed that it is a good idea to look beyond Moscow and St. Petersburg.

eastern part of Germany (the ‘new federal states’), under the auspices of the Staatliche Kunstsammlungen Dresden. After Dresden, the Prussian Palaces and Gardens Foundation Berlin-Brandenburg took over the coordinating role with the KNK.

VISIT TO WARSAW

Around 50 members of staff from the Staatliche Kunstsammlungen Dresden visited Warsaw in mid-January 2008. The reason for the visit was the exhibition “Von Luther zum Bauhaus. Kunst und Kulturschätze aus deutschen Museen” (From Luther to the Bauhaus. Treasures of Art and Culture from German Museums) held in the Royal Palace in Warsaw, which ended on 12th January 2008 with a closing ceremony in the presence of the Saxon State Minister for Science and Art, Dr. Eva-Maria Stange. Nearly 150,000 visitors saw the exhibition in the three exhibition locations in Europe – Bonn, Budapest and Warsaw.

“Von Luther zum Bauhaus” was an exhibition project of the Conference of National Cultural Institutions (KNK), an alliance of about twenty museums and collections in the

Special exhibitions



Page 26: View of the exhibition "Madonna meets Mao" in the Kunsthalle im Lipsiusbau

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



Max Liebermann, Self-portrait, 1929, Galerie Neue Meister



William Eggleston, from the series Troubled Waters, 1980, Pinakothek der Moderne, Munich; Siemens Arts Program



SPECIAL EXHIBITIONS IN DRESDEN AND SAXONY IN 2008

In 2008 the Staatliche Kunstsammlungen Dresden again held a large number of exhibitions of all kinds.

All the exhibitions enjoyed a good response both among the visiting public and in the media, not only in Saxony but throughout Germany and also abroad. In many cases, the scientific aspects, the conservation and restoration work, were focused upon, as well as the thematic content.

To cite just one statement out of many, on 21st May 2008 the Frankfurter Allgemeine Zeitung praised the work of the Gemäldegalerie Alte Meister, saying: "It (the restoration) has provided the occasion for the cabinet exhibition taking place as part of the series 'The Restored Masterpiece', a succession of presentations which thanks to its well thought-out concept and the carefully produced accompanying catalogues is one of the most interesting projects currently being conducted by German art historians."

Galerie Neue Meister

- **Die Schenkungen von Eduard Chicorius an die Dresdener Galerie (The Donations made by Eduard Chicorius to the Dresden Gallery)** An exhibition in honour of this 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
20th September 2007 – 25th March 2008
To mark the occasion of the 100th anniversary of the death of Eduard Chicorius, who passed away in Dresden on 16th October 1907, eleven paintings were exhibited which the private collector donated to the public gallery between 1903 and 1906.
- **Sigmar Polke. Eine Retrospektive. Die Sammlungen 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
Kunsthalle im Lipsiusbau
Major works from the private collections of Frieder Burda, Josef Froehlich and Reiner Speck drew attention with particular intensity to the complex oeuvre of this painter, who was born in Oels, Silesia in 1941. This monographic show displayed Polke's works from three points of view reflecting the different "tastes" of the three collectors.

- **Max Liebermann in der Dresdener Galerie (Max Liebermann in the Dresden Gallery)**
3rd April – 31st August 2008
In the fifth exhibition in the series entitled "Die Galerie Neue Meister zu Gast im Semperbau" (Guest exhibition by the Galerie Neue Meister in the Semper Building), all the paintings by Max Liebermann in the Gallery's holdings were presented within the context of the history of their acquisition. In addition to the six paintings held by the Gallery today, the exhibition also focused on the paintings that have been missing since the Second World War.
- **Troubled Waters.**
Zwölf Stillleben aus der Siemens Fotosammlung, Pinakothek der Moderne (Troubled Waters. Twelve Still-Lives from the Siemens Photography Collection in the Pinakothek der Moderne)
Guest exhibition by the Galerie Neue Meister in the Semper Building
17th September 2008 – 11th January 2009
This exhibition of photographs signified the expansion of the Dresden collecting concept to include photography through the establishment of the "New Media" section in the Albertinum. The assemblage of photographic works by internationally renowned artists drew connections between the historical genre of the still-life and the contemporary medium of photography.

Adrian de Vries, Bust of Elector Christian II of Saxony (detail), 1603, Skulpturensammlung

View of the exhibition "Kaiser Rudolf II. zu Gast in Dresden" (Emperor Rudolf II comes to Dresden)



Ewer depicting the Triumph of Diana, last quarter of the 16th cent., Grünes Gewölbe



Gemäldegalerie Alte Meister

- **»Gerettet«**
Die Restaurierung der großen Formate nach der Flut 2002 (Saved – The Restoration of the Large-Format Paintings after the Flood of 2002)

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

In 2007 the conservation and restoration work on the damaged paintings was largely brought to completion. To mark this occasion a cabinet exhibition was held to present the amazing results and to document the work, which was made possible through the financial assistance from the flood funds of the federal states and the national government, as well as by a great many donors.

- **Das restaurierte Meisterwerk 5 Canaletto – Ansichten vom Canal Grande in Venedig (The Restored Masterpiece 5 Canaletto – Views of the Canal Grande in Venice)**

10th May – 27th July 2008
Semperbau at the Zwinger, Gemäldegalerie Alte Meister

The Gemäldegalerie Alte Meister holds a high-quality ensemble of views of Venice by the young Canaletto (1697 – 1768). Painted around the year 1725, they are indisputably among the highlights in the history of vedute painting. Two paintings were restored with the support of the J. Paul Getty Trust

(Los Angeles) and were presented to the public for the first time. The exhibition explained the process of the restoration and X-ray and infra-red images provided exciting insights into the artist's painting technique.

Grünes Gewölbe

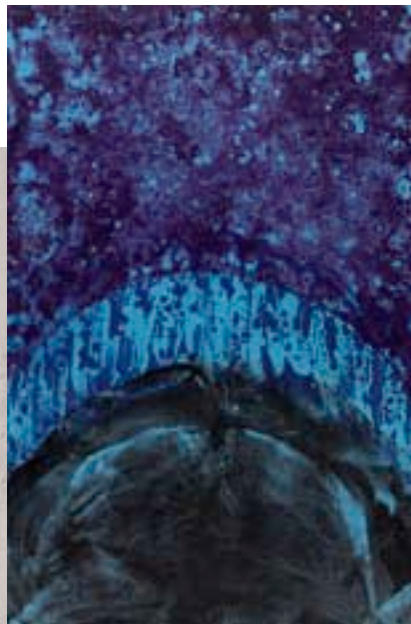
- **Kaiser Rudolf II. zu Gast in Dresden (Emperor Rudolf II comes to Dresden)**
Exhibition by the Kunstkammer of the Kunsthistorisches Museum Vienna in the Grünes Gewölbe
6th December 2007 – 31st March 2008
Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum
In this cabinet exhibition 15 selected masterpieces from the Kunstkammer of the Kunsthistorisches Museum in Vienna were presented which are among the outstanding treasures in the collections of Emperor Rudolf II and are representative of the exceptional quality of Prague court art in the period around 1600.
- **Drei Fürstenbildnisse Meisterwerke der repraesentatio maiestatis der Renaissance (Three Portraits of Princes – Masterpieces of Renaissance Repraesentatio Maiestatis)**
Exhibition by the Grünes Gewölbe and the Skulpturensammlung
16th April – 9th June 2008
Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum

For a short period, this cabinet exhibition provided a wonderful and rare opportunity to see the impressive bronze busts of Emperor Charles V by Leone Leoni (c.1553 – 1555), Emperor Rudolf II and Emperor Christian II by Adriaen de Vries (both 1603) together. All three works are among the most important Renaissance portrait sculptures of princes.

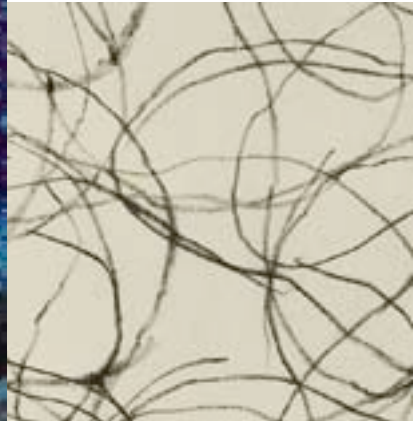
- **September 1958: Das Grüne Gewölbe kehrt zurück (September 1958: The Grünes Gewölbe Returns)**
1st June 2008 – 18th January 2009
Residenzschloss, Foyer Neues Grünes Gewölbe
On 17th September 1958 the first train arrived in Dresden carrying works of art from the Dresden museums which had been seized by the Red Army in 1945 and transported to the Soviet Union. It was a great day for the Grünes Gewölbe and the other museums, which could now at last take charge of their treasures again and begin preparing their exhibitions. A photographic exhibition was held to commemorate the 50th anniversary of this important event.
- **»... so höher als Gold geschätzt« Das Maleremail aus Limoges und die Druckgraphik der Renaissance (»... more valuable than gold« Limoges painted Enamel and Graphik of the Renaissance)**
Exhibition by the Grünes Gewölbe in association with the Kupferstich-Kabinett
27th September 2008 – 16th March 2009

Georg Baselitz, Idol, 1964,
Staatliche Graphische Sammlung, Munich

Ulrich Lindner, Sheet VIII ("Atelier"),
1991, Kupferstich-Kabinett



Jana Morgenstern, Stones, 2007



Residenzschloss, Neues Grünes Gewölbe,
Sponsel-Raum

During the 16th century, the enamellists of Limoges in south-western France created works using the complicated technique of painting with enamels. These became much sought-after collector items among the aristocracy. The Grünes Gewölbe holds an extremely impressive and high-quality collection of these precious works which for a long time was overshadowed by the cabinet pieces produced by the Dresden court jeweller Dinglinger and which is therefore little known.

Kupferstich-Kabinett

- »I can only see things when I move.«
Positionen zeitgenössischer Kunst auf Papier
(»Contemporary Art Positions on Paper«)
29th September 2007 – 20th January 2008
Residenzschloss, Kupferstich-Kabinett
In this exhibition featuring 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 its new acquisitions since the year 2000. The title "I can only see things when I move" – taken from a work by the Danish artist Eliasson – indicates the relationship between movement and perception, space and time, as a central artistic theme in drawing, printmaking and photography.

- DruckStelle. Graphik von Chillida bis Uecker.
Die Stiftung Franz Larese und Jürg Janett,
St. Gallen (DruckStelle. Printed Works
from Chillida bis Uecker. The Franz Larese
and Jürg Janett Foundation, St. Gallen)
23rd February – 26th May 2008
Residenzschloss, Kupferstich-Kabinett
The "DruckStelle" exhibition was held to celebrate the donation of these works by the Franz Larese and Jürg Janett Foundation, St. Gallen, to the Dresden Kupferstich-Kabinett and in association with the Collection of Prints and Drawings at the ETH Zurich and the Kunstmuseum St. Gallen.
- Georg Baselitz. Druckgraphik von 1964 bis
1983. Aus der Sammlung Herzog Franz von
Bayern (Georg Baselitz. Prints from 1964
to 1983. From the collection of Duke Franz
of Bavaria)
Exhibition by the Kupferstich-Kabinett,
Dresden and the Staatliche Graphische
Sammlung, Munich
20th June – 8th August 2008
Residenzschloss, Kupferstich-Kabinett
In this exhibition – which included single impressions, series of successive states and trial proofs – the Dresden Kupferstich-Kabinett provided a special insight into the graphic works of Georg Baselitz. The exhibits were on loan from the collection of Duke Franz of Bavaria and had never previously been put on public display together. The exhibition was organised in collaboration with the Staatliche Graphische Sammlung, Munich and was subsequently shown at the Pinakothek der Moderne.

- »... so höher als Gold geschätzt«
Das Maleremail aus Limoges und die Druck-
graphik der Renaissance (»... more valuable
than gold« Limoges painted Enamel and
Graphik of the Renaissance)
Exhibition by the Grünes Gewölbe in asso-
ciation with the Kupferstich-Kabinett
27th September 2008 – 16th March 2009
Residenzschloss, Neues Grünes Gewölbe,
Sponsel-Raum
- Hans Baldung Grien, Gerhard Altenbourg,
Ulrich Lindner. Aus der Sammlung 01
(Hans Baldung Grien, Gerhard Altenbourg,
Ulrich Lindner. From the Collection 01)
17th October 2008 – 5th January 2009
Residenzschloss, Kupferstich-Kabinett
With this exhibition the Kupferstich-Kabi-
nett launched a series of presentations
which will draw attention to important
groups of works among its holdings. The
series began with woodcuts by Hans Bald-
ung, alias Grien (1484/85 – 1545), contrast-
ed with 20th-century works: photographs
by Ulrich Lindner and woodcuts by Ger-
hard Altenbourg.

Josef-Hegenbarth-Archiv

- Badende – Zeichnungen von
Josef Hegenbarth (Bathers – Drawings
by Josef Hegenbarth)
21st February – 3rd July 2008
Josef-Hegenbarth-Archiv
Josef Hegenbarth, an illustrator who is

Rhodes, Tetradrachma, 230–205 B.C., Münzkabinett



Easter in the Jägerhof



particularly famous for his character drawings, repeatedly explored the subject of bathers from the 1920s onwards. He observed people on the beach, in bathing institutions, while dressing and undressing, sunbathing and in the water.

- **Josef Hegenbarth und Max Schwimmer. Zeichnungen und Illustrationen (Josef Hegenbarth und Max Schwimmer. Drawings and Illustrations)**

17th July – 11th September 2008

Josef-Hegenbarth-Archiv

Hegenbarth and Schwimmer were associated by a shared love of literature. Nevertheless, the styles of the two artists are very different. Whereas in his illustrations Hegenbarth developed an increasingly succinct, abstract and ultimately emblematic image vocabulary, Schwimmer retained the fabulating power of line as the connecting element. This exhibition demonstrated the fascinating contrast between the two artists' styles.

- **Jana Morgenstern. Steine. Arbeiten auf Papier (Jana Morgenstern. Stones. Works on Paper)**

25th September – 11th December 2008

Josef-Hegenbarth-Archiv

On the northern coast of the island of Rügen, Dresden artist Jana Morgenstern discovered a theme which has engaged her attention for the past few years: stones. The exhibition presented a selection of her graphic works on this theme produced since 2006.

Münzkabinett

- **Der Glanz einer Sammlung. Kostbarkeiten des Münzkabinetts aus 2500 Jahren (The Splendour of a Collection. Objects Covering 2,500 Years of History in the Münzkabinett)**

14th March – 2nd November 2008

Residenzschloss, Hausmannsturm

This exhibition presented around 300 outstanding objects, including great rarities and unique items, which represent a cross-section of the various parts of the collection. The objects were selected for display on the basis of their artistic quality, material value, or their significance in terms of cultural history. The exhibition was a foretaste of the permanent exhibition which will be installed in a few years' time.

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- **Ostern im Jägerhof (Easter in the Jägerhof)**

15th – 30th March 2008. Museum für Sächsische Volkskunst, Jägerhof

The Easter exhibition at the Museum für Sächsische Volkskunst has become a traditional event. As every year, branches with buds and fresh spring leaves were adorned with imaginatively decorated Easter eggs. Valuable items from this collection vied with the permanent exhibits for attention.

- **Baustelle Heimat (The Building Site called Home)**

17th May – 26th October 2008

Museum für Sächsische Volkskunst, Jägerhof

The concept of 'home' is currently the subject of much debate, especially in the discussions about globalisation, regionalisation and the extension of borders.

To mark the occasion of the 100th anniversary of the Landesverein Sächsischer Heimatschutz e.V. (Saxon Society for Protection of the Homeland), the Museum für Sächsische Volkskunst invited visitors to an informative, interactive exhibition where they could explore this concept and subject it to critical scrutiny.

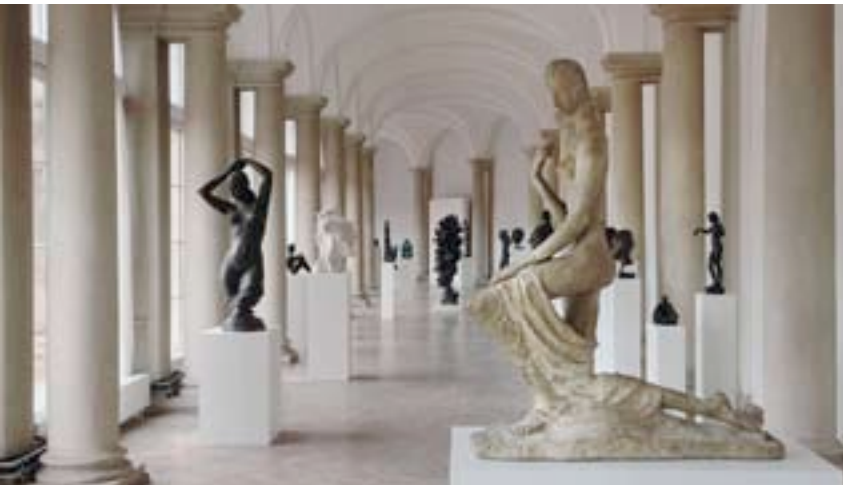
- **Advent und Weihnachten im Jägerhof: Böhmisches Krippen und Krippenberge der Sammlung Friederike und Karl-Heinz Klebe (Advent and Christmas in the Jägerhof: Bohemian carved nativity scenes from the Friederike und Karl-Heinz Klebe Collection)**

29th November 2008 – 1st February 2009

Museum für Sächsische Volkskunst, Jägerhof

Friederike and Karl-Heinz Klebe have collected more than 30 Bohemian carved Christmas or Nativity scenes from the 19th and early 20th centuries. Visitors were enchanted by the delightfully naive depictions of "oriental architecture" and the wealth of carved figures.

Interim exhibition of the Skulpturensammlung "Facetten der Moderne – das Menschenbild im Wandel" (Facets of Modernity – The Changing Image of Man) in the Zwinger



Flagpole ornament, Ottoman, before 1683, Rüstammer



Rüstammer

Special Works of Art in the Rüstammer

- **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) 6th November 2007 – 20th January 2008 Rüstammer, Semperbau am Zwinger

Special Works of Art in the Rüstammer

- **Waffen der Leibtrabanten der sächsischen Kurfürsten August, Christian I., Christian II. und Johann Georg I.** (Arms of the Bodyguards of the Saxon Electors August, Christian I, Christian II and Johann Georg I) 4th March – 29th June 2008 Rüstammer, Semperbau am Zwinger

Special Works of Art in the Rüstammer

- **Die ältesten deutschen Handfeuerwaffen** (The Oldest German Small Firearms) 1st July 2008 – 11th January 2009 Rüstammer, Semperbau am Zwinger
- **Überraschende Ansichten aus der Türkischen Cammer** (Astonishing Perspectives on the Türkische Cammer) 19th July – 8th September 2008 Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum
In December 2009 the Türkische Cammer (Turkish Chamber) of the Electors of Saxony will be reopened in the Residenzschloss

after an interruption of over 60 years. Of the more than 600 objects, which are to be displayed on the basis of a completely new exhibition concept, many have special features that are normally concealed from view. Some of these astonishing perspectives were presented in this exhibition.

Skulpturensammlung

- **Skulptur im Zwinger II.** Isa Genzken – Wir sind hier in Dresden. Der amerikanische Raum. Wasserspeier and Angels (Sculpture in the Zwinger II. American room. Wasserspeier and Angels) 26th September 2007 – 13th January 2008 Zwinger, Bogengalerie
Works by Isa Genzken have been presented at international exhibitions including the Kassel documenta in 1982, 1992 and 2002. In 2007 she was involved, among other things, in the exhibition "skulptur projekte münster" and designed the German Pavilion at the Venice Biennale. For the rooms in the Dresden Zwinger two works from 2004 were selected which had not previously been on display in Germany: "Der amerikanische Raum" and "Wasserspeier and Angels".
- **Skulptur im Zwinger III. Facetten der Moderne – das Menschenbild im Wandel** (Sculpture in the Zwinger III. Facets of Modernity – The Changing Image of Man)

13th February 2008 – 16th August 2009 Zwinger, Bogengalerie

In the period around 1880, sculptures by Auguste Rodin and Edgar Degas confronted those who viewed them with a new form of emotional expression, a new subjectivity and a radical portrayal of the fragmentary in human existence. In doing so, they shaped the development of figural sculpture for more than a century. The examples selected from among the holdings of the Dresden Skulpturensammlung, complemented by several loaned objects, demonstrated this in many facets.

- **Drei Fürstenbildnisse – Meisterwerke der repraesentatio maiestatis der Renaissance** (Three Portraits of Princes – Masterpieces of Renaissance Repraesentatio Maiestatis) Exhibition by the Grünes Gewölbe and the Skulpturensammlung 16th April – 9th June 2008 Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum

Kunstbibliothek

- **Kunstkraftwerk Mitte – Ideen für einen vergessenen Ort** (Kunstkraftwerk Mitte – Ideas for a Forgotten Place)
Designs by students of Dresden University of Technology (TU Dresden), summer semester 2007, 1st – 29th February 2008 Residenzschloss, Kunstbibliothek

Woman with her children during the deportation of Jews, 23rd September 1942 (detail), Yad Vashem Memorial Centre, Jerusalem



... ALIENS are about ...



- **Die Farbe der Worte. Künstler und Schriftsteller aus Dresden (The Colour of Words. Artists and Writers from Dresden)**
- Alexander Neumann: Dresden and Venice. Paintings and Sculptures. Michael G. Fritz: Texte
14th March – 23rd May 2008
- Wolfgang Korn: Architectural portraits. Michael G. Fritz: Texte
6th June – 18th July 2008
Residenzschloss, Kunstbibliothek
“The Colour of Words” is a series of events that was launched by the Kunstbibliothek (Art Library) specifically in order to offer Dresden artists a forum for exhibitions on various themes with a local bearing. At the opening ceremony for each exhibition, the well-known writer Michael G. Fritz introduced the artist and discussed the literary inspiration behind the artist’s work and the themes it deals with, and he also read some of his own texts. The presentation of words and pictures in direct proximity to one another revealed previously overlooked common features between these two forms of artistic activity.

Kunstfonds

- **Schaudepot #2. Reisebilder (Storeroom 2. Travel pictures)**
11th April – 21st May 2008
Paintings storeroom of the Kunstfonds
In the exhibition »Schaudepot #2« the Kunstfonds continued the series of events

begun in 2007 in which selected works from the storerooms of the collection are put on display. Under the title »Reisebilder«, impressions recorded by Dresden artists while travelling abroad were presented.

- **Ulrike Gärtner. VIVARIUM und/oder Mobile Einbürgerungshilfe für ALIENS (Ulrike Gärtner. VIVARIUM and/or Mobile Naturalisation Assistance for ALIENS)**
from 3rd September 2008
Deutsche Werkstätten Hellerau
The VIVARIUM functions as an enclosed habitat for a species of silkworm moth which feeds on the leaves of the Chinese Tree of Heaven. From the outside, the VIVARIUM is made to look like a UFO, and at the same time it is a permanent exhibition feature in a public urban environment. Through this artistic object, Ulrike Gärtner deals with our day-to-day responses to foreignness and questions visual and socio-political patterns of perception.
- **Schaudepot #3. Weibsbilder (Storeroom 3. Images of Women)**
23rd October – 2nd December 2008
Paintings storeroom of the Kunstfonds
The exhibition entitled “Weibsbilder” showed a selection of female portraits as well as depictions of women in their various roles and spheres of life.
- **Lys Geburtstag. Vietnamesen im Dresden der 80er Jahre. Fotografien von Matthias Rietschel (Ly’s Birthday. Vietnamese people**

in Dresden in the 1980s. Photographs by Matthias Rietschel)

21st November 2008 – 18th April 2009
Goethe-Institut Dresden

This exhibition organised by the Kunstfonds and the Goethe-Institut in Dresden presented images captured by the Dresden photographer Matthias Rietschel. This series of photos, which were taken in 1988/89 under a promotional agreement with the Dresden District Council, shows the lives of Vietnamese contract workers and students in Dresden.

Museumspädagogik

- **Könige – Kostbarkeiten – Kästchen – Kinder – Kunstwerke (Kings – Treasures – Boxes – Children – Works of Art)**
4th September – 16th October 2008
Residenzschloss, Tonnengewölbe
Inspired by the Grünes Gewölbe, children from the KunstRaum (Art Room) at the Dresden special school for children with language problems created their own works of art.

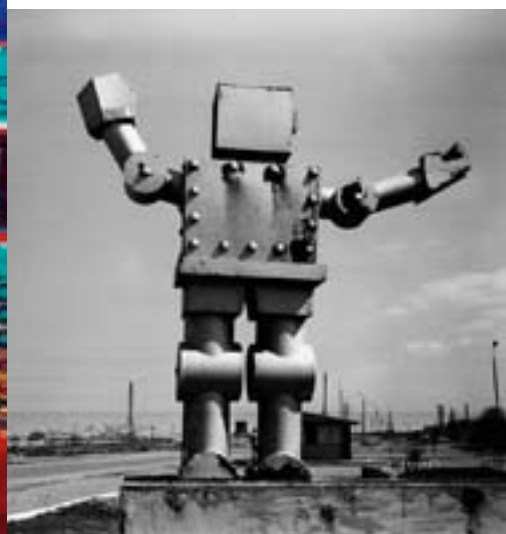
Generaldirektion

- **Lichtflecke – Frau sein im Holocaust (Spots of Light – To Be a Woman in the Holocaust)**
Exhibition by the Staatliche Kunstsammlungen Dresden and the Yad Vashem Holocaust Memorial Centre in Jerusalem in associa-

Gerhard Richter, Mao (study "of 48 heads"), 1971, Yageo Foundation, Taiwan



Rena Effendi, Robot in front of a Soviet machine-building factory, 2006



tion with the Saxon State Chancellery 10th March – 4th May 2008 Residenzschloss
For the first time, this unusual exhibition explored the individual and astoundingly varied reactions and responses of Jewish women to the extreme circumstances of the Holocaust and how differently they acted in the face of the malicious violence inflicted on them. The exhibition "Spots of Light – To Be a Woman in the Holocaust" was created by the Yad Vashem Holocaust Memorial Centre in Jerusalem and the presentation in Dresden was the first time it had been shown outside Israel. Funding for the exhibition was provided by the government of Saxony. The exhibition marked the start of a series of further projects which the Staatliche Kunstsammlungen Dresden plan to implement in association with Yad Vashem over the next few years.

- **Steps of time. Positionen zeitgenössischer Kunst aus Aserbaidzhan (Contemporary Art from Azerbaijan)**
13th June – 20th July 2008, Residenzschloss
As part of the "Year of Azerbaijan in Germany 2008" the Staatliche Kunstsammlungen Dresden presented an exhibition of contemporary art from this Caucasian republic. In the post-Soviet era a young generation of artists is searching for new approaches in which they can combine questions arising from their own ethnic and cultural identity with involvement in the global art scene.

- **Madonna meets Mao. Ausgewählte Werke aus der Sammlung der Yageo Foundation, Taiwan (Selected Works from the Collection of the Yageo Foundation, Taiwan)**
Exhibition by the Staatliche Kunstsammlungen Dresden in association with the Yageo Foundation
31st October 2008 – 11th January 2009
Kunsthalle im Lipsiusbau
Since the mid-1990s Pierre T. M. Chen, the owner of a globally operating electronics company, has been collecting outstanding works by artists such as Francis Bacon, Georg Baselitz, Andy Warhol, Cy Twombly, Anselm Kiefer, Gerhard Richter, Peter Doig and Andreas Gursky. Before turning to Western art, he had already assembled a large collection of modern Chinese paintings from the first half of the 20th century. Contemporary art from Asia is also represented, featuring works by Zao Wouki, Cai Guoqiang, Lee Mingwei and Hiroshi Sugimoto, among others. In Dresden the full spectrum of this unusual collection was shown for the first time. In accordance with the title "Madonna meets Mao", Western and Eastern art entered into an unconventional form of dialogue with one another.

China in Dresden

- **Ost trifft West (East meets West)**
15th June – 14th September 2008
Brühlscher Garten, Brühlsche Terrasse
» see page 15

- **Humanism in China. Ein fotografisches Porträt (A Contemporary Record of Photography)**
29th February – 1st June 2008
Kunsthalle im Lipsiusbau
» see page 14
- **Chinese Gardens for Living: Illusion into Reality**
Schloss Pillnitz, Bergpalais and Schlosspark, 28th June – 31st October 2008
» see page 14
- **Zeichen im Wandel der Zeit. Chinesische Tuschemalerei der Gegenwart (The Transforming Marks of Ink. Contemporary Chinese Ink Painting)**
Kunsthalle im Lipsiusbau
28th June – 14th September 2008
» see page 14
- **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 [1644–1795])
11th October 2008 – 11th January 2009
Residenzschloss
» see page 14

Neo Rauch, Night Work, 1997, Galerie Neue Meister



Gerhard Richter, Sea Piece (overcast), 1969,
Böckmann Collection



SPECIAL EXHIBITIONS ABROAD IN 2008

- Von Luther zum Bauhaus. Nationalschätze aus Deutschland (From Luther to the Bauhaus. National Treasures from Germany)**
Exhibition by the Conference of National Cultural Institutions
30th October 2007 – 13th January 2008
Royal Palace, Warsaw
Around twenty museums and collections from Germany which have come together to form the Conference of National Cultural Institutions (KNK) presented a unique array of treasures from the spheres of art, nature and science in Poland. This exhibition project was motivated by the desire to provide a new impetus for scientific exchange and long-term collaboration between Polish and German institutions.
- Gerhard Richter. Bilder 1963 – 2007 (Gerhard Richter. Paintings 1963 – 2007)**
Exhibition by the Staatliche Kunstsammlungen Dresden and the Frieder Burda Museum, Baden-Baden, in association with the Bayerische Staatsgemäldesammlungen, Munich, and the Staatliche Museen zu Berlin
15th May until 2nd July 2008
National Art Museum of China, Beijing
» see also page 15
- Living Landscapes. A Journey through German Art**
Exhibition by the Staatliche Museen zu Berlin, Staatliche Kunstsammlungen Dresden and Bayerische Staatsgemäldesammlungen, Munich
15th May until 2nd July 2008
National Art Museum of China, Beijing
» see also page 15
- Von Venedig nach Dresden. Barocke Graphik aus dem Kupferstich-Kabinett Dresden (From Venice to Dresden. Baroque Prints from the Kupferstich-Kabinett Dresden)**
Exhibition by the Kupferstich-Kabinett with the kind support of the German Embassy, Kiev
13th September – 16th November 2008
National Art Museum of the Ukraine, Kiev
To mark the 50th anniversary of the return of the graphic works, most of which had ended up in Kiev in the wake of the Second World War, the Kupferstich-Kabinett exhibited around 80 high-quality 18th-century Venetian prints in the Ukrainian capital. The prints in the Dresden collection came there from Venice in the first half of the 18th century or were created directly for and in Dresden by Venetian artists. The exhibition took place as part of the Festival of German Culture in the Ukraine.
- Unter Göttern und Menschen. Antike Plastik des Albertinums Dresden und des Museo Nacional del Prado (Among Gods and Men. Classical Sculptures from the Albertinum Dresden and the Museo Nacional del Prado)**
Exhibition by the Museo Nacional del Prado and the Skulpturensammlung
4th November 2008 – 12th April 2009
Museo Nacional del Prado, Madrid
For the first time in 300 years major works of classical sculpture which were once held together in collections in Rome were reunited. Forty-six masterpieces from the Dresden antiquities collection were displayed in the halls of the Museo Nacional del Prado alongside works from the holdings of the Prado. The works on show are from the royal collections of Madrid and Dresden and are among the most significant collections of antiquities outside Italy. Together they are exemplary key works of Classical antiquity, ranging from the Greek Classical period to Late Roman art. An expanded version of the exhibition will be on display in Dresden in 2009.
- Von Friedrich bis Dix. Deutsche Malerei aus der Dresdener Galerie Neue Meister (From Friedrich to Dix. German Paintings from Dresden's Galerie Neue Meister)**
Exhibition by the Galerie Neue Meister and the State Hermitage, St. Petersburg
12th November 2008 – 29th March 2009
State Hermitage, St. Petersburg

Caspar David Friedrich, Two men
contemplating the moon, 1819/20,
Galerie Neue Meister



View of the exhibition "Among Gods and Men"
at the Museo Nacional del Prado



Fifty works by major artists from the period 1800 to 1940 which determine the character of the Dresden collection, ranging from the Romantic period to Neue Sachlichkeit, were selected for this exhibition at the State Hermitage in St. Petersburg. The show included works by such artists as Lovis Corinth, Conrad Felixmüller and Ludwig Richter, as well as Wilhelm Leibl and Max Liebermann. The exhibition was an expression of gratitude and appreciation for the return of the Dresden works of art, which had been transported to the Soviet Union in the wake of the Second World War and were returned during the period 1956 – 1958. At the same time, it was a contribution to the strengthening of cooperation with museums in the successor states to the Soviet Union. For years now, this museum dialogue has found expression in joint research projects, loan exchanges, conferences and exhibitions.

- **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
The J. Paul Getty Museum, Los Angeles
This exhibition was made possible by twenty-seven masterpieces from the Gemäldegalerie Alte Meister supplemented by 17 additional works from the J. Paul

Getty Museum and other Californian collections. The focus was on the discovery of emotions by 17th-century artists. They made a decisive contribution to the rhetoric of painting by succeeding in capturing the whole range of human emotions in the gestures of their subjects. That is why the title "Captured Emotions" was chosen for this jointly curated exhibition, through which the successful collaboration between Dresden and the Getty was continued.

- **Reconstructing Identity:
The Statue of a God from Dresden**
Exhibition by the J. Paul Getty Museum, Los Angeles
18th December 2008 – 1st June 2009
The Getty Villa, Malibu
This exhibition by the Getty Villa in Malibu, which belongs to the J. Paul Getty Museum, featured a further enigmatic piece of classical sculpture following the presentation of the Herculaneum Women, which were on display there until October 2008. The male statue, which was severely damaged in the Second World War, was pieced together from countless fragments and reinterpreted by a research colloquium. Known since 1600, the sculpture was considered to be a depiction of Alexander the Great, Antinous or Dionysus. After the reopening of the Skulpturensammlung in Dresden it will once again be one of the museum's special attractions.

With kind support



DIE JUNGEN FREUNDE (Young Friends) invited young people to an Art Party featuring the band Bodi Bill from Berlin.

MADONNA MEETS MAO – THE PARTY
in the Kunsthalle im Lipsiusbau (also page 36)



JUNGE FREUNDE in the Lipsiusbau



IN YOUR MID-20S? OFF TO THE MUSEUM!

Exploring exhibitions, interviewing artists, making contacts, partying together, discussing art and culture ... That is what DIE JUNGEN FREUNDE (Young Friends) of the Staatliche Kunstsammlungen Dresden enjoy doing.

It began in the spring of 2008. The organisation MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V. (Society of Friends of the Staatliche Kunstsammlungen Dresden) reduced their membership fee for people under 35. For just two Euro per month, young people now have free admission to all eleven museums and to their special exhibitions. They receive invitations to exhibition openings, special guided tours, talks, discussions and special Junge Freunde events. A fantastic offer.

The idea is to provide a programme of events organised by young people for young people. Using unusual event formats, DIE JUNGEN FREUNDE wish to arouse enthusiasm for art and enable young people to get personally involved. This gives rise to many questions. What aspects of art interest young people? What do young people look to for guidance today? Does this open new opportunities for the “classics”? Are superstars like Raphael, Canaletto, Liotard, Rembrandt and Titian about to experience a brilliant comeback? Answers to these questions are being sought by MUSEIS SAXONICIS USUI e. V. in association with students from the Institute of Media and Communication at the Technische Universität Dresden. In their practical training sessions under the title “Nein, das Schokoladenmädchen

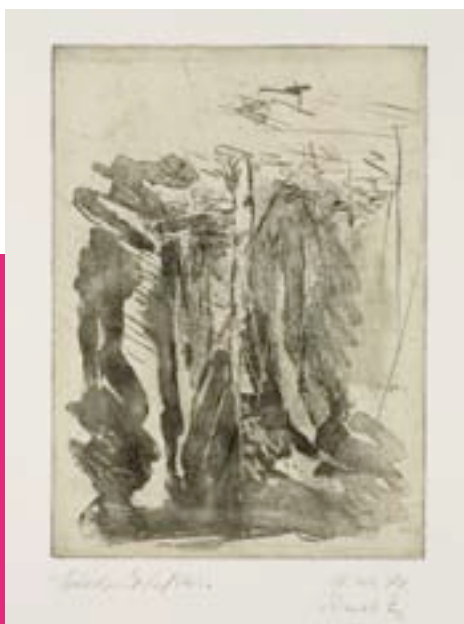
kommt nicht aus Afrika!” (No, the Chocolate Maid does not come from Africa!), new ways of communicating are tried out and ideas for campaigns developed.

In 2008 DIE JUNGEN FREUNDE also had a number of special events on their programme, in addition to the benefits offered by the traditional Society of Friends. These ranged from a discussion with the artist Jana Morgenstern via seminars about the exhibition “Troubled Waters. Twelve Still-Lives from the Siemens Photography Collection in the Pinakothek der Moderne” to the “Madonna meets Mao” party. This was the second party of the year, following the performance of the jazz combo “Flaura und Phona” in the “DruckStelle” exhibition in May 2008.

MADONNA MEETS MAO – THE PARTY opened up the exhibition for this exclusive group and brought music into the realm of art. MUSEIS SAXONICIS USUI e. V. had invited young people to come and look at works by Warhol, Gursky, Baselitz and co. in a party atmosphere. The response was huge and the crowds exceeded the capacity of the building. About 100 young people had to stay outside. Indoors, around 500 guests partied until late in the night. At the beginning of the evening they were able to enjoy the art in a number of short guided tours. Later, the band “Bodi Bill” got the place rocking and created an electric atmosphere. Fourteen new Young Friends signed up to MUSEIS SAXONICIS USUI e. V. that evening.

The aim is to get young people interested in the diverse range of art in the collections, to develop a long-term relationship with them and encourage them to become friends and sponsors of the Staatliche Kunstsammlungen Dresden as young members of MUSEIS SAXONICIS USUI e. V. We intend to continue with this strategy and we would appreciate any support! www.freunde-sk-d.de

Georg Baselitz, untitled (trees), 1974, donated to the Kupferstich-Kabinett by H.R.H. Duke Franz of Bavaria



Ronald de Bloeme, Busdriver III, 2007, loan by the Gesellschaft für Moderne Kunst in Dresden e.V. to the Galerie Neue Meister



**WIR
SIND
FREUNDE.**

KUNSTGEWERBEMUSEUM
DRESDEN

38

SOCIETIES OF FRIENDS

- **MUSEIS SAXONICIS USUI**
Freunde der Staatlichen Kunstsammlungen
Dresden e.V. (Society of 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
E-Mail: freunde@skd.museum
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 at the Kunstgewerbemuseum)
www.fk-kunstgewerbemuseum.de
- **Freundeskreis der Dresdner
Porzellansammlung im Zwinger e.V.**
Tel.: (03 51) 49 14 66 12 (Secretary's
office at the Porzellansammlung)
www.freundeskreisporzellan.de
- **Freunde der Puppentheatersammlung
Dresden e.V.**
Tel.: (03 51) 838 75 71 (Secretary's office at
the Puppentheatersammlung)

- **Ehrenfried Walther von
Tschirnhaus-Gesellschaft e.V.**
Tel.: (03 51) 49 14 66 61
(Secretary's office at the Mathematisch-
Physikalischer Salon)
- **Numismatischer Verein zu Dresden e.V.**
Tel.: (03 51) 49 14 32 31
(Secretary's office at 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 at
the Kupferstich-Kabinett)
www.freundeskreis-kupferstichkabinett.de

- **Freunde des Grünen Gewölbes e.V.**
Contact: Dr. Anne Veltrup
Tel.: (03 51) 49 14 85 97

- **Paragone e.V.**
The rivalry between painting and sculpture that arose in the Renaissance under the name »Paragone« inspired the name for the society of friends of the Skulpturensammlung, which was founded in 2008: »Paragone e.V.«
Tel.: (03 51) 49 14 97 41 (Secretary's
office at the Skulpturensammlung)
Fax: (03 51) 49 14 93 50
E-Mail: Paragone@skd.museum
www.paragone-dresden.de

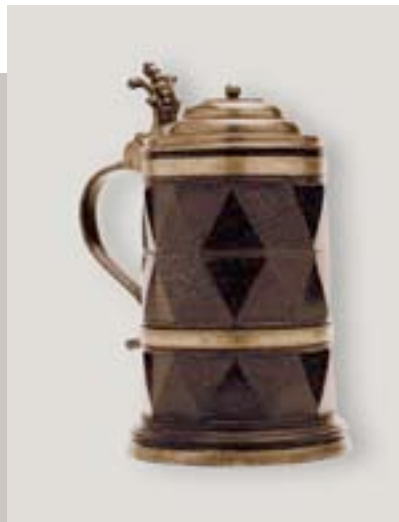
SPONSORS AND DONORS IN 2008

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- A. Lange & Söhne
- Alfred Krupp von Bohlen und Halbach-Stiftung
- Ministerium für Kultur und Tourismus der Republik Aserbaidschan
- Botschaft der Republik Aserbaidschan in Deutschland
- Auswärtiges Amt
- S.K.H. Herzog Franz von Bayern
- Karin und Roland Berger
- Manfred Butzmann
- Blouke und Marianne Carus

Ronald de Bloeme, Screen, 2007, loan from the Gesellschaft für Moderne Kunst in Dresden e.V. to the Galerie Neue Meister



Serpentine lidded tankard with tin mountings, c.1640/50, purchased with funds from the Society of Friends of the Grünes Gewölbe



Friedrich Wilhelm Hörnlein, Stamping die for a one-sided medal depicting the head of Arnhold Heinz as a child, 1907, donated by the Numismatischer Verein zu Dresden e.V.



- Deutsche Forschungsgemeinschaft
- Dr. Christian Dräger
- Gerda Dudek
- GebäudeEnsemble Deutsche Werkstätten Hellerau
- Die Gläserne Manufaktur – Automobilmanufaktur Dresden GmbH
- École du Louvre
- Ernst von Siemens Kunststiftung
- Evangelisch-Lutherische Kreuzkirchengemeinde Dresden
- Michael Frank
- Freistaat Sachsen
- Friends of Heritage Preservation, Los Angeles
- Fritz Thyssen Stiftung
- galerie baer | raum für aktuelle kunst
- Galerie EIGEN + ART
- Galerie Gebr. Lehmann
- Prof. Dr. Heinrich Geidel
- J. Paul Getty Trust
- Renate Glück
- Goethe-Institut China
- Goethe-Institut Dresden
- Prof. Dieter Goltzsche
- Marion Grcic-Ziersch
- Karin Hänel
- hasenkamp Internationale Transporte GmbH
- Eberhard Havekost
- Stefan Heinemann
- Konrad Heinze
- Bernd Heise
- Hildegard und Hans Theo Richter-Stiftung

- Hilton Hotel Dresden
- Ralf M. Hoffmann
- Olaf Holzapfel
- Peter Israel
- Bettina Gräfin und Alfred Graf Keyserlingk
- Barbara Klemm
- Thomas Kohl
- Kreisel® Dresden GmbH & Co. KG
- Friederike Kübler
- Kuhn & Bülow Versicherungsmakler GmbH
- Kulturstiftung des Bundes
- Kulturstiftung der Länder
- Kulturstiftung des Freistaates Sachsen
- Kulturstiftung Dresden der Dresdner Bank
- Fritz Rudolf Künker GmbH & Co. KG
- Hermine und Hans-Dieter Lehmann
- Universität Leiden
- Lichtenauer Mineralquellen GmbH
- Dr. Astrid Mania
- Dr. Klaus Marquardt
- Dr. Anneliese Mayer-Meintschel und Rudolf Mayer
- Nachlassverwaltung Hermann Glöckner
- Nachlassverwaltung Christian Rohlf, Prof. Dr. Paul Vogt
- Neue Chemnitzer Kunsthütte
- Botschaft des Königreichs der Niederlande
- Nord/LB
- Magda Peltramo und Biagio Ingrao
- Edith Pilz
- Achim Plato
- Thomas Ranft
- REINIGUNGSGESELLSCHAFT

- Vermächtnis Hildegard Richter
- C.F. Rothe & Neffe Ordensspezialisten
- Dr. Dieter Rothhahn
- Sächsisches Staatsministerium für Wissenschaft und Kunst
- Sächsische Zeitung
- Schenker Deutschland AG
- Dr. Wolfgang Schlote
- Doris und Klaus F. Schmidt
- Prof. Dr. h.c. Werner Schmidt
- Gabriele von Schoeler
- Elga Schönmeyer
- Gertrud Schuhmann
- Torsten Seidel
- Sparkassen-Finanzgruppe:
Sparkassen-Kulturfonds des Deutschen Sparkassen- und Giroverbandes
Ostdeutscher Sparkassenverband
Ostsächsische Sparkasse Dresden
Sparkassen-Versicherung Sachsen
DekaBank Deutsche Girozentrale
Ostdeutsche Sparkassenstiftung
- Stadt Schwäbisch-Hall, Oberbürgermeister
- Kerstin Stange
- Stiftung Jürg Janett und Franz Larese, St. Gallen
- Prof. Max Uhlig
- Prof. Claus Weidensdorfer
- Dr. Ingrid Wenzkat
- Sybille Wieland
- Beatrix Wilhelm
- Wolfgang Wittrock
- ZEIT-Stiftung Ebelin und Gerd Bucorius

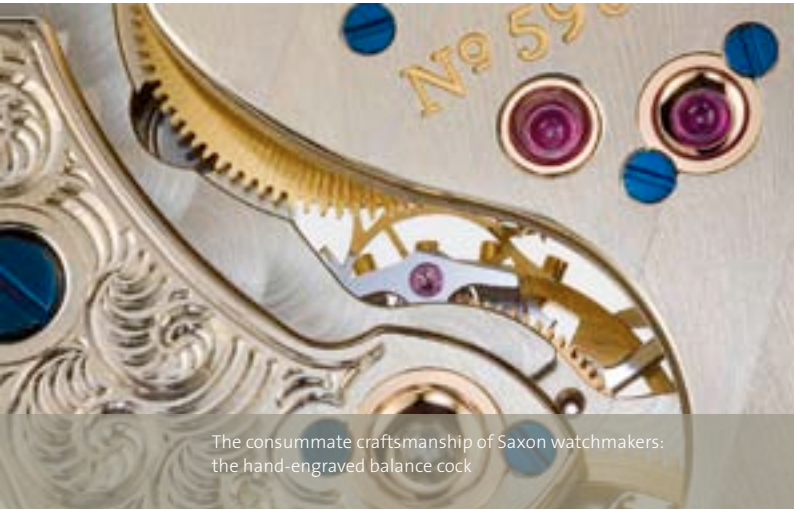
Our promotion of culture is good for the senses.



Art and culture help shape the development of society and improve the quality of life. People discover their creative abilities, their openness to new things, their senses. The Sparkassen-Finanzgruppe supports numerous regional and national projects in this sphere. With annual contributions amounting to 142 million Euro, the Sparkassen are the largest non-governmental promoters of culture in Germany. www.gut-fuer-deutschland.de

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The consummate craftsmanship of Saxon watchmakers: the hand-engraved balance cock



Prof. Dr. Martin Roth and Fabian Krone, Lange CEO, at the opening of the exhibition at the National Art Museum of China

AMBASSADORS FOR DRESDEN AS A CITY OF ART AND CULTURE

A. Lange & Söhne have been official sponsors of the Staatliche Kunstsammlungen Dresden since 2006. With impressive museum openings and outstandingly curated exhibitions, the art collections again and again stimulate interest and draw worldwide public attention to Saxony's wonderful cultural heritage. Our involvement is born of our enthusiasm for top-quality artistic and cultural achievements and our appreciation of their significance for society. Top-level art projects and musical creativity are therefore at the focus of our activities aimed at the promotion of culture. In keeping with our company's self-image, we provide funds both to support efforts aimed at the preservation of cultural traditions and to promote new, innovative projects. All our endeavours are based on the conviction that technical craftsmanship and artistic processes emanate from the same source: creativity.

In 2008 the ambassadorial role of the Staatliche Kunstsammlungen Dresden came to the fore in the process of dialogue with China. This is an exciting sphere of activity for the A. Lange & Söhne trademark, which has its roots in Dresden and regards itself as an ambassador on behalf of cultural tradition. In the year in which we entered onto the Chinese market, the building of bridges between China and Germany was an important motive for our support of the two major exhibition projects at the National Art Museum of China in Beijing, which opened new perspec-

tives on German art and contributed towards the presentation of Dresden both as a city steeped in tradition and as a centre of contemporary art and artists.

With ambitious projects such as the reopening of the Galerie Neue Meister, the Türkische Cammer and the restoration of the Mathematisch-Physikalischer Salon, the Staatliche Kunstsammlungen Dresden will be able to develop their ambassadorial function on behalf of Saxony even further and reinforce Dresden's image as a top-ranking cultural centre. We look forward to being able to continue making an active contribution to this important and worthwhile work.

A. LANGE & SÖHNE
GLASHÜTTE I/SA

From the collections



Page 42: Andreas Möller, Maria Theresia, Archduchess of Austria, 1727, Gemäldegalerie Alte Meister

Serpentine lidded tankard with tin mountings, 2nd half of the 17th century, Grünes Gewölbe



Markus Draper, Transport, 2006, Galerie Neue Meister



Johann George Böhm the Younger, Ideal landscape, Gemäldegalerie Alte Meister



SELECTED PURCHASES AND DONATIONS

Gemäldegalerie Alte Meister

- Johann George Böhm the Younger
Ideal landscape, Oil on wood
Donated by Dr. Mayer-Meintschel

Galerie Neue Meister

- Markus Draper, Transport, 2006
Acrylic and oil on canvas
March 2008 Donated on the occasion of the 60th birthday of Frau Karin Hänel by Frau Hänel and her guests
- Ronald de Bloeme, Screen, 2007
Matt and glossy paint on cotton
- Ronald de Bloeme, Busdriver III, 2007
Matt and glossy paint on cotton
Purchased by the Gesellschaft für Moderne Kunst in Dresden e. V. from Galerie Hamish Morrison, Berlin, in 2008 and loaned to the Galerie Neue Meister

Grünes Gewölbe

- Four serpentine lidded tankards with tin mountings, Saxony, 2nd half of the 17th century
Purchased

- Serpentine lidded tankard with tin mountings, Zöblitz/Dresden, c.1640/50
Purchased with funds from the Society of Friends of the Grünes Gewölbe

Kunstbibliothek

- As the central academic library of the Staatliche Kunstsammlungen Dresden, the Kunstbibliothek endeavours to enable interested visitors from among the general public to access its holdings. This is done, among other things, by providing a Web-Opac, which permits the user to conduct both internal and external research. The Web-Opac currently contains nearly 155,000 entries and ranks top among all the specialist academic libraries in Saxony. The quality of the library's holdings is evident from the fact that approximately 1/3 of the books are not available in any other library in the South-West German Library Alliance.
4467 new acquisitions
- Exchanges
with 546 institutions in 34 countries – 267 abroad, 279 in Germany –
780 books acquired by means of exchange, 1489 books dispatched
- Donations
approx. 650 books donated by private individuals and institutions

Kunstfonds

- REINIGUNGSGESELLSCHAFT, Zukunftsversprechen – installation of the mural »Projektierung« by Erich Gerlach, 2004/05, Meissen porcelain tiles, Two videos on DVD
Purchase

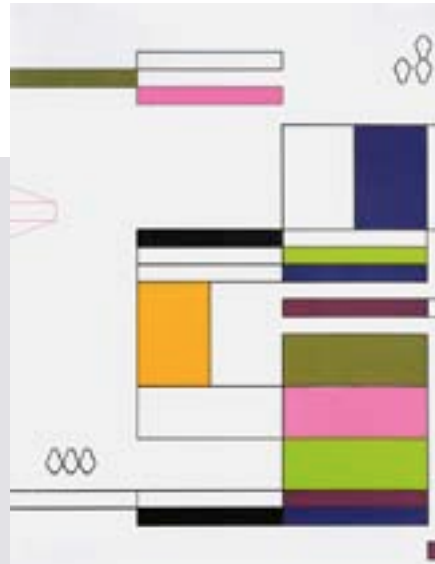
Promotional purchases by the Kulturstiftung des Freistaates Sachsen (a selection from 46 works in total)

- Theo Boettger, Das wüste Land (Waste-land), 2006, Installation made of wood, cardboard, acrylic, cloth
- Monika Brandmeier, »Immer über dasselbe stolpern« (Always stumbling over the same thing), 1999/2002, Four-part photographic work (edition 1/3)
- Ruth Habermehl, Waldstück (Woodland), 2006, C-print after collage (edition 2/5)
- Andreas Hildebrandt, Abraum (Waste material), 2007, Oil and egg tempera on canvas
- Margret Hoppe, Painting: »Gerhard Richter, Lebensfreude (Joie de Vivre), 1956 mural, Deutsches Hygiene-Museum Dresden« 500 x 1500 cm, 2005, C-print (edition 1/5 + 2 A P)
- Tilmann Hornig, Eine Geschichte des schlechten Benehmens (A story of bad behaviour), 2007, Seven clay tiles, glazed and fired
- Jürgen Matschie, DOMA – zu Hause (At home), 1982 – 1992 (reprint 2003), Series of twelve black and white photographs

Plaque with vine harvesting motif, Alois Hásek, 1930s, Kunstgewerbemuseum



Bernd Hahn, Geometrie der Poesie (Geometry of Poetry), 1997, Kupferstich-Kabinett



André Tempel, Klops-Fahrrad (Bicycle Meatball), 2007, Kunstfonds



- Jochen Plogsties, Herzberg, 2008, Oil on canvas
- Claudia Röbger, Kücken (Chicks), 2007, Oil and egg tempera on canvas
- Stefan Schröder, UKS, Oslo, 2004/2008, Colour photograph (edition 1/5)
- André Tempel, Klops-Fahrrad (Bicycle meatball), 2007, Bicycle, hose
- Rebecca Wilton, Siedlung (Settlement), 2007, C-print

In addition, works by Tina Bara/Alba D'Urbano, Ulrike Gärtner, Sebastian Gerstengarbe, Silke Koch, Verena Landau, Jacqueline Merz, Wolfram Neumann, Matthias Schroller, Robert Seidel, Valentina Seidel and Thomas Steinert were purchased.

Kunstgewerbemuseum

- Three-part cutlery set by Carl Friedrich Schaller, Dresden, c.1850, silver gilt
Purchased with financial support from the Society of Friends of the Kunstgewerbemuseum Dresden e. V.
- Bar cupboard, 1930s, wood, mirror glass
Purchased with financial support from the Society of Friends of the Kunstgewerbemuseum Dresden e. V.
- Mixed lot of souvenir glasses, Bohemia, Saxony, 19th century
Donated by Kerstin Stange, Dresden

- Plaque with vine-harvesting motif, Alois Hásek, 1930s, rock crystal, cut
Purchased with financial support from the Society of Friends of the Kunstgewerbemuseum Dresden e. V.
- Knife, Italian, late 16th century, Silver, nielloed
Donated by Dr. Klaus Marquardt, Bochum

Kupferstich-Kabinett

- Georg Baselitz, o. T. (Bäume)(untitled [Trees]). 1974, Sheet 36 from the »Bäume« (Trees) portfolio. 1974, Jahn 157, etching (dry point and brush etching)
Donated by HRH Duke Franz of Bavaria
- Bernd Hahn, Geometrie der Poesie (Geometry of Poetry). 1997
Portfolio with nine woodcuts in colour; Ed. 15/30. B 2008-27
Olaf Nicolai: modern dreams. 2007
Four screen prints in colour
Donated by the Society of Friends of the Kupferstich-Kabinett
- Olaf Holzapfel, Unbestechliche Archive (Incorruptible Archives). 2007, Series of seven sheets, digital photographs in colour
Donated by Galerie Gebr. Lehmann, Dresden
- Nakano Sokone, KINO (Cinema). 2007. Ed. 3/5. Digital image on Kodak Endura/Aludibond

- Nakano Sakaue, Bach (Stream). 2006. Ed. 2/6. Digital image on Kodak Endura/Aludibond
- Nakano Sakaue, Horizont (Horizon). 2006. Ed. 2/6. Digital image on Kodak Endura/Aludibond
Donated by Doris and Klaus F. Schmidt, Dresden

- Anatoli Lwowitsch Kaplan, Two sketch books and five drawings from Leningrad and Rogachov
Donated by Rudolf Mayer
- Ralf Kerbach, two etchings, (MSU gift for the year)
Donated by Museis Saxonici Usui e. V.
- Evelyn Richter, six photographs from the years 1958 to 1989
Black and white enlargements
Donated by Friederike Kübler, Dresden
- Christian Rohlf, 42 drawings from the years 1920 to 1933
Donated from the estate of the artist by Prof. Vogt, Essen
- Helga Schönemann, eleven drawings and collages. 1976 to 1997. Various techniques
Donated by the artist, Stuttgart
- Katharina Sieverding, »Nachtmensch« (Night owl). 1982
Ten photographs in colour, five pairs
Donated by Wolfgang Wittrock, Berlin

Bracteate of Meissen, Margrave Dietrich der Bedrängte (the Oppressed) (1197 – 1221), undated, Münzkabinett



Production of "Die Wanze" (The Bug) by Theater Waidspeicher, Figurentheater Erfurt, Puppentheatersammlung



Terrestrial globe, Matthäus Seutter, Augsburg, c.1710, Mathematisch-Physikalischer Salon



- Stefano Torelli, Jakob und Rebekka vor Isaak (Jacob and Rebecca before Isaac). Preparatory drawing for the engraving in Count Brühl's 'Galeriewerk'
Donated by Michael Frank

- Matthias Weischer, Der Garten (The Garden). 2007
Twelve zincographs. Ed. 11/20
Donated by Galerie Eigen + Art, Leipzig, Gerd Harry Lybke

- Willy Wolff, Five coloured roller drawings (1975) and six ex-libris for Lothar Lang. c.1974
Donated by Gerda Dudeck, Dresden

Mathematisch-Physikalischer Salon

- Terrestrial globe
Matthäus Seutter, Augsburg, c.1710
Coloured engraved segments, diameter 21 cm
Purchased via Museis Saxonici Usui e. V.

Münzkabinett

- Four medieval bracteates, Weißenfels, Count Dietrich (1190 – 1197); Meissen, Margrave Dietrich der Bedrängte (the Oppressed) (1197 – 1221), two specimens; Meissen, Margraves (after 1288); All silver and undated
Purchased

- Federal Republic of Germany, 100 Euro 2008 D »UNESCO-Welterbe Goslar« (Goslar, UNESCO World Heritage Site), gold
Purchased

- Hubertus von Pilgrim, Cast medal »Der Löwe und die Maus« (The Lion and the Mouse), undated (2007), Bronze
Purchased from the artist

- Upper Lusatia under Brandenburg, Margrave Otto IV (1266 – 1308)
Bracteate, undated, silver
Donated by Horst Konietzko, Salzwedel

- 23 coins from Savoy, Italy and Albania from the 15th to the 20th century
Donated by Magda Peltramo Ingraio, Turin

- 415 stamping dies for medals and badges of honour as well as medal accessories from German, European and Asian territories, 19th and 20th centuries
Donated by C. F. Rothe & Nephew, Medal specialists, Vienna

- Friedrich Wilhelm Hörnlein, Stamping die for a one-sided medal depicting the head of Arnhold Heinz as a child, undated (1907), steel
Donated by the Numismatischer Verein zu Dresden e. V.

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- Shadow puppets and rod puppets from Puppentheater Dresden, 1960s
Donated by Theater Junge Generation, Dresden
- Collection of sketches by puppet designer Rainer Schicktanzen, Radebeul
Donated by Rainer Schicktanzen
- Production of »Die Wanze« (The Bug) by Theater Waidspeicher, Figurentheater Erfurt, with very large, unusual marionettes in the form of insects
Donated by Theater Waidspeicher
- Hand puppets and props from the theatre of Hans Frannek, Borna, mostly 1950s
Donated by his daughter, Marita Heinen, Machern
- Donation of the home theatre of Wolf Dix in Machern, 1930s/40s
Donated by his grandsons
- Collection of theatre tickets, posters and programmes of Théâtre Morieux, Manager: Leon van de Vorde, Germany and Belgium. 1882 – 1908, including posters from the early period of cinema
Donated by Jean-Paul Favand, Les Pavillons de Bercy, Paris

Poster for the exhibition "Gerhard Richter", Aachen 1969, Gerhard Richter Archiv

Birgit Dieker, Little Diva, 2007, Skulpturensammlung

Invitation to the exhibition "Leben mit Pop. Eine Demonstration für den kapitalistischen Realismus." (Living with Pop. A Demonstration on behalf of Capitalist Realism), Düsseldorf 1963, Gerhard Richter Archiv



- Production of »Lucie und Karlheinz« (Lucie and Karlheinz) by Theater Waid-speicher, Puppentheater Erfurt
Donated by Lars Frank, Halle an der Saale
- Mechanical mine with 21 figures; Sawn, carved, c.1880, Ore Mountains region
Purchased from Eberhard Werkner, Kehl-Kittersburg
- Christmas candleholder with 19 hovering angels; Sawn, carved, c.1810, Ore Mountains region
Purchased from Karl-Heinz Bär, Dresden
- Figures of the Twelve Apostles, Lößnitz carving work, Second half of the 19th century, painted
Purchased from Ursula Michaelis, Berlin
- 25 smoking men and nutcrackers, Carved, some painted, 1980s, GDR
Supplement to the donation of 1999 – from the collection of Helmut Lehmann, Pesterwitz

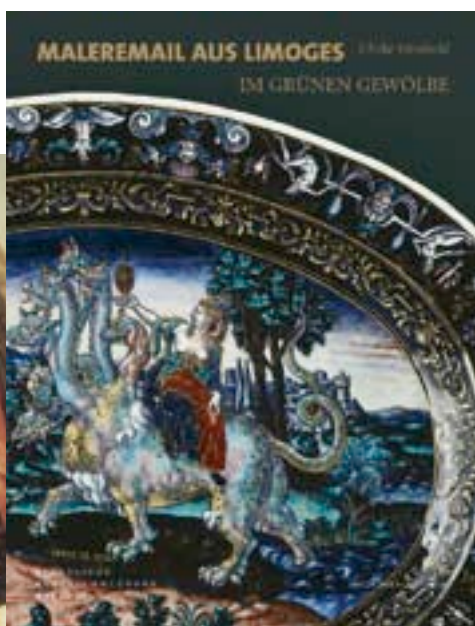
Skulpturensammlung

In keeping with the new concept for the reconstructed Albertinum, the focus of acquisitions by the Skulpturensammlung was on contemporary works:

- Michael Elmgreen and Ingar Dragset, »Drama Queens«, 2007, Video, 41:42 min., AP from a DVD edition of 5 + 2 AP
Purchased from the artists
- Birgit Dieker, »Kleine Diva« (Little Diva), 2007. Head made of items of clothing
Purchased from the artists
- Birgit Dieker, »Loreley«, 1997
Installation elements, hemp
Purchased from the artists
- Raffael Rheinsberg, »Orient und Okzident« (Orient and Occident), 1992. Installation out of 24 copper kettles and 24 air-raid siren covers
Purchased from Galerie Nemo, Norbert Weber, Eckernförde

Gerhard Richter Archiv

- Collection of correspondence consisting of 31 letters and ten postcards from Gerhard Richter to Erika and Helmut Heinze, 1959 – 1964
Purchased
- Invitation to the exhibition »Leben mit Pop. Eine Demonstration für den kapitalistischen Realismus.« (Life with Pop. A demonstration on behalf of Capitalist Realism), Düsseldorf 1963
Purchased
- Poster for the exhibition »Gerhard Richter«, Aachen 1969
Purchased
- Untitled drawing by Gerhard Richter, 1957, 34 × 21 cm
Schenkung von Gerhard Richter



SELECTED PUBLICATIONS

Gemäldegalerie Alte Meister

- Harald Marx, Gemäldegalerie Dresden – Alte Meister. Sammlung. Bau. Geschichte, E.A. Seemann Verlag, Leipzig 2008
- Andreas Henning, Captured Emotions. Baroque Painting in Bologna, 1575 – 1725, eds. Andreas Henning / Scott Schaefer, Exhibition catalogue. Los Angeles, J. Paul Getty Museum, Los Angeles 2008
- Canaletto. Ansichten vom Canal Grande in Venedig, Das restaurierte Meisterwerk 5, eds. Andreas Henning, Axel Börner and Andreas Dehmer, Exhibition catalogue. Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister, Dresden 2008
- Andreas Henning, Giovanni Ambrogio Bevilacqua, genannt Liberale Milanese – Maria, das Kind anbetend (in collaboration with Konstanze Krüger); and Christoph Schölzel, Untersuchungen zur Maltechnik von Giovanni Ambrogio Bevilacquas Gemälde »Maria das Kind anbetend« in der Dresdener Gemäldegalerie Alte Meister, both in: Zeitschrift für Kunsttechnologie und Konservierung, Worms Vol. 22 issue 1 /2008, pp. 5 – 9, 10 – 19

Galerie Neue Meister

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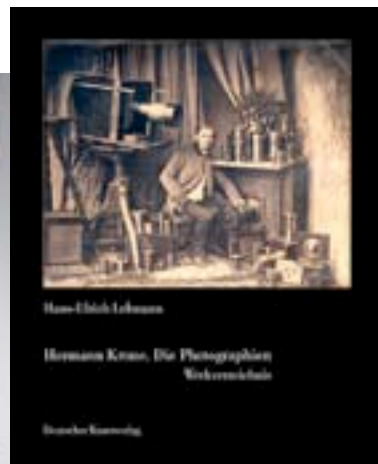
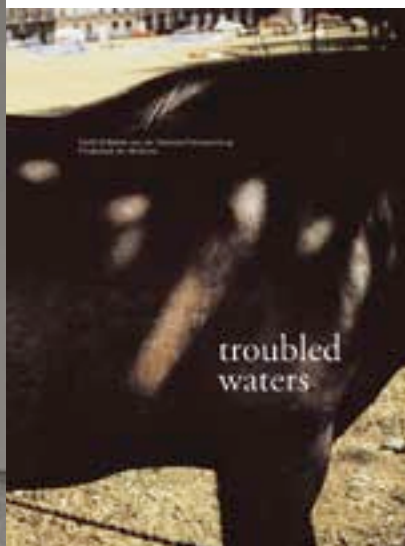
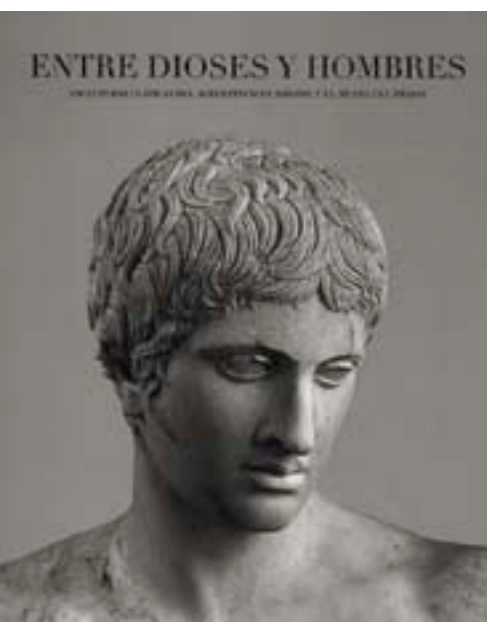
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In association with the
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Dresdener Kunstblätter

- Bimonthly publication on art history issued by the Staatliche Kunstsammlungen Dresden
The first issue of Dresdener Kunstblätter appeared 51 years ago. Shortly before, the sensational news had been received that the works belonging to the Gemäldegalerie Alte Meister which had been taken away by the Soviet Trophies Commission were going to be returned to Dresden. The majority of the art treasures from all the collections had been taken to Moscow and Kiev at the end of the war, and so it was only now that the revival of proper museum operations could be envisaged. On 3rd June 1956 the Gemäldegalerie opened in the Semperbau, and at the beginning of 1957 readers were able to hold the first issue of Dresdener Kunstblätter (called »Dresdener Galerieblätter« at that time).

The Dresdener Kunstblätter are a firmly established institution within the art collections. They provide visitors and friends of the museums with an insight into the life of the collections as regards research, restoration, exhibitions and art education. In 2008 four issues were published. Numerous essays provided a multi-faceted view of the scientific research conducted on the rich and varied holdings of all the associated museums.

A short-term arrangement in the Animal Hall of the Porzellansammlung: These 210 document files – and the “Daphne” computer database – record the provenance of a large proportion of the porcelain holdings

Dr. Ulrich Pietsch, Director of the Porzellansammlung, shows representatives of the von Klemperer family fragmentary pieces from the collection



RESTITUTIONS

The demands raised by the former Saxon royal family for the restitution of works of art have confronted the Staatliche Kunstsammlungen Dresden with a great scientific and organisational challenge. These demands related to property belonging to the House of Wettin which was confiscated by the Soviet occupational administration in 1945 and may later have come into the possession of the museums. The demands affect several museums, in particular the Porzellansammlung. Hence, all the staff of the Porzellansammlung, assisted by additional art historians employed specifically for the purpose, were engaged in first recording the entire holdings of the museum (around 18,000 porcelain wares) in the “Daphne” database and documenting them in photographs – a task which was urgently necessary because the last inventory of the Porzellansammlung dates from the 18th century. On the basis of this information, it was possible to embark on the detailed research, including searching in external archives, and this has resulted in the production of about 2,000 detailed dossiers. After the signing of a basic agreement between the Free State of Saxony and the House of Wettin, this impressive research achievement – probably no other museum has ever undertaken such a concentrated provenance research project –

was handed over to the applicants and will provide the basis for negotiations. However, provenance research cannot be reduced only to the investigation of demands raised by the former royal family. Research is also carried out at the Staatliche Kunstsammlungen Dresden into works of art that were confiscated from Jewish owners – indeed, in view of their history, the art collections have a particular moral duty to conduct such research. The researchers also search in the storerooms for works of art that formerly belonged to members of the aristocracy and came into the possession of museums as part of the ‘Schlossbergung’ in 1945/46, when estates and manor houses were confiscated, as well as for “stray works” from other East German museums which came back from the Soviet Union in 1958 under the wrong address. In 2008 several cases of these types were solved and preparations made for the return of the artworks to their rightful owners. The results will be published in the Annual Report for 2009. However, we should like to take this opportunity to report about a particularly remarkable case, even though not all the restitution modalities have been completed. The von Klemperer family, a Jewish family from Dresden, had one of the most important private collections of 18th-century Meissen porcelain, which they were forced to leave behind when they fled Germany in 1938. The Staatli-

che Porzellansammlung took possession of this treasure. In 1991 it was given back – as one of the first instances of restitution following the end of the GDR. Thereupon, the family generously donated several of the porcelain objects to the museum. Years later, around 125 further figures and damaged items from the Klemperer collection were identified in the Fragments Storeroom of the Porzellansammlung. Members of the family have already inspected them during a visit to Dresden. In the exhibition “Raub und Restitution. Kulturgut aus jüdischem Besitz von 1933 bis heute” (Looting and Restitution. Jewish-Owned Cultural Artifacts from 1933 to the Present), which was on display from late 2008 until early 2009 in the Jewish Museum in Berlin, the story of the looting and restitution of the Klemperer collection was documented in detail. Finally, mention should be made of 18 porcelain figures from the collection of Julius Wolff which were handed over to the Jewish Claims Conference in 2008.

View of the Tapestry Hall during the colloquium
 "Gerettet – die Restaurierung der großen Formate
 nach der Flut 2002" (Saved – The Restoration of the
 Large-Format Paintings after the Flood of 2002)



Giovanni Antonio Canal, called Canaletto, At the Mouth of the Canal Grande, 1722/23,
 detail before and after restoration, Gemäldegalerie Alte Meister



SELECTED RESTORATION PROJECTS

Gemäldegalerie Alte Meister

- Colloquium

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

This specialist colloquium, held on 4th
 February 2008, was organised by the res-
 toration workshop of the Gemäldegalerie
 Alte Meister and the Galerie Neue Meister
 of the Staatliche Kunstsammlungen Dres-
 den in collaboration with the Saxon sec-
 tion of the Verband der Restauratoren
 Deutschlands (German Restorers' Associa-
 tion), and was the high point in the pro-
 gramme of events accompanying the ex-
 hibition of the same name. It was
 attended by more than 150 restorers from
 all the German-speaking countries, with
 participants coming to Dresden from
 Hamburg, Berlin, Munich, Prague and Vi-
 enna. The conservational and restorative
 challenges faced and the innovative solu-
 tions that were found for carrying out the
 delicate work on flood-damaged paint-
 ings and frames were presented in 13
 specialist talks and could be assessed directly
 by inspecting the originals in the exhibi-
 tion. The colloquium was given a positive

evaluation both by the participating spe-
 cialists and by the media.

- The fifth exhibition in the series
 »Das Restaurierte Meisterwerk«
 (The Restored Masterpiece)

From 10th May until 31st August 2008 the
 Gemäldegalerie Alte Meister showed the
 cabinet exhibition "Canaletto – Ansichten
 vom Canal Grande in Venedig" (Canaletto
 – Views of the Canal Grande in Venice).
 The exhibition was accompanied by a
 wide-ranging programme of events in the
 spheres of art history and museum educa-
 tion, conducted in association with the
 Dresden Volkshochschule (adult educa-
 tion centre). The focal point of the exhibi-
 tion was the restoration of two views of
 the Canal Grande and investigations con-
 cerning the artist's painting technique.
 Showcases and wall panels provided visi-
 tors with insights into the procedures in-
 volved in restoration and into the process
 by which a painting is produced; X-ray im-

ages and infrared reflectography revealed
 changes to the composition carried out by
 Canaletto himself and photos of micro-
 samples prepared as cross-sections
 showed Canaletto's early painting tech-
 nique.

Evening talks given in the Tapestry Hall
 and well-attended Kunstgespräche direct-
 ly in front of the paintings gave partici-
 pants the opportunity to discuss specialist
 questions in a relaxed atmosphere.

- Empress Maria Theresia

Major preparatory work was undertaken
 for the exhibition "Wunschbilder. Seh-
 sucht und Wirklichkeit. Malerei des 18.
 Jahrhunderts für Dresden" (Ideals. Yearn-
 ing and Reality. Eighteenth-century Paint-
 ing for Dresden), which opened in Febru-
 ary 2009 at the time of the retirement of
 the long-serving Director of the Gemälde-
 galerie Alte Meister, Prof. Dr. Harald Marx,
 and which covers the entire ground floor
 of the Semperbau. Thorough restoration

Stud from the ruby garniture of the Grünes Gewölbe: Reverse of the disassembled central stone (top left), side view of the mount with holes for integrating the stone into the 'lacing box' and the corresponding number (bottom left), mounted stud (bottom right)



work on paintings by Louis de Silvestre, Ádám Mányoki and Andreas Möller was carried out. The painting “Maria Theresia, Erzherzogin von Österreich” (Maria Theresia, Archduchess of Austria) by Andreas Möller, which was produced in 1727, shows the later Empress of Austria at the age of ten. Prior to its restoration the varnish layers on the painting were severely yellowed and badly perished, so that the coolness of the colours and the fineness of the painting could no longer be discerned. The top layer of varnish had been patinated in earlier restorations. This affected the wonderful nuances of the flesh tones and the fresh blue shade of the dress, in particular. Removing the old varnish and overpainting not only restored the beauty of the work but also revealed important information about the history of the painting.

Grünes Gewölbe

- **The sapphire, ruby and emerald garniture**
The ongoing conservation of the objects in both Grünes Gewölbe exhibitions in the Residenzschloss is a major focal point of our restoration work. An extraordinary restoration project concerned one of the two delicate mid-18th century wax reliefs signed by N. E. Cetto.
A larger project was the conservation work on the three “coloured” jewel garni-

tures – the sapphire, ruby and emerald garnitures. Here, the documentation is an important component, since the disassembly of individual items revealed pricked markings, as in the case of the stud from the ruby garniture shown in the photograph. The weight of the stone – 17 1/2 grains – and the number of the stud – 18 – were engraved beneath the setting of the gemstone, on the middle stone and on the diamond-edged mount. The inclusions and stress cracks in the larger stones were also documented microscopically. The opportunity was also taken to analyse the colour backing of many precious stones.

Kunstgewerbemuseum

- **Trunk on pedestal. Trunk, Japan, late 17th century; Pedestal, Saxony, early 18th century**
This trunk and its pedestal belonged to the furnishings of the former royal chambers in the Residenzschloss in Dresden. The condition of the trunk, in particular, required intensive restoration. The lacquer work had become dull owing to ageing processes and climatic conditions and it had largely lost its protective function; the old areas of damage had been re-touched using less than suitable varnishes. The restoration of Japanese lacquer work requires a high degree of specialist skill. This project was conducted in associ-

ation with the Museum für Lackkunst (Museum of Lacquer Art) in Münster. The layers applied in earlier restorations were removed and the old varnish regenerated. Through these measures, the piece regained its former transparency and can now be admired in the fullness of its beauty.

Mathematisch-Physikalischer Salon

- **Planetary Clock by Eberhard Baldewein**
The focal point for restorers in the workshop of the Mathematisch-Physikalischer Salon during 2008 was the conservation work on the large planetary clock by Eberhard Baldewein, which was produced between 1563 and 1568 in Marburg and Kassel on commission to the Saxon Elector August. It is probably the most complicated and most perfect mechanism built in the Renaissance and it is one of the most magnificent items in the Mathematisch-Physikalischer Salon.
In order to carry out a photographic documentation for a monograph about this automaton, it was disassembled for the first time in more than 100 years. This was taken as an opportunity to conduct thorough conservation and restoration work on the clock. Considerable conservational problems and corrosion were found on the casing and on many components in the complex internal mechanisms of the

Detail of the Christ Child from the sculpture of the Madonna and Child, part of an altarpiece from St. Michael's Church in Zeitz, before 1521. Hardwood, painted. Height: 187 cm, condition during restoration, Skulpturensammlung

Eberhard Baldewein, Planetary Clock (detail), 1563 – 1568, Marburg and Kassel, Mathematisch-Physikalischer Salon



Brandenburg-Prussia, Elector Friedrich III (1688 – 1733), 2/3 Taler 1691, Magdeburg mint; Obverse and reverse of the coin before and after restoration, Münzkabinett



clock. The complex measures required to secure and preserve this masterpiece involved a broad range of technologies and methods. The workshop of the Mathematisch-Physikalischer Salon has the necessary know-how. The dismantling and reassembly of the complex mechanical components demands a high level of conservational skill and many years of experience in dealing with complicated and delicate mechanical systems, as well as a thorough understanding of the astronomy on which it is based.

In addition to the treatment of the various materials, the emphasis was primarily on conservation work. Scientific analyses of the materials, the close collaboration with specialists from the Bayerisches Nationalmuseum, the Staatliche Museen in Kassel and the other restoration workshops of the Staatliche Kunstsammlungen Dresden were intended not only to ensure the acquisition of sound information about the historic materials and techniques but also to guarantee the long-term success of the restoration work. It is expected that the work will be completed during the second half of 2009.

Münzkabinett

- **Coin find from Kömmlitz (Delitzsch District)**
In 1990, during inspection of an area designated for open-cast lignite mining close to the demolished village of Kömmlitz, a hoard of coins from the early modern period was discovered. The 292 coins had been concealed in a brown glazed earthenware jug. The coins range in date from 1569/71 to 1727. The find consists mainly of Brandenburg-Prussian and Saxon coins. The oldest object in the hoard is an undated Schwarzburg Groschen from the Arnstadt mint produced under Count Günther XLI (1552 – 1583). The most recent coins are two 5-Kreuzer pieces from the Duchy of Württemberg and a 10-Kreuzer piece from the Landgraviate of Hessen-Darmstadt, all from the year 1727 (date of concealment therefore not earlier than 1727). In order for the hoard to be fully and precisely identified, it was necessary to clean and remove corrosion from a total of 97 coins. At the same time, several coins which had corroded together had to be gently separated. After the completion of restoration it became clear that the majority of the coins were in a very good to excellent state of preservation.

Rüstkammer

The restoration workshop of the Rüstkammer is engaged in intensive preparations, encompassing detailed scientific studies and large-scale restoration work, for the transfer of the museum to the Residenzschloss and the installation and opening of the Türkische Cammer. One of the outstanding tasks among the large amount of restoration work required for the Türkische Cammer is the completion of work on the largest of the Rüstkammer's Ottoman tents, which has been undergoing restoration for several years now. Another major restoration project is the continuation of work on the set of ceremonial arms produced by Prague goldsmith Johann Michael, one of the Türkische Cammer's pre-eminent masterpieces of European craftsmanship in oriental style.

- **The Court Costume of Elector Moritz**
Renaissance costume restored for Dresden at the Abegg-Stiftung, Switzerland

In 2008 the Rüstkammer was able to take possession of this costume as a special kind of donation. The Abegg-Stiftung in Riggisberg had generously taken over the task of restoring this court costume belonging to Elector Moritz of Saxony (1521 – 1553), a project which took several years. The yellow and black silk garment decorated with gold and silver braiding dates from the height of the fashion era reflect-

The classical marble statue "Antinous" at the J. Paul Getty Museum, Los Angeles



During restoration work on "Antinous" at the J. Paul Getty Museum, Los Angeles



ed in paintings by Titian, Hans Holbein the Younger and the Cranachs. No other original costume belonging to a ruler of this period has been preserved anywhere else. The detective work in the archives and the meticulous study of the costume itself, which brought several surprises to light, as well as the subsequent careful restoration work, have reinstated the costume's authenticity as a piece of historical testimony and as a memorial to one of the most important Wettin rulers. The court costume will be presented to the public in a special exhibition during 2009.

Skulpturensammlung

- **Restoration of the »Dresden Zeus«**

As in the previous year, a large amount of restoration work was begun, continued or completed in preparation for the collection's new permanent exhibition and for the exhibition "Unter Göttern und Menschen" (Among Gods and Men) at the

Prado in Madrid, which opened on 4th November 2008. A great deal of restoration work is still needed on the classical sculptures and their Baroque additions. One of the larger projects is the statue known as the "Dresden Zeus", the restoration of which was completed. In addition to the cleaning of the statue and its investigation for traces of ancient painting, the 19th-century plaster additions were removed and replaced by new ones. Finally, the additions were made to match the colour of the original statue and the plaster arms were not replaced, because according to the latest research findings they did not conform to the original.

- **The classical marble statue »Antinous«**

A further focal point of the museum's restoration work – the larger than life-sized classical sculpture depicting "Antinous" – was restored in association with the J. Paul Getty Museum, Los Angeles. This sculpture had been damaged when the Dresden works of art were returned from

the former Soviet Union and since then it had been conserved in the storerooms of Skulpturensammlung. The cooperative partnership with the Getty Museum made it possible to undertake the extremely complex restoration of the statue, including the necessary scientific analyses. In the restoration workshops of the Getty the statue was completely de-restored, i.e. it was taken apart and its more than 80 original fragments were then carefully cleaned. After removing connecting irons from the fragments, some of which were very fragile, the statue was reversibly reassembled, filled in and retouched. This work was performed jointly by the restorers of the Skulpturensammlung and the restorers of the Getty Museum. From December 2008 until June 2009 the statue is on display in the exhibition "Reconstructing Identity: A Statue of a God from Dresden".

Scientific and
research projects



In the storeroom of the Porzellansammlung:
Meissen porcelain with celadon coloured
ground, 1st half of the 18th century

Page 56: Reinhard Seurig (right) and Hans-Jürgen Genzel
(left) measuring a sculpture as part of the "Daphne" project

Dr. Barbara Bechter, a member of staff at the Porzel-
lansammlung, entering data into the "Daphne" database



View of the exhibition "Das Grüne Gewölbe kehrt zurück"
(The Grünes Gewölbe Returns) in the foyer of the Neues
Grünes Gewölbe



Research at the Staatliche Kunstsammlungen Dresden deals with different subjects and takes numerous different forms. It embraces the approaches and methods characteristic of both the arts and the natural sciences, involving both art historians and restorers. Research in a museum context extends from "classical" scholarly work concerning a collection's holdings to temporary projects supported by third-party funding. Both are important: without continuous research on their holdings the museums would cease to develop and would neglect one of their core responsibilities. Short-term dedicated research projects for which external researchers are engaged provide new impulses and fresh perspectives. The research work conducted at the Staatliche Kunstsammlungen Dresden is as diverse as the museums themselves are. For that reason, it is only possible to present a small selection here.

"DAPHNE" AND PROVENANCE RESEARCH

In 2008 a focal point of the scientific activities, and one which attracted a good deal of public attention, was provenance research and research into the history of the institutions.

First, a longer-term project was completed – with generous support from the Fritz Thyssen Stiftung – under the title "Museum und Kunst in totalitären Systemen" (Museums and Art in Totalitarian Systems), which investigated the history of the Staatliche Kunstsammlungen Dresden during the 20th century and thus laid the historical basis for provenance research. The publication presenting the results of this project is to appear in the anniversary year 2010.

In spring 2008 the Saxon State Ministry for Science and Art in association with the Saxon State Ministry for Finance gave the green light to an application from the Staatliche Kunstsammlungen for a project in which it is planned to record and document in the inventory the entire holdings of the museums – a total of more than 1.2 million objects. All unsettled or questionable provenances, i.e. the origins of the works of art, are as far as possible to be clarified and later published as part of this project. The objects will be recorded in the database called "Daphne" which has been developed by the Staatliche Kunstsammlungen and the Dresden software company "Robotron". The project as a whole is named after this database. In Greek mythology, Daphne was a nymph who turned herself into a laurel bush while fleeing the advances of Apollo. Branches grew from her body and this "branching out" symbolises the structure of a database and also the structure of the project. In the various collections, a total of about 65 people of different professional backgrounds are working on the registration of objects, recording them in the database, documenting them in photographs and establishing their provenance. The project is being supported with funding amounting to around 15 million Euro extending up to the year 2018, but this amount of time will only be required for the largest collections. Collections that hold a smaller number of objects, such as the two picture galleries, will be able to complete this work considerably earlier. "Daphne" (both the database and the project as a whole) will set new standards and allow the Staatliche Kunstsammlungen Dresden to play a pioneering role in Germany as regards the search for works that have wrongfully entered their collections and in the transparent presentation of their holdings.

Prof. Dr. Bénédicte Savoy, Technische Universität Berlin, during her presentation at the “Kunst-Transfers” (Art Transfers) conference



Colloquium “Bildmedien – Medienbilder” (Image Media – Media Images) held by the Gerhard Richter Archiv and the Institute of Art and Music Studies at Technische Universität Dresden



Carl Vogel von Vogelstein, Portrait of Carl Gustav Carus, 1828, Kupferstich-Kabinett



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The project has drawn a corresponding amount of public attention. This was evident when the Staatliche Kunstsammlungen Dresden held a conference on 2nd October 2008 on the subject of “Kunst-Transfers. Thesen und Visionen zur Restitution von Kunstwerken” (Art Transfers. Theses and Visions concerning the Restitution of Works of Art) in the Hans-Nadler-Saal of the Residenzschloss. The conference, which was part of the accompanying programme during the 47th Congress of German Historians, was occasioned by two other events – apart from the launching of the “Daphne” project. The first of these was the tenth anniversary of the “Washington Conference”, at which delegates from more than four dozen states and non-governmental organisations drew up recommendations for searching for works of art that had been confiscated from Jewish owners during the “Third Reich”. If such works of art were identified in public museums, efforts should be made to arrive at “fair and just solutions” for all those involved. The second event was the 50th anniversary of the return of a large proportion of the works of art that had been taken to the Soviet Union by the Red Army after the end of the Second World War. This return in 1958 signified Dresden’s rebirth as a world-ranking city of art.

The overall theme of the conference was the – often forcible – transfer of works of art as a result of the political upheavals in the middle of the 20th century. The organisers explicitly emphasised that the stealing of art by the Nazis could not be equated with the taking of art as war booty, and that the injustice inflicted on Jewish art collectors could not be relativised. Rather, the fact should be taken into account that the various forms of the looting

and displacement of art overlap and intermingle, so that it can certainly be useful to take the same approaches in carrying out the relevant investigations. Nevertheless, critical questions were raised, particularly by Jewish organisations, as to whether both issues could be dealt with in a single conference.

Thus, provenance research is currently a key aspect of the work of the Staatliche Kunstsammlungen Dresden. Thanks to the support of the Saxon State Ministry for Science and Arts and the Saxon State Ministry for Finance, they are now well on the way towards developing into a “centre of excellence” employing more staff in the spheres of provenance research, archive work and the development and maintenance of a database than almost any other museum.

SCIENTIFIC CONGRESSES

Apart from publications, the favoured means of presenting and exchanging research findings are conferences, colloquiums and congresses. In 2008 the Staatliche Kunstsammlungen Dresden hosted a number of such events. Most of them were organised in association with other research institutions, reflecting the close interconnections between the Dresden museums and the scientific community at large. Without the financial support of numerous foundations, firms and private individuals, these events would not have been possible.

A colloquium organised jointly by the Staatliche Kunstsammlungen Dresden and the Institute of Art and Music

Anton Raphael Mengs, Self-portrait in a red coat, c.1744, Gemäldegalerie Alte Meister

Musée du Louvre, Grand Galerie, condition in 1939, Slide collection, Technische Universität Dresden



View of a printmaker's workshop, Abraham Bosse, 17th century, France, Kupferstich-Kabinett



Studies at the Technische Universität Dresden marked the 280th anniversary of the birth of the Saxon court painter Anton Raphael Mengs – and above all the donation of a large research archive concerning the life and works of this painter by the renowned Mengs expert Steffi Roettgen. The subjects discussed at the colloquium included the investigation of the artist's Bohemian origins (he was born in Aussig/Ústí nad Labem), his transnational activities, his considerable influence on the art world in both Dresden and Rome and, last but not least, his importance for the development of European Classicism.

In addition, the participants had the opportunity to become acquainted with a joint digitalisation project being run by the Kunstbibliothek of the Staatliche Kunstsammlungen Dresden and the Saxon State and University Library (SLUB), which electronically compiles literature on Mengs that is not easily accessible and makes it available on the net. Hence, Dresden is well on the way to establishing itself as a centre of Mengs research and of research on Classicist painting in general.

Another congress which attracted attention was devoted to an artist who lived and worked in Dresden. It was organised by the Galerie Neue Meister and the Kupferstich-Kabinett in association with the Institute for the History of Medicine at the Technische Universität Dresden, the Art History Institutes of the Freie Universität Berlin and the Technische Universität Dresden as well as the Alte Nationalgalerie of the Staatliche Museen zu Berlin: "Carl Gustav Carus – Wahrnehmung und Konstruktion" (Carl Gustav Carus – Perception and Construction). Carus was not only a painter but also a physician, naturalist, anthropologist and

art theoretician – in short, one of the leading personalities in intellectual life in Germany during the 19th century, a genuine "polymath". The conference examined all aspects of the work of this friend of Caspar David Friedrich. It brought together academics representing various disciplines, ranging from art historians to medical specialists. This meeting of Carus researchers was an important stage on the way to a major event: the exhibition that will take place in Dresden and Berlin in 2009/10 under the title "Carl Gustav Carus – Natur und Idee".

Practical interdisciplinary collaboration also characterised a conference organised by the Mathematisch-Physikalischer Salon in association with the Institute of Art and Music Studies at the Technische Universität Dresden and the Art History Seminar of Humboldt University Berlin entitled "Festung im Fokus – Mathematische Methoden in der 'architectura militaris' des 16. und 17. Jahrhunderts und ihre Sublimierung in der 'architectura civilis'" (Focus on Fortresses – Mathematical Methods in 16th and 17th-century "architectura militaris" and its Sublimation to "architectura civilis"). International specialists in fortress architecture in the early modern period discussed the interrelationships between mathematical systems, fortress architecture, aesthetics and political self-representation and investigated how the development of new mathematical systems was reflected in the design of fortifications and hence also in architectural theory, civilian architecture and urban design.

The relationship between aesthetics and technology was also the subject of the congress on "Druckgraphik zwischen Reproduktion und Kunst: zur Institutionalisierung eines

Prof. Dr. Jürgen Müller, Technische Universität Dresden, delivering his opening speech at the symposium entitled “Bildmedien – Medienbilder” (Image Media – Media Images)



Ehrenfried Walther von Tschirnhaus, engraving by Johann Martin Bernigeroth, c.1708, Kupferstich-Kabinett



“Kunst-Tranfers” (Art Transfers) conference in the Residenzschloss during the 47th Congress of German Historians



künstlerischen Mediums bis 1660” (Printmaking between Reproduction and Art: On the Institutionalisation of an Artistic Medium up to 1660).

It was organised by the Kupferstich-Kabinett in association with the Europäisches Graduiertenkolleg (European Postgraduate School) on “Institutional Orders, Writing and Symbols” of the Technische Universität Dresden and the Ecole pratique des hautes études (Paris). It traced the emergence – and also the limits – of the “artistic character” of European printmaking from its inception up to the mid-17th century. Intensive discussions took place on associated issues relating to iconography and art theory, as well as to printing and collecting techniques.

There was also another congress to which the Kupferstich-Kabinett was able to contribute its expertise: “Die Techniken der Renaissancezeichnung. Vom Material zum Stil” (The Techniques of Renaissance Drawing. From Material to Style). This event was hosted in Florence by the Kunsthistorisches Institut (an institution of the Max Planck Society), and involved not just the Kupferstich-Kabinett but also its sister institute in Florence, the Gabinetto Disegni e Stampe degli Uffizi. This congress was concerned with the mutual dependency of technique, material and style in drawing between around 1435 and 1565. One of the central questions considered the aesthetic effects of the choice of technique and material for the development of the artistic style vocabulary. This involved discussion of the latest methods for the physical analysis of drawings.

Works of art and their character as media were also analysed in a symposium dedicated to one of the most important contemporary artists: Gerhard Richter. In as-

sociation with the Technische Universität Dresden (Institute of Art and Music Studies), the Gerhard Richter Archiv of the Staatliche Kunstsammlungen Dresden considered the subject of “Bildmedien – Medienbilder” (Image Media – Media Images). The symposium examined not only the diverse levels and relationships between painting, graphic art, photography and film in the oeuvre of Gerhard Richter; works by other artists such as Andy Warhol and Eberhard Havekost were also taken into account.

Finally, mention should also be made of a colloquium which was concerned with urgent issues affecting the Dresden art collections. Under the title “Form und Funktion” (Form and Function), intensive discussions were held in the Hans-Nadler-Saal of the Residenzschloss as to how 21st-century museums can be integrated into historical buildings. An overview on the use of historical buildings as museums in the past was given, and modern examples between Warsaw and Kassel were shown. This colloquium, organised in association with the Technische Universität Dresden, provided the Art Collections with important impulses for the further development of the Residenzschloss, where it is necessary to establish a balance between the theoretically feasible reconstruction of possible past states and the requirements of modern museum buildings.

INTERNATIONAL EXCHANGES

International exchange mainly takes the form of collaboration on exhibitions. The Staatliche Kunstsammlungen Dresden are a much sought-after cooperative partner, and

View of the exhibition "Captured Emotions: Baroque Painting in Bologna, 1575 – 1725" at the J. Paul Getty Museum, Los Angeles



in 2008 treasures from their holdings were on display all over the world, from Los Angeles to Beijing. International exchanges of staff with other museums and research institutes do not attract so much attention. Some examples of this type of exchange during 2008 will be presented here.

A long-term exchange between the Dresden Kupferstich-Kabinett and the Deutsches Forum für Kunstgeschichte (Centre Allemand d'Histoire de l'Art) in Paris was successfully carried out. Dr. Claudia Schnitzer, a curator at the Kupferstich-Kabinett, had the opportunity to conduct basic research in Paris on art transfer between the French capital and Dresden in the 18th century, a matter which is of considerable importance with regard to 18th-century courtly culture in general and for the history of the Dresden Kupferstich-Kabinett in particular. In exchange, Dr. Tanja Baensch, a researcher from the Paris Institute, was able to gain valuable practical experience concerning museum operations and the organisation of exhibitions in Dresden during the same period. Especially in view of the jubilee year 2010, this exchange provided a valuable contribution to research on the history of the Dresden collections.

The Staatliche Kunstsammlungen Dresden have had close and multifaceted relationships with the Getty Research Institute and other institutions of the J. Paul Getty Trust in Los Angeles for years now. Their links range from joint restoration projects to exhibition exchanges. After a Getty scholarship had previously enabled the Curator of Italian Paintings at the Gemäldegalerie Alte Meister, Dr. Andreas Henning, to undertake several study visits to Italy, in 2008 he was invited to Los Angeles as a "Museum Scholar". This gave support to his work on a systematic

catalogue of the Gallery's holdings of Bolognese paintings dating from the 16th to the 18th century. Some initial findings were presented in an exhibition featuring a selection of Bolognese paintings from Dresden at the J. Paul Getty Museum in Los Angeles (see page 35).

For the past few years, the support of the Getty Trust has also enabled a highly successful exchange programme to be conducted with Russia under the title "Art Transfer – A Research Project on German-Russian Cultural Relations since the 17th Century". This provides the opportunity for German researchers to make study visits to Moscow or St. Petersburg and for Russian researchers to spend time in Dresden. Among other things, investigations are being conducted into the history of the collection of Count Brühl, which was purchased for St. Petersburg by the Russian Tsarina in 1763. In 2009 this research project is due to reach its conclusion for the time being.

Thanks to the generous award of a Nicholas & Judith Goodison Scholarship, Dr. Jutta Kappel, Curator of the Grünes Gewölbe, was able to participate, along with other international art historians, in the Royal Collection Studies course organised by the Attingham Trust.

An exchange programme which has been running for several years and which is made possible by a scholarship provided by Henry Arnhold, a native of Dresden who has been living in New York since having to emigrate from Germany, supports the continuous exchange of experience between Dresden and the Metropolitan Museum of Art. This year the Director of Administration at the Staatliche Kunstsammlungen Dresden, Dirk Burghardt, was able to benefit from this opportunity.

A group of children and an adult are gathered around a glass display case in a museum. In the foreground, a young boy with blonde hair and a headset looks intently at a golden trophy. The trophy is a tall, ornate cup with a circular base, resting on a light-colored surface. Behind him, several other children, also wearing headsets, are looking at the trophy with interest. An adult woman in a red shirt stands behind the children, observing them. In the background, a large glass display case contains a large, branching coral specimen. The scene is lit with warm, ambient light, typical of a museum exhibit.

Visitors

In the exhibition "Madonna meets Mao" in the Kunsthalle im Lipsiusbau

Michael Stipe, vocalist of R.E.M., in the Juwelenzimmer of the Historisches Grünes Gewölbe



Information on the
Gemäldegalerie
Alte Meister is also
available in Russian



A HOST MUST BE PREPARED – IMPROVING OUR VISITOR SERVICE WILL REMAIN AN IMPORTANT TASK IN THE FUTURE

Chinese is spoken by more people in the world than any other language – but despite 2008 even being “China Year” staff at the Gemäldegalerie Alte Meister had to apply themselves to learning Russian. That is because the staff at the ticket office and information desk in the Sempersbau are overwhelmed with questions in Russian, even more than in English, French, Italian or other languages. Guests from Russia have rediscovered their love of the Sistine Madonna and are coming in droves. Therefore, the ticket office and information desk staff took part in a course to polish up their Russian or even learn it from scratch. Not least thanks to the increased numbers of visitors from Russia, but increasingly also from Poland and the Czech Republic, the Gemäldegalerie Alte Meister and also the Rüstkammer have seen the highest rise in visitor figures among the museums of the Staatliche Kunstsammlungen Dresden. In order to welcome our East European neighbours, an increasing number of publications and information leaflets are being translated, and the Visitor Service is now in a position to offer guided tours and audio guides in twelve languages.

The Staatliche Kunstsammlungen Dresden are continually working on attracting both traditional and new groups of visitors. In order to encourage new visitors, marketing

activities are increasingly being conducted in Poland, the Czech Republic and eastwards to Russia; in these countries, it is intended to attract the attention of school groups as well as day-trippers, so as to present Dresden’s art and culture as part of our common European heritage and identity.

Visitors wish to be invited: sincerely, personally and spontaneously. This has been demonstrated by the positive experiences of the young and committed art promoters, who walked about between the Zwinger and the Brühlsche Terrasse drawing attention particularly to the special exhibitions of the “China Year” in Pillnitz. In a charming and friendly way, they presented information and aroused people’s curiosity about Chinese garden art, ink painting and the exhibition comparing China and Saxony, “Golden Dragon – White Eagle”. But an invitation alone is not enough. The Visitor Service staff must be prepared and be able to respond to the various linguistic and other needs. Therefore, the range of public guided tours in the museums and special exhibitions has been increased – for example, at 3 p.m. each day explanations about the precious objects are now available for individual visitors to the Neues Grünes Gewölbe. Another new feature introduced at this museum in the past year was the offer of free headsets for groups. We must continually monitor the services we have on offer and respond to criticism and complaints. This will remain an important task for the museums of the Staatliche Kunstsammlungen Dresden in the future, especially if increasing visitor numbers are expected after the completion of further sections of the Residenzschloss and the reopening of the Albertinum.

Projects of the Museum Education Service in the Grünes Gewölbe



Polish school exchange students during a workshop



P. S. Concerning the “China Year”: Guided tours in Chinese were available for all the special exhibitions in the series. Chinese has now become one of the standard languages for guided tours offered by the Gemäldegalerie Alte Meister and the Neues Grünes Gewölbe.

VISITING MUSEUMS WITH A SOCIAL WELFARE IDENTITY CARD OR A CONCERT TICKET

Most visitors to the Staatliche Kunstsammlungen Dresden probably experience a sense of awe and respect when they enter the time-honoured museums with their highly prized and world famous works of art – a sensation they share with visitors in previous centuries, too. It is a pity, however, if this awe holds them back from visiting the museums at all. New ideas are constantly needed to encourage “untypical visitors” to develop a taste for art. One barrier holding people back may be the high cost of admission. Therefore, between Christmas 2008 and February 2009 the Staatliche Kunstsammlungen Dresden, in association with the Saxon State Ministry for Science and Art, granted free admission to the museums for all social welfare benefit recipients and residents of retirement homes and children’s homes.

Probably the most unusual project of 2008 for the encouragement of new groups of visitors was the cooperation with the rock groups R.E.M., “Die Fantastischen Vier” and Sigur Rós, which was initiated by the Director of Adminis-

tration, Dirk Burghardt. All concert ticket holders could visit the Kunstsammlungen museums free of charge. The response to this offer was enthusiastic: approximately 1,000 music fans took up the invitation (not to mention the musicians, who also took the opportunity of visiting the Residenzschloss). It was remarkable that the interest in an additional visit to a museum varied from one concert to another – why this was the case is a matter for speculation ...

MUSEUM EDUCATION: METHODICAL – DIDACTIC AND PRACTICAL – CREATIVE

The diversity of the world-famous collections and the broad spectrum of themes covered in the many special exhibitions each year mean that the Museum Education service has to provide a wide-ranging programme of events. The Museum Education service acts as a mediator for highly varied groups of museum visitors of different ages. Through the use of special methodological and didactic approaches, complicated and complex subject-matter is made accessible and is compacted or expanded as necessary. Programmes aimed at particular target groups add to the visitors’ enjoyment of art, turning their time at the exhibition into a special experience.

During the “China Year” the Museum Education service faced a particular challenge. Since few visitors have direct experience of China, the events offered by the Museum Education service – which are increasingly of a practical

A young artist presents her work in the vaulted basement of the Residenzschloss during the exhibition "Könige – Kostbarkeiten – Kästchen – Kinder – Kunstwerke" (Kings – Treasures – Boxes – Children – Works of Art)



A creative workshop as part of the accompanying programme of an exhibition



In the exhibition "Madonna meets Mao"



and creative nature – focused particularly on cultural transfer. In various events involving dialogue between Museum Education specialists and Chinese guest speakers, visitors had the opportunity to gain a deeper understanding of the everyday situations depicted in the exhibition "Humanism in China. Ein fotografisches Porträt" (A Contemporary Record of Photography). This concept turned out to be successful. Many guests took part in the guided tours, and to their surprise they often discerned more similarities than differences between the two cultures. The events for children, teenagers and adults and the regular special guided tours offered particularly favourable opportunities for practical and creative work, as in the exhibition "Zeichen im Wandel der Zeit. Chinesische Tuschemalerei der Gegenwart" (The Transforming Marks of Ink. Contemporary Chinese Ink Painting). During the summer holidays, for example, an ink painting workshop was held where participants could experiment and create their own designs. Inspired by the methodical consideration of the works of art in the exhibition, the guests pursued their own interests, selected their own motifs and expressed their individual creativity on paper. This practical experience deepened their understanding and appreciation of Chinese art, trained the eye to see beyond the seemingly effortless brushstrokes and to recognise the experimental aspect of the Chinese artists' exploration of this traditional art form. A further highlight was the Children's Festival in the Residenzschloss on 3rd June 2008, which was attended by more than 1,100 children between the ages of 4 and 12. Taking the motto "China" as the starting

point but extending far beyond that, the spectrum of activities ranged from the art of Kung-Fu, circus arts, table tennis and show contests – open to all comers – via the museums, particularly the Neues and the Historisches Grünes Gewölbe and the Münzkabinett in the Hausmannsturm, to the special exhibition on "Canaletto". Replica camerae obscurae inspired the participants to explore how they functioned and try out for themselves how to use them for reproducing an image. In the workshops entitled "My world is upside-down – Painting like Canaletto" during the special exhibition in the Gemäldegalerie Alte Meister, visitors could learn about the theoretical and scientific principles involved and engage in practical artistic activities.

In the events it offers, the aim of the Museum Education service is to create a relationship between the objects on display and the viewer's own personal realm of experience. With its broad range of exhibitions encompassing the spheres of culture, art and history, the "China Year" in 2008 offered visitors the rare opportunity to engage with a particular country intensively and for a sustained period.

DATA AND FIGURES

The Old Masters take first place

With 540,000 visitors in 2008, the Gemäldegalerie Alte Meister achieved the best results in terms of visitor numbers since its reopening in the Semperbau in 1992. This also made it number 1 amongst the museums of the Staatliche Kunstsammlungen Dresden. Despite the general decrease in the number of tourists in Dresden, the Alte Meister recorded 60,000 more visitors than in 2007. This extraordinary increase in the number of visitors is largely due to additional guests from the Russian Federation and Saxony's neighbouring states, the Czech Republic and Poland. This development is a wonderful endorsement of the marketing strategies of the past few years, and also of the Visitor Service in the Semperbau. At just under 2 million visitors in Dresden (not counting exhibitions

abroad in Beijing, Madrid, Kiev, St. Petersburg and Los Angeles), the total number of visitors in 2008 is once again an excellent result. This not only equals the number of visitors in the previous, highly successful, year, but also shows the Staatliche Kunstsammlungen Dresden that their figures go against the trend of decreasing numbers of tourists in Dresden. That is surely an honour for all the staff of the Staatliche Kunstsammlungen Dresden. Whereas in other museums the number of visitors usually falls significantly after the euphoria of the opening, the Grünes Gewölbe has succeeded in very nearly retaining the record figure reached in 2007. The Historisches Grünes Gewölbe was 100 % booked up and the Neues Grünes Gewölbe had over 400,000 visitors. The figures for 2008 demonstrate that marketing, visitor services and special exhibitions abroad are essential prerequisites for the

Visitor numbers in Dresden

	2004	2005	2006	2007	2008
Albertinum ¹	164,171	137,384	1,203	—	—
Neues Grünes Gewölbe	216,482	577,131	520,923	459,856	401,111
Historisches Grünes Gewölbe ²			103,463	320,139	318,198
Gemäldegalerie Alte Meister	484,939	510,343	506,945	479,882	536,764
Rüstkammer	242,041	241,290	268,259	264,962	323,331
Porzellansammlung	154,013	151,743	162,139	159,044	139,646
Mathematisch-Physikalischer Salon ³	67,645	84,229	69,777	—	—
Skulpturensammlung ⁴			20,291	15,900	39,693
Schlossausstellung/Hausmannsturm/Münzkabinett	96,360	32,833	34,224	35,799	30,794
Kunstgewerbemuseum	46,042	46,047	35,346	32,033	30,567
Museum für Sächsische Volkskunst mit Puppentheatersammlung	39,959	36,839	33,981	27,732	30,706
Kupferstich-Kabinett ⁵	52,196	190,043	109,941	48,729	41,329
Kunsthalle im Lipsiusbau ⁶		11,096	91,951	32,684	31,440
Other ⁷	22,217	21,260	17,834	13,644	43,330
Total	1,586,065	2,040,238	1,976,277	1,890,404	1,966,909

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

³ Closed since 1st Jan. 2007 | in Zwinger since 25th March 2006

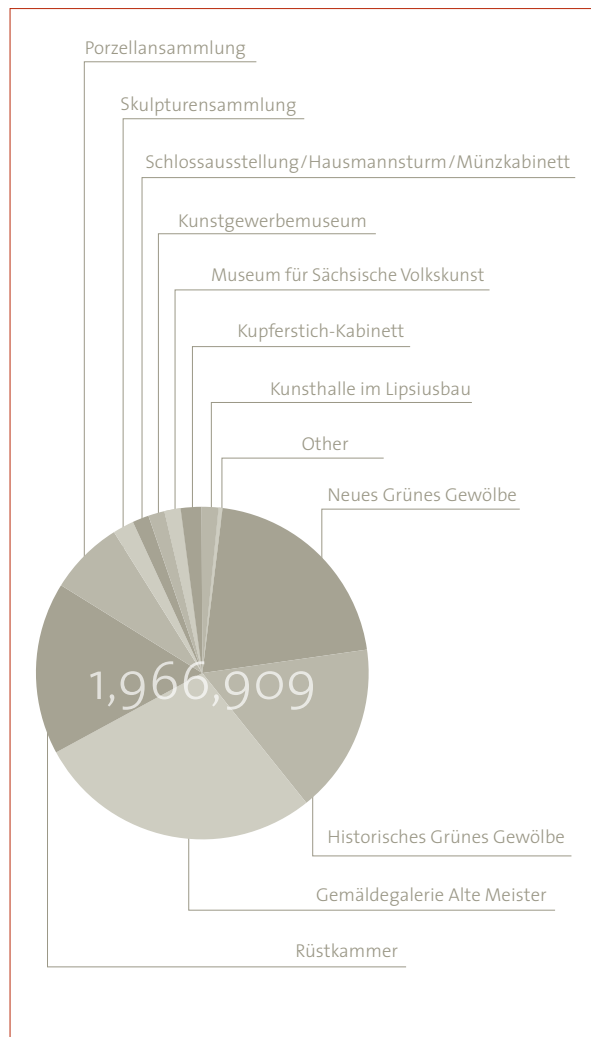
⁵ incl. visitors to the Studiensaal | ⁶ Opened in Oct. 2005

⁷ Events, readings, exhibition openings and special exhibitions in the Residenzschloss

stabilisation of visitor numbers, particularly in times of economic difficulty. A further focal point is research concerning the museums' holdings. Through the "Daphne" museum database project, the Staatliche Kunstsammlungen Dresden have succeeded in launching a project that has won both national and international acclaim. From 2008 and initially up to 2015 a total budget of 15 million Euro and 65 additional staff have been made available for the investigation and digital documentation of all 1.2 million objects held in the museums. This involves thorough-going provenance research. In 2008 the preparations were made for converting the Staatliche Kunstsammlungen Dresden into a public enterprise as of 1st January 2009. This move, and the concomitant introduction of commercial accounting, is associated with greater flexibility and control of affairs, but also with increased responsibility on the part of the indi-

vidual museums for dealing with their own budgeting and financial management. In addition, it is intended that the economic instruments available to a public enterprise will provide ways of compensating for the radical staffing cuts of the past five years. The year 2009 with the negative prognoses for the development of tourism in Dresden and the as yet unforeseeable consequences of the global economic crisis will confront the Staatliche Kunstsammlungen Dresden with new challenges.

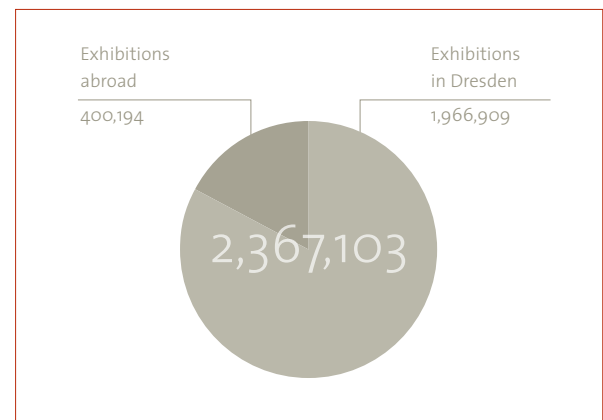
Visitor numbers in Dresden, 2008



Visitor numbers at exhibitions abroad, 2008



Total visitor numbers, 2008



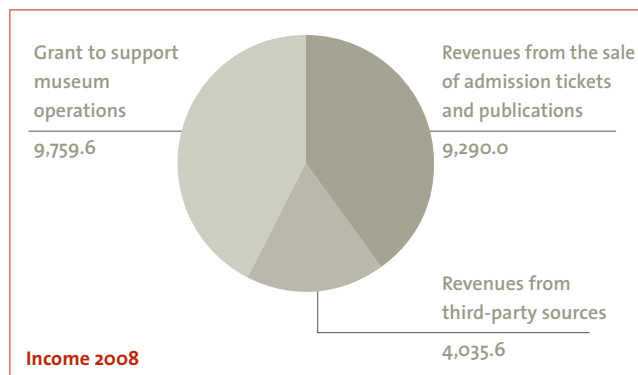
Overview of jobs/personnel

	2004	2005	2006	2007	2008
Civil servants	28	28	10	10	10
White-collar employees	274	260	261	252	238
Blue-collar employees	39	39	37	37	36
Volunteers	5	5	5	5	5
Trainees on preliminary practical training placements	8	8	8	8	8
Temporary and assistant personnel	15	15	16	21	21
Projects with third-party funding	15	13	11	12	16
Persons in secondary and part-time positions	10	6	5	8	28
“Daphne” project personnel					65

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Budget (in thousand €)

	2004	2005	2006	2007	2008
Revenues from the sale of admission tickets and publications	4,851.5	6,560.8	8,311.1	9,644.7	9,290.0
Revenues from third-party sources (research, sponsoring, donations)	490.8	1,178.9	3,886.5	2,230.5	4,035.6
Total income	5,342.3	7,739.7	12,197.6	11,875.2	13,325.6
Personnel costs	12,849.3	12,753.6	12,687.2	11,866.5	12,000.0
Operating expenses	4,821.1	6,402.6	10,958.7	9,027.5	9,645.1
Special exhibitions ¹	420.8	718.8	1,472.8	1,188.0	2,976.0
Art purchases ¹	366.5	383.9	742.4	1,062.8	738.2
Total expenditure	17,670.4	19,156.2	23,645.9	20,894.0	21,645.1
Grant to support museum operations	12,328.1	11,416.5	11,448.3	9,018.8	9,759.6
Grant for investments for the reestablishment of the Residenzschloss ²	1,530.1	879.7	1,544.7	1,129.9	1,440.1



¹ Budget incl. grants, donations and revenues from the sale of admission tickets | ² Funds for equipment and restoration work for the reestablishment of the Residenzschloss

Dr. Bernard Accoyer (left), President of the French National Assembly, and Prof. Dr. Norbert Lammert (2nd from left), President of the German Bundestag, visiting the Staatliche Kunstsammlungen Dresden, with Prof. Dr. Martin Roth and Prof. Dr. Dirk Syndram, Director of the Grünes Gewölbe and the Rüstkammer



A preview of the Türkische Cammer at the TEFAF in Maastricht, in association with Volkswagen's "Gläserne Manufaktur" (Transparent Factory)



Prof. Dr. Martin Roth accepting a cheque from MUSEIS SAXONICIS USUI – the Society of Friends of the Staatliche Kunstsammlungen Dresden



NOTES ...

Dresden Future Forum – Life in a Digital World

The Staatliche Kunstsammlungen Dresden hosted the conference "Dresden Future Forum – Life in a Digital World", but in the virtual realm. The Forum took place in Dresden for the third time on 5th June 2008. However, it was the first time that the conference was held not only in real life in Dresden, but also in the online world of Second Life. The location selected for the event was the "Dresdengallery", the virtual Gemäldegalerie Alte Meister in Second Life.

The organiser of the conference, T-Systems Multimedia Solutions, not only erected a temporary Location in the virtual territory of "Dresdengallery" but also streamed the presentation by Don Tapscott and a panel discussion (with Ranga Jogeshwar among the panel members) onto a screen in the virtual Zwinger. In addition, there were in-world discussion sessions and a Robocub football match.

Preview of the "Türkische Cammer"

Even before the cabinet exhibition "Überraschende Ansichten aus der Türkischen Cammer" (Astonishing Perspectives on the Türkische Cammer), which opened in the Residenzschloss on 19th July 2008, it was possible to get a sneak preview of the Türkische Cammer at Europe's largest art and antiques fair, the TEFAF, in Maastricht. From 7th – 16th March 2008 the Rüstkammer, in association with Volkswagen's "Gläserne Manufaktur", presented a selection of oriental works of art, some of which

had not been exhibited since 1943 and which will not be on show again until after the opening of the Türkische Cammer in late 2009.

Important steps taken towards the 3rd Saxon State Exhibition "via regia – 800 Jahre Bewegung und Begegnung" (Via Regia – 800 Years of Travel and Trade) to be held in Görlitz in 2011

The drawing up of "Scientific Recommendations" and several coordinated concepts, particularly in the spheres of education and information as well as communications and marketing, smoothed the path and laid the foundations for the 2011 exhibition. This exhibition project, which focuses on cultural history, will be concerned primarily with life on and around the 'royal road': "via regia" will tell the story of the people who for centuries travelled along it as traders, pilgrims or refugees. It will examine people's motives and consider distances and how they were covered. The road was used for trading goods and wares, but art and culture were also transported along it – on wheels, on people's backs and in the heads of travellers.

The historical themes will be connected and contrasted with questions relating to our own time. The international context of the road and its cultural and political significance in a Europe that is growing together will be expressed, especially in the accompanying events.

The Kaisertrutz in Görlitz, which is to be the central location for the 3rd Saxon State Exhibition, is currently undergoing restoration. The Staatliche Kunstsammlungen Dresden have been commissioned by the Saxon government with the planning and organisation of the exhibition.

Visitors to the exhibition "Baustelle Heimat"
(The Building Site called Home)



Dr. Thomas de Maizière, Head of the Office of the Federal Chancellor and Federal Minister for Special Assignments, welcomes members of staff from the administration department of the Staatliche Kunstsammlungen Dresden to the Office of the Federal Chancellor



"Ein Stück Museum – für Sie und für die Staatlichen Kunstsammlungen Dresden" (A bit of museum – for you and for the Dresden State Art Collections) ...

... This is the slogan that turns a product bought from the collection of the MSU Museumsladen GmbH into a donation. On 9th April 2008 the managing director of the company, Maria Krusche, handed over a cheque for 12,000 Euro to Director-General Prof. Dr. Martin Roth at the Art & Info Visitor Centre. By purchasing an article from the wide range of souvenirs on offer relating to the individual museums – whether it be a pencil with a golden crown or an umbrella featuring the cherubs from the Sistine Madonna – every customer takes a bit of museum home and thus helps boost the profits of the company, which in turn benefits the Staatliche Kunstsammlungen Dresden.

General Meeting of the Numismatic Commission of the Federal States in the Federal Republic of Germany

On 18th April 2008 the General Meeting of the Numismatic Commission of the Federal States in the Federal Republic of Germany took place in Dresden. The meeting was organised by the Münzkabinett. As a scientific organisation of the federal states, the Commission endeavours to foster and develop the history of coins and currency and to promote research on medals in Germany.

Baustelle Heimat – An exhibition to mark the centenary of the Landesverein Sächsischer Heimatschutz

The Museum für Sächsische Volkskunst transformed its rooms into a bustling building site on which the concept of Heimat ('home' or 'homeland') was investigated, illuminated and discussed from every possible perspective. A

path led along a pink building site fence through colourful rooms full of associations which evoked memories and thoughts – from the images of home imprinted on our minds during childhood to ideas about the relationship between our homeland and the outside world and questions about the integration and exclusion of other people. Questions were also raised about tradition versus modern trends, about consumption versus conservation, and even about the extremes as regards the emotive content of the concept. In books and on the building site fence itself, visitors wrote statements which were then commented on by those who followed them. This lively communication was the true content of the exhibition, even though it appeared primarily to be about the production of houses and urban growth.

Minister in the Office of the Federal Chancellor receives the staff of the administrative department

The administrative department's staff outing was to Berlin on 16th October 2008. In the morning they visited the Office of the Federal Chancellor and were given a guided tour focusing on architecture and art. To their great surprise, they were invited to have their photograph taken with the Head of the Office of the Federal Chancellor, Federal Minister Dr. Thomas de Maizière, on the floor where the Federal Chancellor's personal office is located.

The staff then divided up and either visited the Egyptian Museum, took part in a behind-the-scenes guided tour of the Bode Museum or looked at the exhibition "Kult des Künstlers: BEUYS. Die Revolution sind wir" (Cult of the Artist: BEUYS – We are the Revolution) at the Hamburger Bahnhof museum.

“Kaspar, Karl und Konservator” at the Theater Junge Generation, Lars Rebehn (left), Curator of the Puppentheatersammlung



The series of events entitled “Im Sog der Kunst” (In the Wake of Art): Ingo Schulze, writer, in discussion with photographer Herlinde Koelbl and moderator Christiane Kohl, Süddeutsche Zeitung



Director of Administration Dirk Burghardt with R.E.M. front man Michael Stipe in the Residenzschloss



Building in China

On 18th September 2008 the urban planner and architect, Albert Speer, delivered a talk at the Kunstgewerbemuseum in Schloss Pillnitz. His architect's bureau is working on several urban planning projects in China. In the special exhibition “Chinese Gardens for Living: Illusion into Reality” he spoke about the influence of Chinese tradition on his projects.

Collaboration with Theater Junge Generation

An unusual project involving various cultural institutions was organised in 2008 by the Puppentheatersammlung of the Staatliche Kunstsammlungen Dresden, which produced the play “Kaspar, Karl und Konservator” in association with Theater Junge Generation and performed it for the first time on 8th November. The talk by Lars Rebehn, Curator of the Puppentheatersammlung, was integrated into the play. He showed documents relating to the history of puppet theatre, told anecdotes and cited facts.

Marlies Giebe and Ursula Kral awarded honorary professorships by the Hochschule für Bildende Künste Dresden

For years now, Marlies Giebe, Head of the Paintings Restoration Workshop, and Ursula Kral, Head of the Sculpture Restoration Workshop of the Staatliche Kunstsammlungen Dresden, have been passing on their knowledge and their wealth of practical experience by teaching and by supervising undergraduate dissertations at the Hochschule für Bildende Künste Dresden, where they both studied. In honour of their outstanding skills which they have demonstrated in numerous projects, and in recognition of their many years of successful teaching services, they were

appointed honorary professors by the Hochschule für Bildende Künste Dresden in January 2008.

Discussion series “Im Sog der Kunst” (In the Wake of Art)

From January to June 2008, the Staatliche Kunstsammlungen Dresden opened its halls for a new series of discussions. These events brought together prominent representatives of the fine arts and literature. Christiane Kohl, a Süddeutsche Zeitung journalist and publicist, moderated the events, which cast light on the multifaceted interconnections between the fine arts and literature. The audience gained interesting insights into the particular characteristics of each art form.

Further development of collaboration between the Staatliche Kunstsammlungen Dresden and the J. Paul Getty Trust

During the visit to Dresden by James Wood, President of the J. Paul Getty Trust, Dr. Michael Brand, Director of the J. Paul Getty Museum and Prof. Dr. Thomas W. Gaehtgens, Director of the Getty Research Institute, on 25th July 2008, Dr. Michael Brand and Prof. Dr. Martin Roth, signed a cooperation agreement. In December 2008 twenty-seven masterpieces from the Gemäldegalerie Alte Meister travelled to Los Angeles for the exhibition “Captured Emotions: Baroque Painting in Bologna, 1575 – 1725”. This indicates the unique potential that lies in collaboration with the Getty Center.

Audioguide for the Historisches Grünes Gewölbe in Saxon dialect

English, Italian, Japanese, Chinese – up to now, visitors to the Historisches Grünes Gewölbe have been able to choose

Werner Spies (left) in discussion with Niklas Maak, Frankfurter Allgemeine Zeitung



Discussion about a new international audience for museums



between ten different languages when using an audioguide. Now a very special linguistic gift has been presented to visitors: it is now possible to experience a tour of the Historisches Grünes Gewölbe in Saxon dialect. Uwe Steimle, an actor, cabaret performer and a full-blooded Saxon, agreed to take part in this project. He has expertly translated all the important information about the Historisches Grünes Gewölbe into finest Saxon and produced a recording – which of course also includes his personal explanations.

Museums create a new international audience

On 28th May 2008 the initiators of the “Humanism in China” exhibition, Prof. Dr. Peter-Klaus Schuster, Director-General of the Staatliche Museen zu Berlin, Prof. Dr. Reinhold Baumstark, Director-General of the Bayerische Staatsgemäldesammlungen, Munich, Udo Kittelmann, Director of the Museum für Moderne Kunst, Frankfurt am Main, and Prof. Dr. Martin Roth discussed in the Lipsiusbau how museums can create a new international audience. Also present were Chen Ping, Deputy Director, West European Division in the Chinese Ministry of Culture and Michael Schindhelm, Director for Culture, Dubai Culture and Arts Authority. It is planned to collaborate with the Dubai Culture and Arts Authority in the Dubai Universal Museums project. The event was moderated by Stefan Koldehoff and broadcast on the radio station Deutschlandfunk.

Werner Spies presents his life's work

On 4th December 2008 an interview took place with the art historian and man of letters Werner Spies. In discussion with Niklas Maak, art editor for the supplement of the Frankfurter Allgemeine Zeitung, he presented a collection

of his writings on art and literature entitled “Auge und Wort. Gesammelte Schriften zu Kunst und Literatur” in the Kunsthalle im Lipsiusbau.

50th anniversary of the return of Dresden's art treasures

To mark the anniversary of the return of many works of art that had been taken to the Soviet Union after the Second World War and were given back to Dresden between 1956 and 1958, exhibitions were held in 2008 in Kiev and St. Petersburg (see page 34). In Dresden this anniversary was marked by a documentary exhibition entitled “Das Grüne Gewölbe kehrt zurück” (The Grünes Gewölbe Returns) in the foyer of the Neues Grünes Gewölbe and by the “Kunst-Transfers” conference (page 58). The return of the art opened a new chapter in the long and mostly illustrious history of the Staatliche Kunstsammlungen Dresden. Although tens of thousands of treasures from the Dresden museums are still missing – many probably being irretrievably lost or still hidden away in the successor states to the Soviet Union – the predominant sentiments are gratitude for and joy about the events of 50 years ago.

Kupferstich-Kabinett awarded the title of Museum of the Year 2008

“The Saxons again!” remarked the newspaper Berliner Zeitung in amazement when the Kupferstich-Kabinett was awarded the title Museum of the Year 2008 by the international association of art critics, AICA. The word “again” referred to the fact that the Saxons had shortly before been announced the top German federal state in the PISA educational rankings. However, this word could also have referred to the Kupferstich-Kabinett itself, since it had been

Franz Beckenbauer in the Weißsilberzimmer of the Historisches Grünes Gewölbe



Conductor Zubin Mehta admires the "cherry stone" in the Neues Grünes Gewölbe



Chamber singer Christa Ludwig in front of the mirrored wall in the Pretiosensaal



His Serene Highness The Prince of Monaco Albert II with Prof. Dr. Dirk Syndram in the Neues Grünes Gewölbe



honoured with the "Exhibition of the Year" award in 2007. This new accolade pays tribute to the continuous excellent work of the Director and his staff. In addition to the museum's painstaking research and excellent educational work, the prudent acquisitions policy came in for explicit praise. From 15th to 19th June 2008 the congress of the "International Advisory Committee of Keepers of Public Collections of Graphic Art" took place in the Kupferstich-Kabinett. At this meeting the Dresden museum played host to the Directors of the 50 most renowned graphic collections in the world. Prof. Dr. Wolfgang Holler, Director of the Kupferstich-Kabinett, was elected the new President of the "Committee".

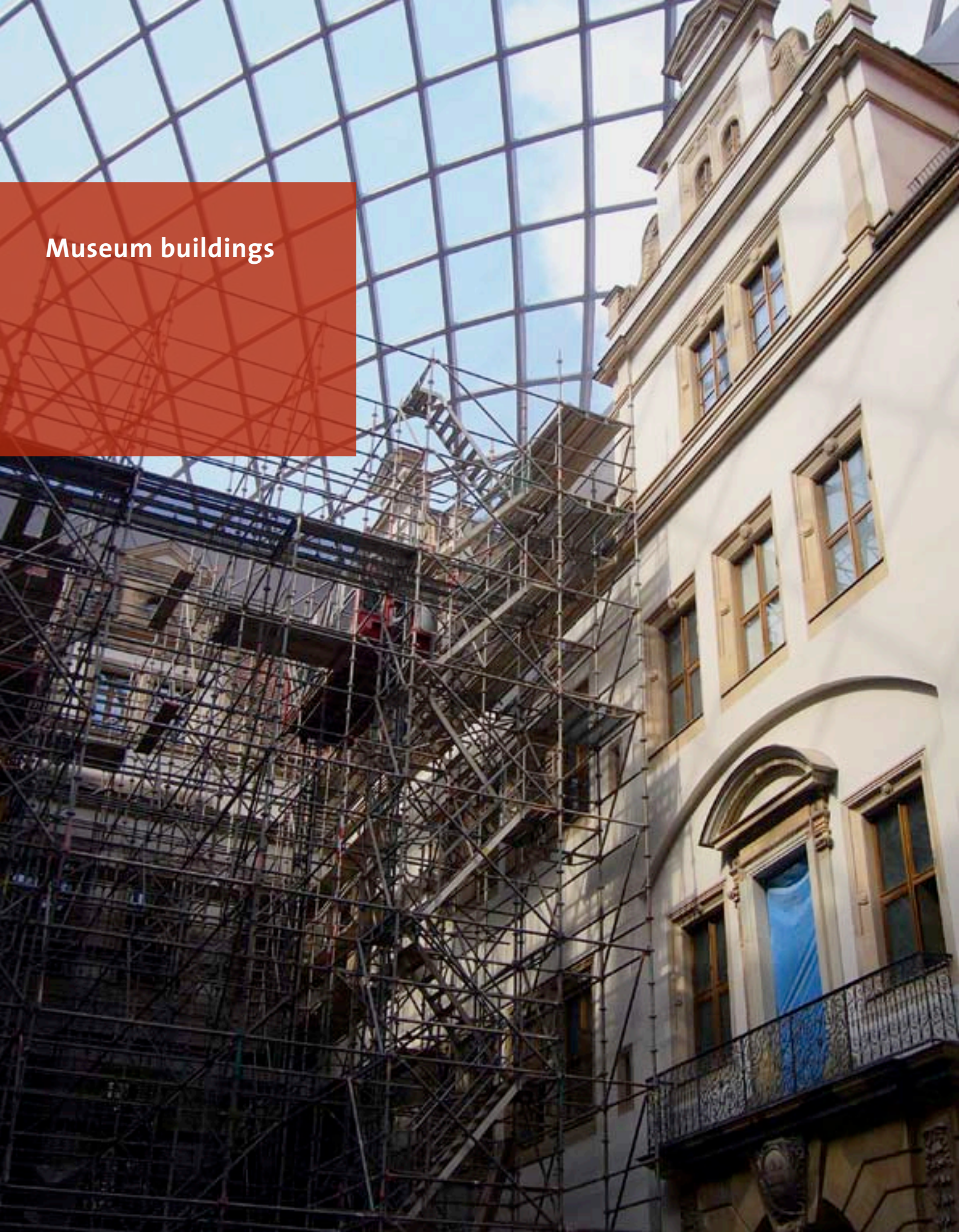
50 years of Gallery Concerts

Compared with the 450th anniversary that the Staatliche Kunstsammlungen Dresden will be celebrating in 2010, the fifty years of the Gallery Concerts seem rather modest. And yet this is indeed a noteworthy anniversary. The motivation for initiating this series of concerts on 6th December 1958 was the hope that the concerts broadcast from a city that was still dominated by ruins and expanses of rubble would contribute to the return of a semblance of cultural normality. The Gallery Concerts, which were initially broadcast by the radio station Deutschlandsender and are now aired by Deutschlandradio Kultur and organised in association with the Staatliche Kunstsammlungen, began at the time of the return of large numbers of Dresden paintings from the Soviet Union and the rebuilding of the Sempgalerie. The jubilee concert on 5th December 2008 featured the renowned Sächsisches Vocalensemble conducted by Matthias Jung.

Guests in the Grünes Gewölbe

- The Prime Ministers of the German federal states during the Ministerpräsidentenkonferenz in Dresden on 22nd October 2008
- H.S.H. The Prince of Monaco Albert II
- Franz Beckenbauer
- Stephen G. Breyer, Judge at the Supreme Court of the United States of America
- Erica Claus, embassy counsellor of the Canadian Embassy in the Federal Republic of Germany
- Malcolm Stevenson Forbes Jr., President of Forbes magazine
- Prof. James J. Heckman, economist, Nobel laureate (for economics) in 2000
- H. E. Harry Helenius, Ambassador of Finland to the Federal Republic of Germany
- Dr. Johann Georg Prinz von Hohenzollern
- Prof. Dr. Norbert Lammert, President of the German Bundestag, and Dr. Bernard Accoyer, President of the French National Assembly (Assemblée nationale)
- Steffi Jones, President of the Organising Committee for the Women's Football World Cup 2011
- Stephan J. Kramer, General Secretary of the Central Council of Jews in Germany
- Christa Ludwig, Kammersängerin («chamber singer»)
- Marie-Luise Marjan, actor
- Zubin Mehta, conductor
- Ingrid Noll, writer
- Michael Stipe, vocalist of the band R.E.M.
- H. E. Toshiyuki Takano, Ambassador of Japan to the Federal Republic of Germany

Museum buildings



Page 74: View of the Small Courtyard of the Residenzschloss, autumn 2008

Architect Peter Kulka explains his designs for the membrane roof



The Renaissance façades of the Small Courtyard with the new membrane roof



TWO TOPPING-OUT CEREMONIES AND A SURPRISING FIND MARK THE PROGRESS OF BUILDING WORK AT THE MUSEUMS DURING 2008

In 2008 building work in the museums of the Staatliche Kunstsammlungen Dresden once again continued apace. The huge wounds left by the devastation of the Second World War, which were evident particularly in the Residenzschloss until well after the reunification of Germany, are now being healed in an astonishing feat of effort. At the same time, the buildings are being adapted to meet the demands of modern museum operations and the exhibitions installed for coming generations. Furthermore, through the breathtaking structure being added to the Albertinum, the works of art held there will be protected from any future flooding. The visible progress of the construction work was preceded by intensive planning and discussion of every detail. For example, in November 2008 an international colloquium was held in the Residenzschloss in association with the Technische Universität Dresden entitled “Form and Function – 21st-century Museums in Historical Buildings” which considered the ongoing reconstruction of the Dresden Residenzschloss and its intended future use. In particular, discussions took place concerning the tense relationship between the parts of the building which have already been rebuilt and those which have yet to be completed, as well as the planned exhibitions, which were compared with similar projects in other cities.

Delicate membrane roof over the Small Courtyard

One of the challenges when preparing the Residenzschloss for use as a museum centre is the issue of how to make the building accessible and provide visitor services on the ground floor for at least 1,200,000 people per year. Since its construction in the 16th century, and despite all the various conversions and modernisation it underwent up to the 20th century, the building has always been a defensive structure. Planned, built and used for centuries as a centre of power and prestige as the official seat of the Electors and Kings, closed walls and few doors opening to the outside give the impression of a fortified refuge in accordance with the requirements of a 16th and 17th-century princely court. For the logistical demands of 21st-century museum operations, however, this is highly unsuitable. The long lines of visitors that regularly formed at the entrance to the Historisches Grünes Gewölbe shouted out for a central visitor foyer to be constructed which, after the completion of all the wings of the Palace, would be large enough to accommodate ticket sales and information desks and all the necessary infrastructure for several hundred visitors at once, and also enable them all to find their way to the various museums using suitable guidance systems.

It was decided six years ago to turn the Small Courtyard into such a central visitor foyer. In 2005 the design of the Cologne and Dresden-based architect Peter Kulka for a membrane roof supported only by rhombic steel structures, which would allow daylight to flood into the courtyard, was presented to the public. Construction work began in October 2007. In spring 2008 scaffolding was conspicuously

The Albertinum as a building site – view of the entrance at Georg-Treu-Platz, September 2008



Installation by Elisabeth Brockmann on the exterior wall of the Albertinum



The inner courtyard of the Albertinum: after the removal of the scaffolding the two-storey bridge-like structure “floats” above it, December 2008



visible projecting upwards out of the courtyard and on 3rd June 2008 the topping-out ceremony was held high above the building.

At the end of January 2009 the Small Courtyard will be opened to the public as a new covered space. At the same time as the opening of the new foyer, the Palace is also to acquire a second visitor entrance via Schlossstraße. When, in a few years' time, building work is also completed on the Large Courtyard, these two representational courtyards will take their place among the areas and spaces in the city – such as the Zwingerhof, Theaterplatz, Schlossplatz, Stallhof and Neumarkt – that contribute to Dresden's urban flair.

Behind the façades of this building site, intensive planning continued throughout 2008 for the design of the exhibitions and the fitting out of the Fürstengalerie, Türkische Cammer, Riesensaal and Georgenbau. The Fürstengalerie will be opened at the end of August 2009, with the Türkische Cammer following suit in December 2009.

The costs of constructing the roof and converting and fitting out the foyer amount to 7.5 million Euro:

Covered surface area of the Small Courtyard: approx. 600 m² · Surface area of the domed roof: approx. 1,400 m² · Design: self-supporting canopy with rhombic framework · The individual sections are covered with transparent film under constant pressure · Weight of the steel structure: 84 t.

A Bridge for Art

Just five months after the topping-out ceremony in the Small Courtyard at the Residenzschloss, on 4th November 2008 the topping-out ceremony was held at a vertiginous

height for the new storerooms of the Albertinum which “float” above the central courtyard. The starting point for this building project was the flood disaster of August 2002. The flooding of Dresden's historic city centre – and hence also of the Albertinum – threatened to destroy invaluable cultural assets. Consequently, it was essential to secure the art treasures against any future flooding. The foundation for the financing of this project was laid in 2003 by an auction at the Neue Nationalgalerie Berlin at which artists who had their roots in Dresden or special connections with the city, such as Gerhard Richter and Georg Baselitz, donated 46 works to help alleviate the impact of the catastrophe. The auction raised about 3.4 million Euro for the flood fund.

The selection procedure for the Albertinum was won by a spectacular design submitted by the Berlin firm of architects Büro Staab Architekten. What is spectacular about this design is that the storerooms and workshops are accommodated in a new structure inserted at roof level in a secure “Ark”. The 72 metre long two-storey bridge-like structure spans the inner courtyard, supported only on the two short sides and leaving a strip where daylight can penetrate on the two longer sides. The new structure in the former inner courtyard will create a new foyer that can be put to a wide variety of uses.

These structural changes go hand-in-hand with a new concept for the content of the exhibitions. The Skulpturen-sammlung will in future present its antiquities collection in the rooms currently being used by the Rüstkammer in Gottfried Semper's gallery building at the Zwinger, and the exhibitions of the Galerie Neue Meister and the Skulptu-

Zwinger, Mathematisch-Physikalischer Salon:
Archaeological excavations in the Grotten-
saal, water supply system for the fountains,
autumn 2008



The grotto in the Zwinger, engraving by Zucchi after Matthäus
Daniel Pöppelmann, early 18th century, Kupferstich-Kabinett



The inner courtyard of the Albertinum
still full of scaffolding, October 2008



rensammlung in the Albertinum will, from 2010, focus on
19th and 20th century works and on contemporary art.

From Romanticism to contemporary installations, video
art and paintings, the works will be presented in a manner
that has never previously been possible. The art will be
exhibited in the architecturally different settings in such
a way that the experience of the room and the reception
of the art will complement and enrich one another. But
there is still a lot of building work to be done before
Dresden can delight fans of contemporary art in the new
Albertinum. The scaffolding under the Ark has already been
removed, but building materials and tools still fill the huge
foyer and the structurally completed rooms of the old
building.

All in all, the Free State of Saxony is investing 45 million
Euro in the construction of the new Ark and the restoration
of the old building:

*Total floor area of the Albertinum: 12,400 m² · New storage
and workshop structure: floor area (extending over 2 storeys):
2,400 m² · Weight of steel structure: 2,700 t · Length 72 m,
Width 24 m · Height above the inner courtyard: 12 m · Start
of construction: November 2006.*

Surprising find in the Zwinger

In the Mathematisch-Physikalischer Salon the rediscovery
of the historic Grotten-saal (Grotto Hall) was a great sur-
prise. Since May 2008 the Landesamt für Archäologie
(State Office for Archaeology) had been conducting excava-
tions on the ground floor ahead of other construction
projects. These revealed the well-preserved underground
water supply system for a large fountain. The archaeolo-

gists were able to ascertain beyond doubt that the find
was part of the original fittings of the Grotten-saal, which
was built on the ground floor in 1714. An engraving by
Matthäus Daniel Pöppelmann dating from 1729 shows the
Grotten-saal as a room which was brightly painted and
decorated with stucco. In the early 19th century the Grot-
tensaal was altered because the damp from the fountains
had damaged the building. The wall decorations were re-
moved.

The Landesamt für Archäologie has designated the
finding of numerous fragments of the room's stucco decor
in a layer of infill as an amazing piece of archaeological
good fortune. These stucco fragments depict faces, sea
shells and architectural features, which are of great sig-
nificance for researchers investigating the history of the
building of the Dresden Zwinger, since these fragments
provide the first evidence of the colours used in the deco-
ration of the Grotten-saal. The question of whether the
finds can be integrated into the new design of the Math-
ematisch-Physikalischer Salon is still open.

The Mathematisch-Physikalischer Salon is being refur-
bished as part of the restoration work on the Zwinger. The
Saxon government has set aside a budget of 12.5 million
Euro for this purpose.

The building project encompasses the following:
*Thorough rehabilitation of the structural substance of this
historic monument between the Crown Gate and the Wall
Pavilion · Restructuring and separation of public and non-
public areas of the museum · Design of a suitable reception
area for visitors · High-standard presentation of the new
exhibition.*

Prospects



Pietro Graf Rotari, Mary Magdalene (detail), 1753/55, Gemäldegalerie Alte Meister



The Large Herculaneum Woman, 40 – 60 A.D., Skulpturensammlung



Page 78: Carl Gustav Carus, Balcony in Naples, c.1829/30, Staatliche Museen zu Berlin, Alte Nationalgalerie

Giovanni Battista Tiepolo, Maecenas introduces Augustus to the Liberal Arts, 1743, State Hermitage, St. Petersburg



For the Staatliche Kunstsammlungen Dresden the years 2009 and 2010 will be marked by a series of major openings. Spectacular special exhibitions such as “Wunschbilder” (Ideals), “Verwandelte Götter” (Transformed Gods), “Carl Gustav Carus” and “Mit Fortuna übers Meer” (Crossing the Sea with Fortuna) – to name but the most important – will attract visitors during 2009. In 2010 we will be holding a number of jubilee exhibitions celebrating “450 Years of the Dresden Art Collections” and 300 years of Meissen porcelain. The opening of the “Fürstengalerie” and the “Türkische Cammer” will mark the completion of further phases in the reconstruction of the Residenzschloss during 2009. This will be followed in 2010 by the reopening of the Albertinum. All the presentations will demonstrate the unique character of the Dresden collections and their works of art and attract visitors from all over the world once again, just a few years after the opening of the Historisches Grünes Gewölbe.

SELECTED PROJECTS SCHEDULED FOR 2009

Wunschbilder. Sehnsucht und Wirklichkeit. Malerei des 18. Jahrhunderts für Dresden (Ideals. Yearning and Reality. 18th-century Paintings for Dresden)
Exhibition in the Gemäldegalerie Alte Meister
Semperbau, Zwinger
15th February – 2nd June 2009
Louis de Silvestre, Anton Raphael Mengs, Bernardo Bellotto and Anton Graff are famous names that stand for a

large number of artists and artistic trends to which 18th-century Dresden painting owes its extraordinary rank in European art history. In the 18th century this city was a place that attracted artists from many countries. Whilst some came to Dresden themselves, others painted for Dresden in Venice or Paris. Many of these works, which are now to be found all over the world and proclaim the splendour of the city on the Elbe in their respective museums, have been loaned to Dresden for this exhibition. They include top-quality portraits, vedute, landscape and history paintings which have not been exhibited in Dresden for many decades, if at all. Thus, the exhibition presents an unprecedented overview of paintings connected with Dresden.

Verwandelte Götter – Die antiken Skulpturen des Prado zu Gast in Dresden (Transformed Gods – Classical Sculptures from the Museo del Prado on View in Dresden)

Exhibition by the Staatlichen Kunstsammlungen Dresden and the Museo Nacional del Prado, Madrid

Japanisches Palais

20th May – 27th September 2009

This exhibition brings together masterpieces from two of the world's top-ranking museums. It features around 70 classical sculptures from the royal collections of the Museo Nacional del Prado in Madrid and from the Skulpturensammlung of the Staatliche Kunstsammlungen Dresden, both of which are among the most important antiquities collections outside Italy. Together they document exemplary key works of classical sculpture – from the Greek Classical period to Late Roman art.

Galleon depicting scenes from classical mythology, late 16th century, Grünes Gewölbe



View of the Fürstengalerie, design by Peter Kulka Architektur Dresden GmbH



A large proportion of the Dresden works has been painstakingly restored and subjected to thorough research specifically for this exhibition. The exhibition, which was previously on display in Madrid, presents an additional aspect in Dresden: the actual transformations that the sculptures underwent as a result of the restoration work carried out in the 17th century.

Carl Gustav Carus. Natur und Idee

Exhibition by the Kupferstich-Kabinett and the Galerie Neue Meister in association with the Alte Nationalgalerie Berlin

**Dresden: Residenzschloss and Semperbau, Zwinger
26th June – 20th September 2009**

Berlin: Alte Nationalgalerie

9th October 2009 – 10th January 2010

The physician and naturalist, artist and philosopher Carl Gustav Carus (1789 – 1869) is regarded as a “polymath” or “universal scholar” comparable to Johann Wolfgang von Goethe and Alexander von Humboldt. His enormous oeuvre provides plenty of scope for interdisciplinary research. The Staatliche Kunstsammlungen Dresden’s holdings of more than 700 drawings and prints as well as 22 paintings, including outstanding works of the Romantic era, constitute the most important collection of artistic works by Carus. In association with the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden are now paying tribute to his wide-ranging achievements in an exhibition which goes beyond aesthetic appreciation and the history of science to consider current interdiscipli-

nary issues. The exhibition will feature around 250 paintings and drawings by Carl Gustav Carus as well as about 50 outstanding works by contemporaries of the artist, these being mainly paintings and portrait busts. More than half the works belong to the Staatliche Kunstsammlungen Dresden.

These exhibits will be complemented by letters, medical instruments, writings – some of them illustrated – and around 40 selected items from Carus’s collection of casts and skulls, all of which will document the wide-ranging activities of this naturalist and physician.

Mit Fortuna übers Meer. Sachsen und Dänemark – Ehen und Allianzen im Spiegel der Kunst (1548 – 1709) (Crossing the Sea with Fortuna. Saxony and Denmark – Marriages and Alliances Mirrored in Art [1548 – 1709])

**Exhibition by the Staatliche Kunstsammlungen Dresden and the Royal Danish Collections, Rosenborg Castle
Dresden: Residenzschloss**

24rd August 2009 – 4th January 2010

2nd location: Copenhagen, Rosenborg Castle

13th February – 24th May 2010

For more than two centuries, the Electorate of Saxony, which was at that time located in the middle of the German lands, cultivated special relations with Denmark, the most powerful kingdom in northern Europe. When Duke August married the Danish Princess Anna in 1548, Dresden and Copenhagen established a long-lasting alliance. Top-quality works of art from the Renaissance and Baroque periods on show in the exhibition testify to the magnifi-



cence of the art collections possessed by the Saxon-Danish couples and document the high standard of princely connoisseurship, the pursuit of courtly prestige and the rulers' predilection for valuable gifts.

Fürstengalerie (Gallery of the Electors), Residenzschloss

August 2009

The 40-metre long room on the first floor of the Residenzschloss, where the Fürstengalerie will be located as of August 2009, was once part of the residential quarters of the Saxon rulers. It will house paintings and sculptures from the Gemäldegalerie Alte Meister, the Rüstammer and the Skulpturensammlung which depict in sequence the Electors and Kings of the House of Wettin, along with their consorts.

View of the Türckische Cammer, design by Peter Kulka Architektur Dresden GmbH



Türkische Cammer (Turkish Chamber), Residenzschloss

December 2009

The opening of another section of the reconstructed Palace will bring the fascinating world of the orient into the former residential seat of the Electors of Saxony. The main attractions of the "Türkische Cammer" on the second floor will be not only weapons, suits of chain mail, helmets, flags and costumes but in particular the large sections of magnificent Ottoman state tents and numerous pieces of Ottoman ceremonial horse equipment displayed on life-size Arab horses carved specifically for the purpose. Over the course of several centuries, the Electors of Saxony assembled one of the most magnificent and significant collections of Ottoman works of art dating from the 16th to the 19th century, and these objects will now be going on display for the first time in more than 60 years.

Bernardo Bellotto, called Canaletto, The Dresden Neumarkt with the old Gallery building, 1749, Kupferstich-Kabinett



Wilhelm Trübner, Girl with folded hands, 1878, Galerie Neue Meister



Martin Eder, Soleil – Noir – String – Trauma, 2003, Galerie EIGEN + ART Leipzig/Berlin



SPECIAL EXHIBITIONS IN 2009

- **Mit Josef Hegenbarth unterwegs. Skizzen und Szenen aus dem Leben (Out and about with Josef Hegenbarth. Sketches and Scenes from Life)**
Exhibition by the Kupferstich-Kabinett, Joseph-Hegenbarth-Archiv
15th January – 30th April 2009
- **»Auf den Flügeln des Markuslöwen«. Von Bellotto bis Tiepolo. Venezianische Graphik des 18. Jahrhunderts in Dresden (»On the Wings of the Lion of St. Mark«. From Bellotto to Tiepolo. 18th-Century Venetian Prints in Dresden)**
From the Collection 02
Exhibition by the Kupferstich-Kabinett, Residenzschloss
31st January – 4th May 2009
- **Martin Eder. Der dunkle Grund (Martin Eder. The Dark Ground)**
Exhibition by the Staatliche Kunstsammlungen Dresden. Kunsthalle im Lipsiusbau,
1st February – 26th April 2009

- **Wunschbilder. Sehnsucht und Wirklichkeit (Ideals. Yearning and Reality)**
Malerei des 18. Jahrhunderts für Dresden
» see page 79
- **Blattgold. Zeitgenössische Grafik aus dem Kunstfonds (Gold Leaf. Contemporary Prints from the Kunstfonds)**
Exhibition by the Kunstfonds, Saxon State Ministry for Finance, Foyer
13th March – 29th April 2009
- **Münzbelustigungen. Bibliophile Schätze des Münzkabinetts aus dem Zeitalter der Aufklärung (Münzbelustigungen. Bibliophile Treasures from the Münzkabinett dating from the Age of Enlightenment)**
Exhibition by the Münzkabinett
Hausmannsturm, Residenzschloss
28th March – 21st June 2009
- **Ostern im Jägerhof. (Easter in the Jägerhof.)**
Exhibition by the Museum für Sächsische Volkskunst, Jägerhof, 4th – 19th April 2009
- **Facetten der Moderne: eine junge Aneignung (Facets of Modernity: A Recent Acquisition)**
Exhibition by the Museum Education department, Residenzschloss, vaulted basement, 5th April – 14th June 2009

- **Im Zeichen des Weißen Adlers: Höfische Kunst aus Sachsen-Polen (1670 – 1763) (The Splendor of the White Eagle: Art and Power at the Saxon-Polish Court [1670 – 1763])**
Exhibition by the Staatlichen Kunstsammlungen Dresden and the Palace Museum, Beijing
8th April – 8th July 2009
- **Johann Friedrich Böttger und die Schatzkunst (Johann Friedrich Böttger and Treasury Art)**
Exhibition by the Grünes Gewölbe, Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum, 25th April – 3rd August 2009
- **Trotz & Melancholie (Defiance & Melancholy)**
German Paintings from the Dresden Albertinum, Galerie Neue Meister, Taidemuseo Meilahti, Helsinki
29th April – 30th August 2009
- **Manfred Schmid, Lackarbeiten (Manfred Schmid, Lacquer Works)**
Cabinet exhibition 2/2009
Exhibition by the Kunstgewerbemuseum, Schloss Pillnitz
1st May – 5th July 2009

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



Detail of a lidded vessel in Böttgerstoneware from the "Obeliscus Augustalis", Grünes Gewölbe



- **Meisterwerke. Zum 125. Geburtstag Josef Hegenbarths (Masterpieces. A Commemoration of the 125th Anniversary of the Birth of Josef Hegenbarth)**
Exhibition by the Kupferstich-Kabinett Josef-Hegenbarth-Archiv, Calberlastraße 2
14th May – 3rd September 2009
- **Kasper – Eine deutsche Karriere (Kasper – A German Career)**
Exhibition by the Puppentheatersammlung, Jägerhof, 16th May 2009 – 18th April 2010
- **Verwandelte Götter – Die antiken Skulpturen des Prado zu Gast in Dresden (Transformed Gods – Classical Sculptures from the Museo del Prado on View in Dresden)**
» see page 79
- **Peter Götz Güttler – Medaillenkunst (Peter Götz Güttler – Medal Art)**
Exhibition by the Münzkabinett and Dresden City Archives, Stadtarchiv
16th June – 24th July 2009
- **Mit dem Fahrrad zur Milchstraße. Zeitgenössische Kunst aus der Sammlung Hoffmann, Berlin (To the Milky Way by Bicycle. Contemporary Art from the Hoffmann Collection, Berlin)**
Exhibition by the Staatliche Kunstsammlungen Dresden in association with the Hoffmann Collection, Berlin, Kunsthalle im Lipsiusbau
18th June – 20th September 2009
- **Gotische Skulptur aus Sachsen (Gothic Sculpture from Saxony)**
Exhibition by the Staatliche Kunstsammlungen Dresden and the Kunstsammlungen Chemnitz, Schlossbergmuseum, from 20th June 2009
- **Stillleben (Still-Life)**
Exhibition by the Kunstgewerbemuseum, Schloss Pillnitz
21st June – 1st November 2009
- **Carl Gustav Carus. Natur und Idee**
» see page 80
- **Verlorenes Geld. Inflation und Finanzkrise gestern und heute (Lost Money. Inflation and Financial Crisis Yesterday and Today)**
Exhibition by the Münzkabinett, Kupferstich-Kabinett and the Sächsische Landes- und Universitätsbibliothek, Residenzschloss, Hausmannsturm
4th July – 1st November 2009
- **Mit Fortuna übers Meer. Sachsen und Dänemark – Ehen und Allianzen im Spiegel der Kunst (1548 – 1709) (Crossing the Sea with Fortuna. Saxony and Denmark – Marriages and Alliances Mirrored in Art [1548 – 1709])**
» see page 80
- **Anke Runge, Leder (Anke Runge, Leather)**
Cabinet exhibition 3/2009
Exhibition by the Kunstgewerbemuseum, Schloss Pillnitz
September – October 2009
- **Das Prunkkleid des Fürsten Moritz. Renaissance-Kostüm restauriert in der Abegg-Stiftung/Schweiz für Dresden (The Court Costume of Elector Moritz. Renaissance costume restored for Dresden at the Abegg-Stiftung, Switzerland)**
Exhibition by the Rüstkammer, Residenzschloss, Neues Grünes Gewölbe, Sponselraum
5th September 2009 – 15th March 2010

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



Model of the Temple of Solomon, General view from the West, Hamburg, begun c.1680, Hamburgmuseum



Wieland Förster, Head of a paralysed girl, 1964/65, Wieland Förster Stiftung Dresden



- **Salomons Weisheit und Sachsens Glanz: Der Tempel Salomons im Dresdner Zwinger. Facetten und Spiegelungen eines barocken Architekturmodells (The Wisdom of Solomon and the Splendour of Saxony: Solomon's Temple in the Dresden Zwinger. Facets and Reflections of a Baroque Architectural Model)**
Exhibition by the Staatliche Kunstsammlungen Dresden and the Staatliche Schlösser, Burgen und Gärten Sachsen in association with the Hochschule für Technik und Wirtschaft Dresden and the Hamburgmuseum (Museum of the History of Hamburg), Zwinger, Wallpavillon, 18th September – 15th November 2009
- **Interimsausstellung »Skulptur im Zwinger« IV: Die Stiftung Wieland Förster – zum 80. Geburtstag des Bildhauers (Interim exhibition »Sculpture in the Zwinger« IV: The Wieland Förster Foundation – a Commemoration of the Sculptor's 80th Birthday)**
Exhibition by the Skulpturensammlung, Zwinger
23rd September 2009 – March 2010
- **Beate Gütschow**
Exhibition by the Galerie Neue Meister, Kunsthalle im Lipsiusbau
mid-October 2009 – 10th January 2010
- **Kami. Silence - Action. Japanische Kunst der Gegenwart auf Papier (Action. Japanese Contemporary Art on Paper)**
Exhibition by the Kupferstich-Kabinett and the National Museum of Modern Art, Tokyo
Residenzschloss, Kupferstich-Kabinett
15th October 2009 – 4th January 2010
- **Schatzkammer des Wissens: Der Mathematisch-Physikalische Salon Dresden zu Gast in Augsburg (Treasure Chamber of Knowledge: The Mathematisch-Physikalischer Salon Dresden visits Augsburg)**
Exhibition by the Mathematisch-Physikalischer Salon and the Maximilianmuseum Augsburg
mid-November 2009 – 2010
- **Weihnachten im Jägerhof. (Christmas at the Jägerhof.)**
Exhibition by the Museum für Sächsische Volkskunst, Jägerhof
28th November 2009 – 31st January 2010

Japanisches Palais



Michel Victor Acier, The Good Mother, 1774,
Porzellansammlung



Albertinum



LOOKING AHEAD TO SELECTED PROJECTS SCHEDULED FOR 2010

- **450 Years of the Dresden Art Collections Jubilee exhibition, 2010**

Four hundred and fifty years ago Elector August established his Kunst- und Wunderkammer (Art and Curio Chamber) in Dresden Palace, and it is this which laid the foundations for today's Staatliche Kunstsammlungen Dresden. This exhibition will show the fascinating starting point for the art collections, the spectrum of which ranges from natural objects to paintings, prints and treasury art. Setting out from this Kunstkammer in the year 1560, the exhibition will elucidate the history and development of the Dresden collections over the centuries – down to the present day.

- **Triumph der blauen Schwerter. Meißeener Porzellan für Adel und Bürgertum 1710 – 1815 (Triumph of the Blue Swords. Meissen Porcelain for Aristocracy and Bourgeoisie 1710 – 1815)**
Exhibition by the Porzellansammlung, Dresden, Japanisches Palais:
8th May – 29th August 2010

- **Zauber der Zerbrechlichkeit. Meisterwerke der europäischen Porzellankunst (The Fascination of Fragility. Masterpieces of European Porcelain Art)**
Exhibition by the Porzellansammlung, Berlin, Ephraim-Palais:
9th May – 29th August 2010

In 1710 August the Strong founded the first porcelain manufactory on European soil in Meissen, thus laying the basis for the »Myth of Meissen«. The Porzellansammlung der Staatliche Kunstsammlungen Dresden is taking the 300th anniversary of the foundation of the manufactory as an opportunity to hold an exhibition focusing on its first 100 highly eventful years. At the same time, there will also be an exhibition of works of art by other European porcelain manufactories at the Ephraim-Palais in Berlin.

- **Die Kunst der Aufklärung (The Art of Enlightenment)**
Exhibition by the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen, Munich National Museum of China, Beijing: 2010, Duration: approx. 18 months
In 2010 the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen, Munich, will be holding

their first long-term joint exhibition in parts of the newly built National Museum of China on Tiananmen Square in Beijing. The exhibition will open immediately after the completion of the museum, which will have a total floor area of 70,000 m². For the first time, the presentation will place the European Enlightenment in a universal context spanning all cultures and continents.

- **Das neue Albertinum. Museum der Moderne (The New Albertinum. Museum of Modernity)**
When the new Albertinum opens its doors in June 2010, it will be possible to experience modern art in a scope that has never previously been possible in Dresden. In addition to the new, flood-proof workshop and storeroom complex, the innovative museum concept marks a new beginning for the presentation of art in Dresden. The focus will be on the holdings of the collections which are based in the Albertinum, the Galerie Neue Meister and the Skulpturensammlung, complemented by works from the Kupferstich-Kabinett and the Kunstgewerbemuseum.

Raphael (Raffaello Santi),
Sistine Madonna, c.1512/13,
Gemäldegalerie Alte Meister



Abraham Jannitzer, Daphne as
a drinking vessel, late 16th cent.,
Grünes Gewölbe



Max Klinger, The new
Salome, 1887/88,
Skulpturensammlung



Claude Monet, The Peach Jar, c. 1866,
Galerie Neue Meister



Henri de Toulouse-Lautrec,
The Englishman at
the Moulin Rouge, 1892,
Kupferstich-Kabinett



Staatliche Kunstsammlungen Dresden
(Dresden State Art Collections)
Residenzschloss
(Royal Palace)
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Galerie Neue Meister
(New Masters Gallery)
Dr. Ulrich Bischoff
Director
Albertinum: closed for construction work

Gemäldegalerie Alte Meister
(Old Masters Picture Gallery)
Prof. Dr. Harald Marx
Director
Semperbau
10 am – 6 pm, closed Mondays

Grünes Gewölbe
(Green Vault)
Prof. Dr. Dirk Syndram
Director
Residenzschloss
Neues Grünes Gewölbe
(New Green Vault)
10 am – 6 pm, closed Tuesdays
Historisches Grünes Gewölbe
(Historic Green Vault)
10 am – 7 pm, closed Tuesdays
(Information on advance ticket sales:
www.skd.museum)

Rüstkammer
(Armoury)
Prof. Dr. Dirk Syndram
Director
Semperbau am Zwinger
10 am – 6 pm, closed Mondays

Kupferstich-Kabinett
(Collection of Prints, Drawings and
Photographs)
Prof. Dr. Wolfgang Holler
Deputy Director-General
Director of the Kupferstich-Kabinett
Residenzschloss
Special exhibitions: 10 am – 6 pm,
closed Tuesdays
Studiensaal: 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, closed Tuesdays

Josef-Hegenbarth-Archiv
Calberlastraße 2
01326 Dresden
Thurs 10 am – 12 noon and 2 – 4 pm

Kunstgewerbemuseum
(Museum of Decorative Arts)
Drs. André W. A. van der Goes
Director
Schloss Pillnitz
Open May to October
Bergpalais, 10 am – 6 pm, closed Mondays
Wasserpalais, 10 am – 6 pm, closed Tuesdays

Mathematisch-Physikalischer Salon
Dr. Peter Plaßmeyer
Director
Zwinger: closed for construction work

Johann Benjamin Thomae
(attributed), Throne of August
the Strong, 1718/19, Kunst-
gewerbemuseum



Georg Roll and Johannes Reinhold, Mechanical celestial globe, 1586, Mathematisch-Physikalischer Salon



Christian Werdin, Hand-puppets depicting the Devil and Gretel, Puppentheatersammlung



Johann Joachim Kaendler, Tureen from the Swan Service with Galatea (detail), c.1740, Porzellansammlung



Eliseus Libaerts, Ceremonial armour, c.1562, Rüstkammer



Daniel Kellerthaler, Johann III of Saxe-Weimar, 1604, Münzkabinett



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

Dr. Igor A. Jenzen

Director

Jägerhof

10 am – 6 pm, closed Mondays

**Münzkabinett
(Coin Cabinet)**

Dr. Rainer Grund

Director

Exhibition in the Hausmannsturm
during the summer months

10 am – 6 pm, closed Tuesdays

Library and Studiensaal:

Wed 10 am – 5.30 pm

**Porzellansammlung
(Porcelain Collection)**

Dr. Ulrich Pietsch

2nd Deputy Director-General

Director of the Porzellansammlung

Zwinger, Entrance: Glockenspielpavillon

10 am – 6 pm, closed Mondays

**Skulpturensammlung
(Sculpture Collection)**

Dr. Moritz Woelk

Director

Interim exhibition Skulptur im

Zwinger, Bogengalerie

10 am – 6 pm, closed Mondays

Albertinum: closed for construction work

**Kunstabibliothek
(Art Library)**

Dr. Elisabeth Häger-Weigel

Head

Residenzschloss

10 am – 6 pm, closed Saturdays and Sundays

**Kunstfonds
(Art Fund)**

Silke Wagler

Head

Marienallee 12

01099 Dresden

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

Dr. Dietmar Elger

Head

Residenzschloss

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Cover: In the exhibition "Goldener Drache – Weißer Adler: Kunst im Dienste der Macht am Kaiserhof von China und am sächsischpolnischen Hof (1644 – 1795)" (Golden Dragon – White Eagle: Art in the Service of Power at the Imperial Court of China and the Saxon-Polish Court [1644 – 1795]): Throne with carved decor, Qianlong period (1736 – 1795),

Palace Museum Beijing, photo: H.-J. Krumnow Back cover: Saddle, Ottoman or Tatar, 1st half of the 18th century, Rüstammer photo: Hans-Peter Klut/ Elke Estel

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December 2009 – Opening of
the “Türkische Cammer“

The fascination of the orient
comes to the Residenzschloss

Saddle, Ottoman or Tatar, 1st half
of the 18th century, Rüstkammer

Offizieller Förderer



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