

STAATLICHE
KUNSTSAMMLUNGEN
DRESDEN

2011



Kunsthalle im Lipsiusbau



Semper Building at the Zwinger



Schloss Pillnitz, Bergpalais



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FOREWORD

For the Staatliche Kunstsammlungen Dresden the year 2011 was characterised by a range of major exhibitions which impressively reflected the diversity of the works of art in the collections and the themes with which they are closely associated. They told stories about the cultures of the north-west coast of Canada and about life along the medieval *via regia*, they showed the heavenly splendour of the Vatican museums as well as the *Neue Sachlichkeit* art movement in 1920s Dresden. The exhibition that received the most international attention was undoubtedly “Die Kunst der Aufklärung” (The Art of the Enlightenment), which was planned in association with the Staatliche Museen zu Berlin and the Bayerische Staatsgemäldesammlungen Munich and was opened in April 2011 at the National Museum of China in Beijing. Like no other project before it, this exhibition stimulated public debate about the role of culture and museums in international relations. Despite the very different views expressed in the course of this debate, it demonstrated the role of museums as beacons which have a defining influence on the art and culture of a whole country. Over the past few years, the Staatliche Kunstsammlungen Dresden have matured into just such an institution. They not only provide identification points for Dresden and Saxony but have come to be regarded as symbolic of Saxon culture and history, both throughout Germany and internationally. At the same time they assume social responsibility by not only researching,

preserving and making accessible the treasures entrusted to them, but also by specifically imparting knowledge about them – for example through the project “Lernort Albertinum” (Learning in the Albertinum).

Furthermore, the museums of the Staatliche Kunstsammlungen Dresden have also become places of social debate, cultural exchange and encounters between very different artistic genres, providing important impulses for the future development of our cultural self-image.

This development was greatly influenced by Prof. Dr. Martin Roth, who, during his term as Director-General from 2001 until 2011, developed successful strategies for the reorganisation of many aspects of the Staatliche Kunstsammlungen Dresden in readiness for facing future challenges. Many decisive events occurred during his term of office, such as the rescue of the art treasures from the disastrous flood of 2002, the internationally acclaimed opening of the Historisches Grünes Gewölbe in 2006, the merger with the Staatliche Ethnographische Sammlungen Sachsen and the reopening of the Albertinum during the anniversary year 2010. These were crucial years in which many major decisions were made and in which Martin Roth turned the museums of the Staatliche Kunstsammlungen Dresden not only into a widely known visitor attraction but also into a springboard for activities all over the world, making Dresden an important location on the global map of cultural treasures.

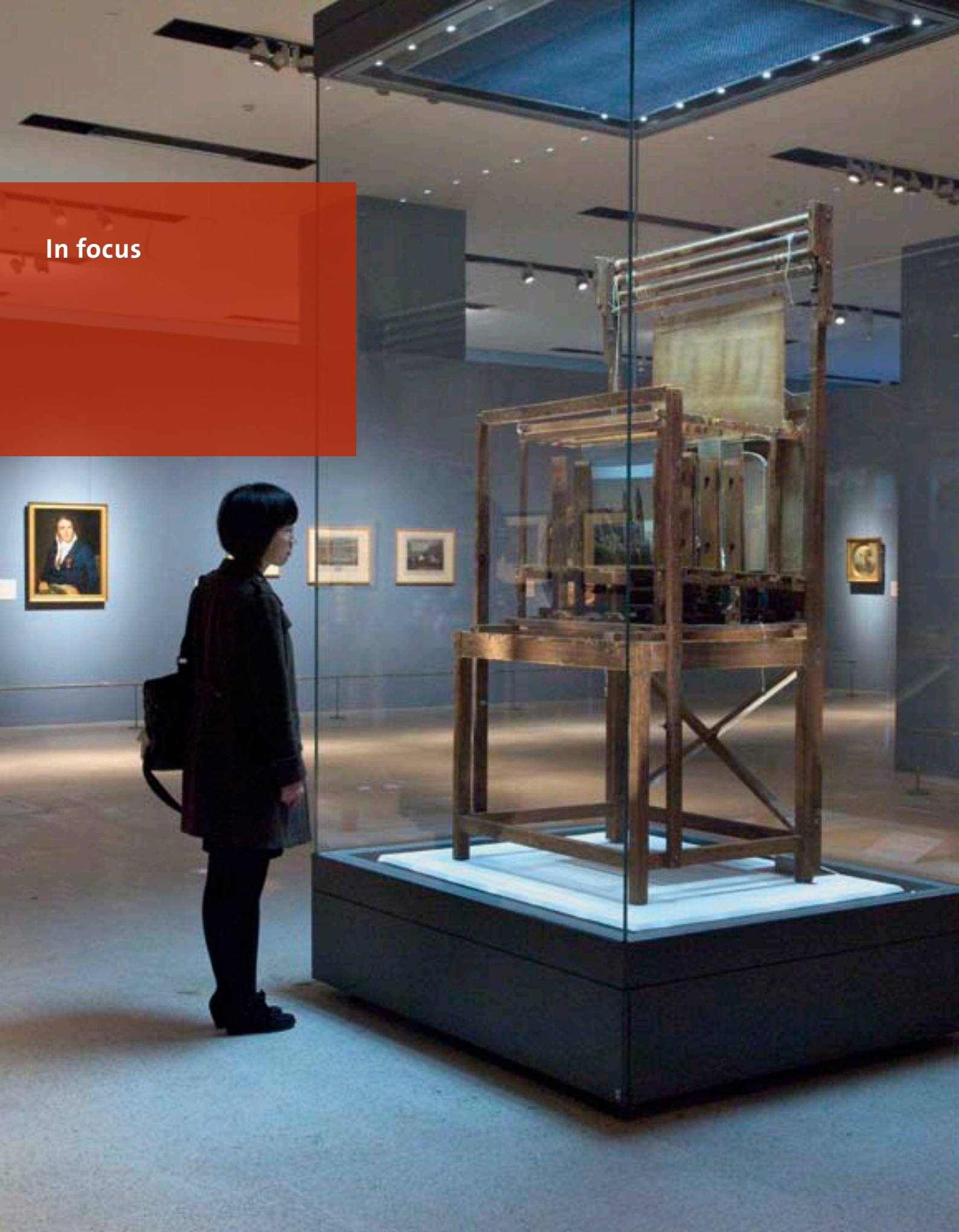
However, the year 2011 not only saw the departure of the Director-General, who has taken over as Director of the Victoria and Albert Museum in London; shortly before the end of the year the name of the new Director-General was announced. With the appointment of Dr. Hartwig Fischer to this position, the Staatliche Kunstsammlungen Dresden are now at the beginning of a new phase in their history, a phase which everybody is looking forward to with confidence.

I should like to take this opportunity to thank Martin Roth and all the staff of the Staatliche Kunstsammlungen Dresden for the excellent work done over the past decade and to wish Hartwig Fischer every success for the start of his term of office in Dresden!

I hope everyone who wishes to recall the events of 2011, a fascinating year in the sphere of the arts, will enjoy reading this report.

Prof. Dr. Dr. Sabine von Schorlemer
Saxon State Minister for Science and the Arts

In focus



"The Art of the Enlightenment" in Beijing, the first visitors to the exhibition



Federal Foreign Minister Dr. Guido Westerwelle and Liu Yandong, State Councillor for Culture of the People's Republic of China, open the exhibition in the National Museum of China on 1 April 2011



THE ART OF THE ENLIGHTENMENT

It is the most extraordinary and the largest-scale international project in which the Staatliche Kunstsammlungen Dresden have ever been substantially involved: the exhibition "Die Kunst der Aufklärung" (The Art of the Enlightenment), which was opened at the National Museum of China in Beijing on 1 April 2011. Conceived and organised in association with the Staatliche Museen zu Berlin, the Bayerische Staatsgemäldesammlungen Munich and the National Museum of China, this was the first international exhibition to be shown in the newly renovated building located on Tiananmen Square. Opened by Federal Foreign Minister Dr. Guido Westerwelle and Liu Yandong, State Councillor for Culture of the People's Republic of China, the year-long exhibition provided Chinese and international visitors with a sound and multifaceted view of the Enlightenment as a European cultural epoch. Even though the exhibition is to stay open until March 2012, it is nevertheless possible to make a provisional appraisal at the end of 2011.

The exhibition

In an area covering 2700 m² of floor space, the exhibition presented around 600 objects illustrating the full spectrum of the arts during the Enlightenment period – from masterpieces of painting, printmaking and sculpture to handicrafts and costumes, and even to scientific instruments. The objects on loan included works by Chodowiecki,

Friedrich, Gainsborough, Goya, Graff, Greuze, Hogarth, Kauffmann, Pesne, Piranesi, Tischbein, Vernet and Watteau. In order to do justice to the different aspects and themes of this highly significant period, the exhibition tour was divided into nine sections. The section entitled "Court life during the Age of Enlightenment" formed a kind of prologue, focusing on the Baroque and Enlightenment courts in Berlin, Dresden and Munich. The section called "Perspectives of Knowledge" considered the immense influence of the natural sciences on life during this period and its effects on artistic perspectives. The section on "The Birth of History" showed a new awakening of historical awareness in the 18th century. Fascination not only with past ages but, in particular, with foreign and exotic cultures was the theme in the section entitled "Far and Near", which also considered relations between Europe and China. Under the title "Love and Sensibility" attention was focused on how the meaning of love, friendship and empathy changed during the course of the 18th century, as did also attitudes to landscapes and natural forces – a process which was investigated in the section called "Back to Nature". The theme of "Dark Sides" drew attention to the sinister aspects of unfettered rationality, as expressed for example in Goya's "Caprichos". The next section, "Emancipation and Publicity", showed how the ideas and images of the Enlightenment were circulated by means of the nascent mass media.

Towards the end of the exhibition tour, attention was drawn to contemporary art, raising the question as to the significance of 18th-century ideas for artistic creativity

Visitors looking at the painting "Portrait of Heinrike Dannecker", 1802, by Gottlieb Schick



Prof. Dr. Michael Eissenhauer, Director-General of the Staatliche Museen zu Berlin, Prof. Dr. Klaus Schrenk, Director-General of the Bayerische Staatsgemäldesammlungen Munich, and Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden, before the opening of the exhibition



In 2009 the signing of the Cooperation Agreement took place in the presence of German Federal Chancellor Dr. Angela Merkel and the Chinese Prime Minister Wen Jiabao in Berlin



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today. The diversity of the themes and perspectives took account of the exhibition's aim of not merely displaying art but also helping Chinese visitors to understand the intellectual and artistic ideas that characterised a period which has had a paramount influence on modern Europe. Media stations with background information, an audio guide and a wide-ranging programme of guided tours assisted in accomplishing this aim.

The planning process and the partners involved

Before this project could be realised, however, a long period of preparation was required, not only for the development of concepts and strategies but also for the establishment of confidence in the collaborative relationships. Between 2005 and 2008 the museum alliances in Berlin, Dresden and Munich held the exhibition entitled "Humanism in China" and were present in Beijing in 2008 through the projects "Living Landscapes: A Journey through German Art" and "Gerhard Richter". In this way a workable bond developed between Chinese and German museums on the basis of which the ideas for the project "Die Kunst der Aufklärung" (Art of the Enlightenment) were able to flourish. In 2009 the cooperation agreement with the National Museum of China was signed in Berlin in the presence of the German Federal Chancellor Dr. Angela Merkel and the Prime Minister of China Wen Jiabao. The presidents of both countries assumed patronage for the project.

Following extensive redevelopment by the architects Gerkan, Marg and Partners, the National Museum of China has become one of the largest museum buildings

in the world and it is taking advantage of its extension to integrate international exhibition projects into its own programme. Beginning this process of opening up by holding an exhibition about the art and ideas of the Enlightenment posed both a special opportunity and a challenge for the project.

The exhibition was conceived and organised jointly by the three large museum alliances of Berlin, Dresden and Munich, whose curators Dr. Jörg Völlnagel, Dr. Moritz Wullen, Dr. Joachim Kaak and Dr. Cordula Bischoff, in collaboration with their Chinese colleagues, took responsibility for the contents. They were assisted by a group of renowned experts from various cultural disciplines. The aim at all times was to combine a high level of academic expertise with the best possible methods of conveying information to museum visitors.

Implementing such a project requires a network of partnerships extending beyond the relationships between the museums involved. The most important partner in this was the German Foreign Office which provided 6.6 million Euro in financial support for the exhibition, which it regarded as an important contribution to Germany's cultural foreign policy. So as not merely to show an exhibition but also to provide a framework for thematic discussions and lectures, a partnership was established with the Mercator Foundation, which organised and ran the accompanying programme entitled "Enlightenment in Dialogue" using its own resources.

During the course of the exhibition five dialogue blocks took place in which different facets of contemporary views of the Enlightenment were addressed. Each dialogue

Symphony No. 3 in E flat major, "Eroica", by Ludwig van Beethoven, was conducted by Lorin Maazel



The entrance hall of the National Museum of China



Federal Foreign Minister Dr. Guido Westerwelle, Liu Yandong, State Councillor for Culture of the People's Republic of China, and Stanislaw Tillich, Prime Minister of the Free State of Saxony, viewing the exhibition



consisted of a public lecture and a panel discussion. The member of the partnership network that was responsible for conveying the contents of the exhibition to the public was the Goethe Institute, which developed a museum education programme in cooperation with the German museum alliances.

An important partner from the business sphere was the BMW Group, which contributed funds for additional elements of the accompanying programme: the concert performed by musicians from the Sächsische Staatskapelle Dresden, the Bayerisches Staatsorchester and the Staatskapelle Berlin conducted by Lorin Maazel, which took place at the time of the opening of the exhibition, as well as an exchange programme for curators and an international youth congress.

The effects

That a project such as "The Art of the Enlightenment" would prompt a large amount of media attention and provoke international dialogue was to be expected and was explicitly desired by all those involved. For only in this way would it be possible to stimulate the necessary public debate which the theme of the Enlightenment deserves in this context. However, two events had a substantial influence on the public perception of the exhibition in Germany: the refusal of the Chinese authorities to grant an entry visa to the German sinologist Dr. Tilman Spengler for the opening of the exhibition and the arrest of the Chinese artist Ai Weiwei shortly after the opening celebrations.

As a result the project came in for a great deal of public criticism – some voices even calling for the immediate

closure of the exhibition. The Directors-General demanded a transparent and fair trial for Ai Weiwei, but they continued to point to the character of the exhibition as a promoter of dialogue and kept it open. Its sudden closure would not only have abruptly broken off long-term cultural relations; it would also have been detrimental to the exhibition's target audience, namely Chinese visitors. By the time it closes it is expected that half a million visitors will have seen the exhibition. Many of them spent a considerable amount of time in the exhibition, examining the contents in great detail – that is evident both from observing the visitors and from numerous entries in the guest-book. The museum education programme and the guided tours were well attended and the events of the accompanying programme "Enlightenment in Dialogue" met with a distinctly positive response.

The themes of the exhibition were highly diverse and so too were its effects: controversy in the German media, an enriching cultural experience for Chinese visitors, and a new quality of international relations at the political level. With "The Art of the Enlightenment" the museums discharged their duties as ambassadors for and conveyors of their own culture – a function which will continue to be firmly anchored in their spectrum of responsibilities in the future.

Connected by a medal: the artist and the athlete met for the first time during the opening of the exhibition (left: Claudia Nystad, silver medal winner at the Olympic Winter Games in 2010, right: Corrine Hunt, Designer of the Olympic medals for Vancouver 2010)



CULTURES OF GIFT GIVING

The Power of Giving – The Potlatch in the Big House of the Kwakwaka'wakw on the north-west coast of Canada

It is the sometimes barely separable mix of altruism and self-interest which makes gifts so fascinating – they are a projection surface for numerous desires and intentions, both for the giver and for the recipient. But what role do these extremely sensitive mechanisms play in a society?

A festival of gift giving

In the society of the Kwakwaka'wakw, this role is of absolutely central significance. This First Nation, whose territory is located high up on the north-west coast of Canada, has made gift giving a key social institution which is subject to extremely complex rules. A potlatch is held to mark occasions such as the birth of a child or in memory of a deceased person and it has important social and spiritual significance. As many guests as possible – including, in particular, high-ranking guests – are invited and presented with many diverse objects as gifts. This act of giving is accompanied by ritual dances and songs which bring the entire cosmos of mythological animal and human figures to life. In this way, the host not only demonstrates his generosity and his desire to share his possessions with the community; he also secures his position in the social structure. From 1884 until 1951 the potlatch of the Kwakwaka'wakw was prohibited by the Canadian government. In 1921 the wooden masks which are so important for the ceremony were confiscated and were only gradually returned to their original owners during the 1970s.

Today they bear testimony to a revived culture which is making every effort to explore its own roots and thereby to develop a new cultural identity.

Unequal partners – equal aims

An important role in this is played by the U'mista Cultural Centre in Alert Bay, which – in addition to its numerous other activities – not only presents a permanent exhibition about the history of the Kwakwaka'wakw but has also ventured to conduct an exhibition exchange with the Staatliche Kunstsammlungen Dresden. On the basis of contacts built up over several years, the idea of an unusual exhibition concept came into being which, despite the differences between the partners – an indigenous museum with a handful of staff on the one hand, and the highly complex institution of the Staatliche Kunstsammlungen Dresden on the other – emphasises the equivalent nature of cultural forms of expression, thus providing each with a completely new perspective on the other's culture. This included preparing a joint catalogue which was published in Kwak'waka, English and German.

The first of the two exhibitions, "The Power of Giving: Gifts at the Saxon Rulers' Court in Dresden and the Kwakwaka'wakw Big House" was opened in Alert Bay on 21 April 2011. Chief William T. Cranmer welcomed the numerous local, regional and international guests to the Big House in Alert Bay. Addresses were also delivered by the patron Linda Reid, Deputy Speaker of the House, 39th Parliament of British Columbia, the Director-General of the Staatliche Kunstsammlungen Dresden, Prof. Dr. Martin Roth, the Director of the U'mista Cultural Centre, Sarah E. Holland, and the initiator of the exhibition and Director of

Sarah E. Holland, Director of the U'mista Cultural Centre, delivered an inspiring address at the opening of the exhibition in Dresden



Chief William T. Cranmer and Prof. Dr. Martin Roth in conversation on the day of the opening in Dresden



Dr. Claus Deimel, Director of the Staatliche Ethnographische Sammlungen Sachsen, was the initiator of the project



Traditional dances performed against the backdrop of Baroque buildings in Dresden



the Staatliche Ethnographische Sammlungen Sachsen, Dr. Claus Deimel. The ceremony was accompanied by traditional music and dances which created an intense atmosphere and gave a profound insight into the culture of the potlatch. The exhibition itself compared this tradition with the gift-giving culture of the Saxon court. It presented a selection of diplomatic and personal gifts and display objects exchanged between princes: ceremonial weapons and tournament equipment from the Rüstkammer, as well as vessels and figures from the Grünes Gewölbe and the Porzellansammlung. They demonstrated how at the Saxon court relationships were established and maintained through gift giving.

This was reflected back on 6 May 2011 in Dresden, when the exhibition “Die Macht des Schenkens – Der Potlatch im Großen Haus der Kwakwaka’wakw an der kanadischen Nordwestküste” (The Power of Giving – The Potlatch in the Big House of the Kwakwaka’wakw on the north-west coast of Canada) was opened in the Kunsthalle im Lipsiusbau. For the first time in their history, a selection of potlatch masks – some of which are up to 150 years old – were permitted to be exhibited outside Canada. The exhibition designed by Corrine Hunt, who also designed the medals for the Olympic Winter Games in Vancouver in 2010, permitted visitors to experience and appreciate their special appeal. These central exhibition objects were accompanied by documentary elements providing background information about the history and culture of the Kwakwaka’wakw. The extent to which this nation has succeeded in reviving its own culture after years of suppression was also evident during the opening ceremony. After the official addresses – including one by the patron of the exhibition, the

President of the Saxon Landtag, Dr. Matthias Rößler – the Canadian guests performed some of their traditional dances and songs on Georg-Treu-Platz, thus bringing the cult masks presented in the neighbouring Lipsiusbau to life.

Gifts through exchange

It was precisely this vitality of culture that was at the core of the programmes accompanying the exhibition. During the course of the exhibition several Canadian artists spent time in Dresden in order to provide an insight into their work through various events.

However, it is not only through art that a foreign culture can be experienced – the most impressive way of conveying culture is still personal contact. For this reason, the Staatliche Kunstsammlungen Dresden, in association with the Saxon Landtag, invited around 30 young people from British Columbia and Saxony to Dresden in order to attend the youth congress entitled “Shorten Distances!”. The congress not only gave these young people the opportunity to get to know a foreign culture; they also participated in discussions, conversations with experts and work teams, where they considered the specific issues and tasks of intercultural dialogue.

In this situation the potlatch principle of gift giving as a social mechanism was also in evidence; it acted as a leit-motif in the young people’s discussions, as well as in the intercultural work and in the exhibits themselves.

This is a powerful and highly inspiring principle which will have long-term effects on the work of the Staatliche Kunstsammlungen Dresden.

From left to right: Director-General Prof. Dr. Martin Roth, Prime Minister Stanislaw Tillich, State Minister Prof. Dr. Dr. Sabine von Schorlemer and Project leader Bettina Probst, as well as Polish State Secretary Prof. Dr. Władysław Bartoszewski and curator Roland Enke

View of the Third Saxon State Exhibition



THE WAY WAS THE GOAL

The Third Saxon State Exhibition
via regia – 800 Years of Mobility and Movement

The way was inherent in the name of the Third Saxon State Exhibition, which was on show in the Kaisertrutz in Görlitz from 21 May until 31 October 2011: the historic “via regia” was an important trading route which connected, above all, Thuringia and Saxony in the West with Silesia and Poland in the east. At the same time it was part of an interconnected network of early roads which extended throughout Europe. Nearly 800 years have elapsed since the first recorded mention of the “strata regia” (King’s Road) or “Hohe Straße” (High Road) in 1252, and even today travellers and goods still follow the route of the via regia. Focusing particularly on Görlitz and the surrounding region, the exhibition explored life on and around the road between Frankfurt am Main and Krakow. It considered what motivated people to set out in search of change, work, knowledge and prosperity – it discussed trade and the transport of goods as well as artistic and cultural exchange.

Thus, the exhibition not only spanned a long period of history but also dealt with a wide range of themes. It did so in five sections entitled “Fundament” (Foundations), “Straße” (The Road), “Markt” (Markets), “Menschen” (People) and “Ideen” (Ideas), each of which was located in one storey of the Kaisertrutz and invited visitors to explore these different aspects of the via regia in detail. The exhibits ranged from ancient archaeological finds and everyday

objects from the past to top-quality works of art, mainly from Germany and Poland. Using modern multimedia stations, the visitors could also trace the full course of what has now been awarded the status of a Major Cultural Route of the Council of Europe. This created a multifaceted panorama which showed how people lived, travelled and conducted trade in a region in the heart of Europe, as well as discussing the region’s intellectual history and cultural relations.

The organisers of the exhibition, working under the guidance of the project leader Bettina Probst and curator Roland Enke, were concerned not only to document and present historical connections. The history of common historical roots and links also provided a basis upon which to explore the significance of the via regia in the present day. The aim was to create an exhibition which would have regional and superregional appeal and whose effects would continue to be felt long after the end of the exhibition. One means of doing this was, for example, by consistently adopting an international and multilingual approach: nearly all publications, multimedia information and explanations in the exhibition were available in four languages (German, Polish, Czech and English). The exhibition was consistently bilingual (German and Polish), and the media stations were in as many as seven languages. Although the expectations as regards visitor numbers were not met, the exhibition achieved considerable success in respect of cultural education, sustainability and networking and thus made an important contribution to intercultural understanding in the tri-border region where Germany, Poland and the Czech Republic meet.

The exhibition was an exciting experience for children, too



Prof. Dr. Dr. Sabine von Schorlemer and Prof. Dr. Martin Roth in the Via Mobil, which visited 40 European cities along today's via regia ...



... for example, here in Krakow, Poland, where it acted as an Ambassador on Wheels, providing information about the history and future of this important trade route



In connection with the State Exhibition the Kaisertrutz, which was built in the 15th century as part of the town fortifications, was redeveloped and modernised, so that it can now be used by the Kulturhistorisches Museum Görlitz. The media elements of the “via regia” exhibition were designed in such a way that they can continue to be used there. This illustrates a further special aspect of the exhibition concept: long-term collaboration with the city of Görlitz and strengthening of the tourism infrastructure. In 2011 the number of tourists visiting Görlitz was higher than ever before. The majority were from Saxony, but guests also came from all over Germany and from the neighbouring countries. Particular attention was paid to young visitors. Specially designed programmes such as “Junior Campus”, coupled with courses for teachers and initiatives in schools, explicitly involved children and adolescents of all ages in the activities associated with the exhibition. Furthermore, in connection with the exhibition and its accompanying projects, a cooperative network was built up consisting of more than 20 multipliers, promoters and partners of various kinds who provided significant support for the exhibition both financially and materially.

In connection with the modern Via Regia Cultural Route of the Council of Europe and the international, Europe-wide relevance of the project, a special concept was developed in 2009, that of the “Via Mobil” – a motor caravan converted into a road show, which set out in June 2010, well before the opening of the exhibition, in order to act as an “ambassador on wheels”, publicising the exhibition and promoting visits to Görlitz.

The Via Mobil followed the route of today's via regia and stopped in around 40 cities, from Santiago de Compostela via Burgos, Bordeaux, Paris, Mainz, Frankfurt am Main, Leipzig, Großenhain, Görlitz, Wrocław and Krakow, to Lvov and Kiev. The documentary films that were made during this journey were shown in the exhibition, so that the road itself came inside the Kaisertrutz. The Via Mobil also supported the education programme: in 2011 it brought information about the exhibition to a total of 30 schools in Germany, Poland and the Czech Republic and invited pupils to participate in workshops.

But the exhibition will live on not only in the heads of school pupils but also on the agenda of scientists. The basic research initiated in connection with the via regia will be continued at the Technische Universität Dresden; particularly at the Institute of Saxon History and Ethnology many young academics are devoting attention to this topic. And when the city of Wrocław is appointed European Capital of Culture in 2016 the “via regia” theme will be taken up again.

Hence, the network established in connection with the Third Saxon State Exhibition in Görlitz will continue into the future and give a new direction to the flow of life along the historical routes. This result of an exhibition project can hardly be assessed in terms of numbers and its full effect will only unfold over the course of time. But such an exhibition can and should be no more and no less than a remarkable stage along a path, impressions of and ideas from which will be carried far and wide by the visitors, there to take root and flourish.

Prof. Dr. Arnold Nesselrath, Deputy Director of the Curatorial and Conservational Section of the Musei Vaticani, State Minister Prof. Dr. Sabine von Schorlemer, Prime Minister Stanislaw Tillich, H. E. Giovanni Cardinal Lajolo and Prof. Dr. Bernhard Maaz, Director of the Gemäldegalerie Alte Meister (from left to right) at the opening of the exhibition



Prof. Dr. Arnold Nesselrath during his opening address



Dr. Andreas Henning, curator of the exhibition, in conversation with Bishop Dr. Gebhard Fürst



MADONNA SUMMIT

Heavenly Splendour: Raphael, Dürer and Grünewald paint the Madonna

It is quite probable that nearly 500 years ago they stood next to each other in the studio of the famous Renaissance painter Raphael before going their separate ways and each finding its own place in art history: the “Madonna di Foligno” and the “Sistine Madonna”. Shortly before its 500th anniversary, the best known painting of the Gemäldegalerie Alte Meister played host to its “sister painting”, both Madonnas being displayed together in one room for the first time ever.

This encounter was occasioned by Pope Benedict XVI’s visit to Germany in September 2011. Through the mediation of Dr. Walter Jürgen Schmid, Ambassador of the Federal Republic of Germany to the Holy See, and through the personal efforts of the Pontifex Maximus, it was possible for the “Madonna di Foligno” to leave the Pinacoteca Vaticana in order to take pride of place in this exceptional exhibition in Dresden. This was a unique opportunity for both art historians and visitors to view these closely related paintings in immediate proximity.

The altarpiece entitled “Madonna di Foligno”, which is more than 3 m high, was completed in 1512, the same year in which Raphael was commissioned by Pope Julius II to paint the “Sistine Madonna”. Both paintings are counted among the major works of the artist and depict apparitions of the Mother of God. In the “Madonna di Foligno” she

appears together with the donor of the painting, Sigismondo de Conti, who probably wished to express his gratitude for the assistance of the Virgin. No such donor figure appears in the “Sistine Madonna”. It is as if the Virgin is appearing directly to the viewer, the entire painting seeming like a carefully staged vision. As well as enabling the motifs and forms of presentation to be compared, the exhibition also showed the different state of preservation of the paintings. The bright and radiant colours of the “Madonna di Foligno” which had come to light as a result of extensive restoration work, immediately struck the eye. It can be assumed that the colours of the Sistine Madonna were originally just as clear and vibrant. Through the direct comparison made possible by the exhibition, viewers were able to gain an impression of how the famous Dresden painting must have looked when it was first created.

These two large images of the Virgin by Raphael, which were so influential on the art of the Italian Renaissance, were accompanied in the exhibition by famous Madonna paintings which were produced at about the same time north of the Alps – such as the “Stuppach Madonna” by Matthias Grünewald from the Parish Church of the Coronation of the Virgin in Bad Mergentheim.

This loan was a further highlight of the exhibition, because it enabled a direct comparison to be made between different artistic positions. In his painting of the Madonna, Grünewald – who even influenced modern art after his rediscovery in the 19th century – shows the association between mystical/theological experience and a modern nature-based view of the world, thus creating

The first guests at the "Madonna Summit"

Prof. Dr. Arnold Nesselrath (left),
Dr. Matthias Rosler and
Prof. Dr. Dirk Syndram (right)



The hanging of the painting
"Madonna di Foligno" in Dresden



a painting which symbolises the intellectual upheavals of the Renaissance.

The exhibition also included further examples of Madonna paintings from this period, such as a Marian apparition by Lucas Cranach the Elder and works by Dürer, Garofalo and Correggio. These exhibits were supplemented by a number of prints, some of which documented the work conducted in Raphael's studio, thus providing an insight into his artistic working process. A particularly outstanding item was a preparatory sketch for the "Madonna di Foligno" in Raphael's own hand, which was loaned to Dresden by the British Museum.

With a total of around 20 objects, the exhibition presented a detailed panorama of representations of the Madonna from the Renaissance period, which captivated a large number of visitors as well as art historians. A lavish catalogue and a wide ranging programme of accompanying events, including lectures and guided tours, gave profound insights into the research findings associated with the exhibition. The opening took place in the Small Courtyard of the Residenzschloss on 5 September 2011. The guests of honour included not only the Prime Minister of Saxony Stanislaw Tillich and the President of the Saxon Landtag Dr. Matthias Rößler but also His Eminence Giovanni Cardinal Lajolo, President of the Governatorate of Vatican City State, and the Apostolic Nuntius in Germany, Archbishop Dr. Jean-Claude Périsset. Along with more than 600 invited guests and with musical accompaniment provided by the Dresdner Kapellknaben, they celebrated the bringing together of unique paintings and prints which

are among the most outstanding representations of the Madonna anywhere in the world.

At the same time this event foreshadowed a further important moment – the celebration of the 500th anniversary of the Sistine Madonna which will be taking place at the Staatliche Kunstsammlungen Dresden in 2012. The Gemäldegalerie Alte Meister will be taking this anniversary as an opportunity to make this unique work of art by Raphael the absolute centrepiece of an exhibition entitled "The Sistine Madonna. Raphael's iconic painting turns 500". The collaboration with the Vatican museums will also continue: a large-scale exchange of loans is planned for a special exhibition on the works of the Dresden artist Ferdinand Pettrich (1789 – 1872). Hence, the unique "Madonna Summit" was not only a temporary artistic delight of the highest order but also an outstanding starting point for a new exhibition project by the Staatliche Kunstsammlungen Dresden.

Visitors viewing the exhibition in the Lipsiusbau



Prof. Dr. Ulrich Bischoff, Director of the Galerie Neue Meister and Dr. Ulrike Lorenz, Director of the Kunsthalle Mannheim, at the opening of the exhibition



The research team (from left to right): Mathias Wagner, Maria Körber, Curator Dr. Birgit Dalbajewa, Stephan Dahme and Judith Kühnle



REAPPRAISING AN ARTISTIC ERA: NEUE SACHLICHKEIT IN DRESDEN

1920s paintings from Dix to Querner

This exhibition, which was on show in the Kunsthalle im Lipsiusbau from 1 October 2011 until 8 January 2012, was the climax of a large-scale research project entitled “Neue Sachlichkeit in Dresden” (New Objectivity in Dresden). The aim was to scientifically document the works of art created in the style of Neue Sachlichkeit in 1920s Dresden and to present them to the public at large. One of the primary goals was to display works not only by internationally renowned artists such as George Grosz, Otto Dix and Franz Radziwill but also by less well-known Dresden artists and thus to present a comprehensive picture of cultural life in the city during the Weimar Republic.

This required a great deal of basic art historical research, which commenced in 2008 under the leadership of the curator Dr. Birgit Dalbajewa. In order to simply examine the relevant holdings of the Galerie Neue Meister and identify surviving works in this style which reflect the situation in Dresden between 1918 and 1933, the team of researchers investigated paintings by more than eighty little known artists. As a result of this research, many of these works can be considered new discoveries. Parallel to this research, extensive tests relating to questions of painting technique were conducted under the leadership of Prof. Marlies Giebe.

The fastidious training in drawing provided at the Dresden Kunstakademie and Kunstgewerbeschule moulded a

whole generation of artists, including Otto Dix, George Grosz, Otto Griebel, Hans Grundig and Wilhelm Lachnit. They used their knowledge of traditional drawing and painting techniques to produce images that mainly reflected the social reality of their time, thus contrasting sharply with the artistic attitudes behind Expressionism. The artists produced disillusioned images of war invalids, unemployed people and prostitutes, as well as working women and children, expressing their desire for social change. These socio-critical themes also played an important role in the works produced by members of Otto Dix's later painting class – such as Curt Querner, Rudolf Bergander and Willy Wolff.

As well as considering Otto Dix and his influence as a teacher at the Dresden Kunstakademie, the exhibition drew particular attention to the diversity of artistic expression and positions within the Neue Sachlichkeit movement in Dresden. The spectrum of themes and styles ranged from social criticism and irony to introspective traditionalism and neoromantic perspectives. The main interest of the artists was, however, the portrait. Comical, everyday, touching as well as effulgent and sophisticated faces gave visitors a lively insight into the realities of life in the 1920s. Painted with a fine brush – often in multiple layers in the manner of the Old Masters – they are impressive for their great detail and powerful expressiveness.

This reconstruction of the overall image of Neue Sachlichkeit in Dresden was able to close an important research gap. A major challenge facing the researchers preparing for the exhibition was the fact that many studios had been destroyed on 13 February 1945 and that the focus of art

Works by around 80 artists were exhibited in the Kunsthalle im Lipsiusbau



53,000 visitors saw the exhibition "Neue Sachlichkeit in Dresden"



historical research before 1989 had been narrowly defined, concentrating on proletarian revolutionary art. Selecting objects for the exhibition in the Lipsiusbau, mostly from the holdings of the Galerie Neue Meister but also including loans from renowned museums and collections, made it possible for the first time to fully grasp the phenomenon of Neue Sachlichkeit, investigating common features and differences and identifying typical characteristics and personal idiosyncrasies. The approximately 140 paintings and around 40 drawings and prints selected for the exhibition were supplemented by sculptures and photographs. In addition, information was provided about painting techniques and there were documentary films and photographs which provided visitors with broad ranging background information. The visitors' comments particularly emphasised the didactic quality of the exhibition concept. The programme of accompanying events expanded the idea of a "cultural panorama" by offering not only talks explaining the contents and a series of lectures at the Technische Universität Dresden but also readings and concerts which took an interdisciplinary approach and placed the work of the Neue Sachlichkeit artists in a broader cultural context.

The combination of visual art with other art forms influenced by the Neue Sachlichkeit movement was also in evidence at the opening ceremony on 30 September 2011. In his performance of several works from the 1920s, the pianist Steffen Schleiermacher provided an impression of musical developments during the Weimar Republic. As well as the curator, Dr. Birgit Dalbajewa, the Director of the Galerie Neue Meister, Prof. Dr. Ulrich Bischoff, and the

Commercial Director of the Staatliche Kunstsammlungen Dresden, Dirk Burghardt, the keynote speakers also included State Secretary Dr. Henry Hasenpflug from the Saxon State Ministry for Science and Art and the President of the Ostdeutscher Sparkassenverband, Claus Friedrich Holtmann.

The more than 700 guests and the later visitors to the exhibition thanked the organisers for taking such a broad-ranging approach and presenting such an interesting theme by attending in high numbers: 53,000 visitors were counted in the Kunsthalle im Lipsiusbau. Towards the end of the exhibition the opening hours were extended. It can therefore be concluded that the exhibition on Neue Sachlichkeit in Dresden not only met its expectations in academic terms but also succeeded in conveying these to the public in an unforgettable way. Dresden has very successfully re-established its position as a centre of Neue Sachlichkeit on the historical map of 20th-century art.

Restorer Sabine Bendfeldt
retouching the painting

The famous painting
during restoration



The exhibition in the renowned series
entitled "The Restored Masterpiece"
in the German Pavilion of the Zwinger



BACK ON PUBLIC DISPLAY AT LAST

Bernardo Bellotto: The Canaletto View The Restored Masterpiece

After a year and a half of restoration, one of the major works of the Gemäldegalerie Alte Meister and the most famous panoramic view of Dresden has been back on public display since 26 August 2011.

Few works of art are so intimately associated with the city of Dresden and so firmly established in the hearts of its residents and visitors as the 1748 veduta by the Venetian painter Bernardo Bellotto (1722 – 1780), also known as Canaletto, entitled "Dresden from the right bank of the Elbe with the Augustus Bridge". This unique representation of the city's Baroque skyline has been reproduced countless times since then and has acquired great art historical and emotional significance.

The masterpiece had been on public display almost without interruption since 1843 – and time had left its mark on the painting. Thorough restoration work was required and commenced in 2009. The archeometrical laboratory at the Hochschule für Bildende Künste Dresden supported the restoration workshops of the Gemäldegalerie Alte Meister by conducting scientific investigations. The restoration work concentrated particularly on removing the varnish and retouching the painting.

In order for this complex and time-consuming work to be done it was necessary to establish a financing concept. Under the guidance of MUSEIS SAXONICIS USUI – Friends of the Staatliche Kunstsammlungen Dresden, the cam-

paign "For Canaletto" was initiated. Thanks to civic engagement on the part of a broad section of the population, donations totalling 128,000 Euro were collected to cover the costs of restoration plus an exhibition with accompanying catalogue. The campaign was based both on private donations and on commercial partners and celebrities, such as the writer Uwe Tellkamp. In addition, a charity concert was held and a silent auction organised, for which artists such as Eberhard Havekost donated works. It is thanks both to the support of these celebrities and to the numerous private donors that the famous "Canaletto View" is now able to shine in new splendour. The work was ceremonially handed over to the public on 20 November 2011 in a cabinet exhibition in the series entitled "The Restored Masterpiece" presented in the German Pavilion of the Zwinger. In addition to the main work, the exhibition also included further 'painted views' of the capital of the Electorate of Saxony by the famous court painter. These were supplemented by etchings by Bellotto held in the Kupferstich-Kabinett and by works loaned from other institutions which likewise depict the city's historic skyline. The individual steps in the restoration process were also documented and made comprehensible to visitors.

Thanks to the generous support of Dresden residents, the "Canaletto View" will now again be on public view over the coming decades. Since the end of November this key work has been part of the permanent exhibition "Bellotto in Dresden", which the Gemäldegalerie Alte Meister has established in the German Pavilion of the Zwinger.



State Minister Prof. Dr. Dr. Sabine von Schorlemer in conversation with Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani during the exhibition opening ceremony



A view of the exhibition in Doha organised by the Grünes Gewölbe



DREAMS IN THE ORIENT

**“The Dream of a King – Dresden’s Green Vault”
Exhibition by the Grünes Gewölbe in Doha, Qatar**

The Museum of Islamic Art in Doha in the Emirate of Qatar was designed as a centre for Islamic art and aims to associate the diversity of Islamic culture with the cultures of the world. Constructed in 2008 by the architect I. M. Pei, it now holds one of the most extensive collections of Islamic art in the world. Owing to the quality of this collection, whose historical objects combine with the contemporary architecture to create a fascinating ensemble, the Museum of Islamic Art has become a highly desirable partner for the Staatliche Kunstsammlungen Dresden. A visible result of this long-term cooperation is the exhibition “The Dream of a King – Dresden’s Green Vault” which the Staatliche Kunstsammlungen Dresden hosted in Doha. In the Museum’s special exhibition area, which measures around 800 m², approximately 80 objects from the Grünes Gewölbe were on display from 1 November 2011 until 26 January 2012. They included masterpieces of jeweller’s and goldsmith’s art, treasures made of amber and ivory, as well as gemstone vessels and bronze statuettes. The selection of exhibits focused particularly on items incorporating materials which can be found in the Gulf region, such as sea snails, corals and pearls. These works testify to past cultural connections which are also reflected in the collection of the Museum of Islamic Art.

The precious original objects from Dresden provided visitors with a fascinating insight into the splendour and di-

versity of the collection amassed by August the Strong. In order to give visitors an impression of the Grünes Gewölbe as a gesamtkunstwerk (synthesis of the arts), however, the exhibition was supplemented by high resolution photographic reproductions of the interiors of the Historisches Grünes Gewölbe. Through the combination of these unique photographs of unparalleled depth of focus and sharpness of detail with the priceless original objects, Prof. Jörg Schöner created a futuristic exhibition concept which took full advantage of the possibilities made available by digital technology.

Consequently, the exhibition had a special atmosphere of authenticity, as a great number of invited guests were able to experience at the opening ceremony. This event was hosted by the Chair of the Qatar Museums Authority, HE Sheikha Al Mayassa bint Hamad bin Kalifa Al Thani, and Museum Director Aisha Al Khater.

Representatives from Dresden who participated included not only Prof. Dr. Dirk Syndram, Dirk Burghardt and the curator of the exhibition, Dr. Claudia Brink, but also State Minister Prof. Dr. Dr. Sabine von Schorlemer and the President of the Cultural Foundation of the Free State of Saxony, Ulf Großmann. The opening ceremony marked the beginning of a long-term cultural exchange relationship to which both sides attach a great deal of importance and which will enable intensive collaboration between the Museum of Islamic Art and the Staatliche Kunstsammlungen Dresden to continue in the future.

**A changing
institution**





MOTIVATED BY CULTURAL CONVICTIONS

A bottle of champagne: 15 Marks 98, a plastic bag: 35 Pfennigs, change: 33 Marks 67. The cash register receipt from the Aldi store at Turmstrasse in Berlin hangs in the kitchen of Martin Roth's London flat – enlarged to around 1 x 2 metres and painted on canvas by the artist Christian Junghanns. Below it is a long dining table with a vase of flowers on it. Pictures that hang not in offices but in private rooms reveal a lot about their owners. They do not have to convey a desired image to visitors. They can simply reflect the tastes and ideas of the person who has chosen to live with these pictures. This large bright painting in the kitchen in London is therefore not a demonstrative reminiscence of Roth's second home in Berlin. The amazing huge receipt for champagne from Aldi very subtly tells the story of two worlds – one that is geared to making an impression, the other that is part of normality.

For Martin Roth the one is unimaginable without the other. Those who know him rather better – those who have spent time with him at conferences, on planes or in cars – cannot but realise that he always makes use of his undoubted influence in order to achieve effects. And those who followed his 10 years in Dresden also know what he achieved through that. Martin Roth is a man who is motivated by his cultural convictions and has a strong sense of purpose. It is pointless to ponder over the reasons why he

nevertheless decided to leave the city and the Residenzschloss. Might his move to the time-honoured Victoria & Albert Museum in London have had something to do with the controversy aroused shortly beforehand by the Enlightenment exhibition in China, which he had been instrumental in initiating and organising? But negotiations with the British Minister of Culture are not suddenly embarked on in the light of current events – and certainly not within a few weeks. His departure from Germany must have had other, more long-term and more profound reasons.

Martin Roth stated several times last year that turning his back on Dresden had not been an easy decision. In his interview with the *Sächsische Zeitung* he was more specific: "After 10 years of a triathlon consisting of intellectual activity, management tasks and working through the night, I had the distinct impression that new and different ideas and approaches were needed. Rather than resting on what had been achieved, I preferred to turn to new challenges." Those who were familiar with Roth in Dresden know that such utterances coming from him are not merely standardised empty phrases as might be the case with many of his counterparts. The 57-year old is not a man of diplomatic platitudes – rather, he emphasises only too often that he carries his heart on his tongue. And although he repeatedly attempted to extend the day from 24 to 28 hours through intensive multitasking, he was aware of his true priorities: in Dresden Martin Roth was not a lone helmsman on the bridge of a giant tanker. At least as important as his professional activities was his family in Berlin.

Prof. Dr. Ulrich Bischoff, Prof. Dr. Martin Roth, Georg Baselitz and Dr. Andreas Henning at the opening of the exhibition "Georg Baselitz. Dresdner Frauen" in the Gemäldegalerie Alte Meister in 2009 (from left to right)



At the initiative of Prof. Dr. Martin Roth the first exhibition featuring works by Gerhard Richter took place in the Albertinum in 2005



View of the flooded Zwinger courtyard on 18 August 2002: the Mathematisch-Physikalischer Salon (left) and the Semper Building with the Gemäldegalerie Alte Meister (right)

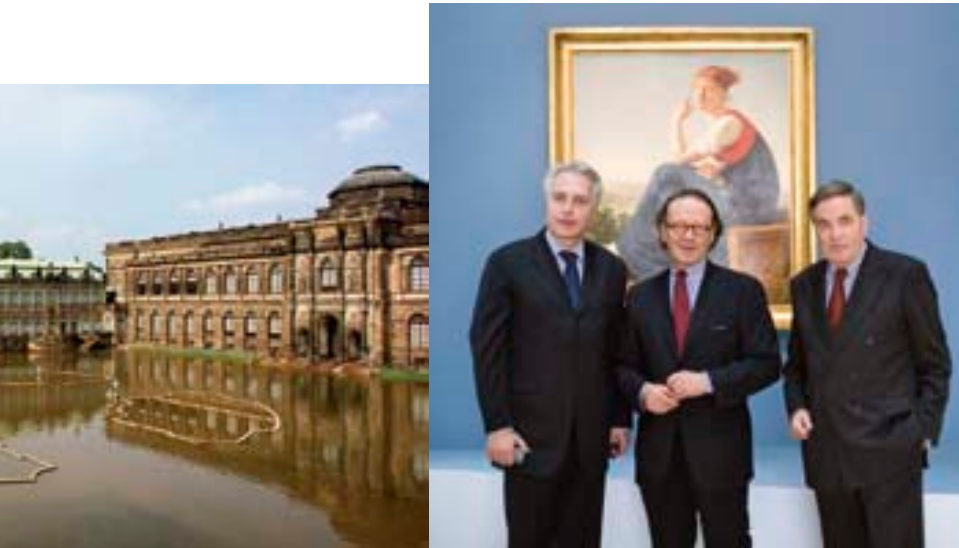


Between 2001 and 2011 Martin Roth achieved a great deal in Dresden, and he is confident enough to know that. The dedication he demonstrated during the flood disaster of 2002 has not been forgotten. The Director-General himself stood in the flood water wearing Wellington boots and passing works of art to safety out of the storerooms; again and again, even while the crisis was acute, he made telephone calls to the relevant ministries to ensure that new structures, buildings and financial assistance would be forthcoming; and just a few minutes later he gave a radio interview by mobile phone on Deutschlandfunk, asking for donations. That was not the only Herculean task which he undertook in the past 10 years – both at local and international level. Museum buildings such as the Grünes Gewölbe and the Albertinum were completely redeveloped and re-established internationally, whilst other museum buildings were restored almost without it being noticed. He organised funding for the restoration of important works of art, held significant symposiums, negotiated with the House of Wettin and others concerning the restitution of art treasures. Whereas other museums still refuse to implement the resolutions of the Washington and Berlin Declarations of 1998 and 1999 regarding works of art looted by the National Socialists, the Dresden museums are among the first to have established their own provenance research project. In this respect, the Staatliche Kunstsammlungen Dresden have the reputation of investigating disputed cases objectively and fairly. Martin Roth built up international contacts throughout the world to an extent that is matched by few other

museums. He established a strong alliance with his colleagues Schuster and Baumstark – later Eissenhauer and Schrenk – in Berlin and Munich, which bore its first fruits in the successful European exhibition in Brussels in 2007. He brought Georg Baselitz and Gerhard Richter back to Dresden, establishing an archive for the latter and organising a programme for modern and contemporary art that was unprecedented in Dresden. In respect of art historical research, he gave a free hand to the directors and curators under his authority: Roth was the decision maker, the organiser, the facilitator who constantly had to keep an eye on all twelve museums of the Dresden museum alliance and to do so in such a way that no director could feel disadvantaged in comparison with his colleagues. If some of them did feel that way, it was certainly not outwardly evident.

It is primarily on account of these activities, which have taken some employees to their physical and mental limits, that culture has become the key factor for tourism and commerce in the capital of Saxony. Martin Roth's commanding presence as a cultural facilitator would long since have qualified him for even higher tasks. But when positions in the Berlin museum landscape were redistributed five years ago, the man from Dresden was deliberately by-passed – although some of those directly involved had given their approval. Roth, however, was regarded – in the Berlin State Ministry of Culture, among others – as uncontrollable; for example when he repeatedly pointed out that many museums now have neither resources for purchases nor a secure budget for exhibitions.

An alliance for art: the three Director-Generals from Berlin, Dresden and Munich, Prof. Dr. Martin Roth, Prof. Dr. Peter-Klaus Schuster and Prof. Dr. Reinhold Baumstark, opened the first joint exhibition by the three major German museum organisations in Brussels in 2007 (from left to right)



Guests of honour at a historic event: Lord Jacob Rothschild (left) and Prof. Dr. Hubert Burda (right) with Prof. Dr. Martin Roth at the reopening of the Historisches Grünes Gewölbe in 2006



Or when he complained that many appointment committees consisted not of competent experts but rather of representatives of societies of friends and sponsors of museums. But that is precisely what a museum director has to be: politically independent. Regardless of whether he is in Dresden, in Berlin or in London.

Stefan Koldehoff
Cultural editor at Deutschlandfunk in Cologne

TEN YEARS AT THE STAATLICHE KUNSTSAMMLUNGEN DRESDEN: THEMES AND PRIORITIES

23

Museums are highly complex institutions with a broad range of tasks to perform. They have to determine the relationship between rooms and their contents as well as their role in society. They have to find their position in the consciousness of their visitors - regardless of whether they live in the immediate vicinity or thousands of kilometres away. At the same time they must discuss their contents with renowned academics as well as conveying a sense of fascination to the lay public. Finally, they have to act as a bridge between the past and the future, presenting elements from the past in a transitory present in such a way that it will continue to carry weight in the future. It is a nuanced network of relationships, claims, projections and layers of meaning which surrounds a museum and within which it must find a secure position.

For the Staatliche Kunstsammlungen Dresden, this network has depended on four key factors which have also been major focal points for the work of the museums over the past 10 years: Museum Buildings, Museums and Science, Museums and Society, and Museums and International Relations.

A close relationship has traditionally existed between museum buildings and the objects and collections displayed in them. The Museum Island in Berlin is just as

Prof. Dr. Martin Roth und Prof. Dr. Irina Antonova, Director of the A.S. Pushkin State Museum of Fine Art in Moscow, present the jointly edited book "In Moskau ein kleines Albertinum bauen"

The Foreign Ministers of the People's Republic of China, Yang Jiechi, and Germany, Dr. Frank-Walter Steinmeier, as well as Prof. Dr. Martin Roth and Fan Di'an, Director of the National Museum of China (NAMOC), viewing the exhibition "Living Landscapes" at the NAMOC in 2008 (from left to right)

During Prof. Dr. Martin Roth's term of office, important construction projects took place, including the redesign of the exhibition of the Porzellansammlung as well as ...



eloquent an example of that as the Semper Building in Dresden, which in its day was designed in line with contemporary ideas about museum buildings in order to house the Gemäldegalerie Alte Meister and was opened in 1855. But it is not only when a new museum is built that strategic decisions have to be made concerning the relationship between the building and the collection. When existing buildings are to be redeveloped, there is a great deal of scope for interpretations and concepts. Over the past ten years numerous museums in Dresden have been redesigned, ranging from complete redevelopment of both the exterior and the interior of the building – as in the case of the Residenzschloss and the Albertinum – to new forms of presentation of the collections – as in the Porzellansammlung. The top priority for the exhibition planners was always the needs of the objects themselves; optimum technical and conservational conditions had to be ensured, as well as presenting the exhibits in an attractive way. This bridge between historical objects and state-of-the-art presentation is reflected in the buildings themselves. This has been done most impressively at the Albertinum, where old and new forms have entered into a symbiosis to the advantage of the objects, particularly in the newly created storerooms and workshops.

The basis for any modern form of presentation is academic research and the scientific analysis of the holdings. Art historical research and conservation work on the objects constitute the core of all museum activities and their importance cannot be overestimated. Especially when new concepts for the presentation of collections are

sought, they form the basis for strategic decisions and are indispensable for the later success of exhibitions with the public and visiting specialists. The importance of research on the objects for their later presentation was demonstrated particularly impressively in the case of the Türkische Cammer as an independent collection. The "Daphne" research project, which has started very successfully and over the coming years will document the origin and history of each individual object in the collections, is also unique in its scope and its approach.

The connection between past and future which is created through architecture, research and the presentation of collections is shaped not only by pragmatic needs, however, but also by society and the demands of the present day. The social questions addressed to museums have altered significantly over the past decades – particularly in the eastern part of Germany. The profound social and political changes that have taken place in Europe since 1989 have had consequences for the way museums see their role. At the same time, there have been rapid developments in the sphere of the new media. In this field of tension, museums in Germany are required on the one hand to explore and come to terms with the history of the country and, on the other hand, to redefine their material *raison d'être* in a world flooded with digital images. Museums have considerable scope for action in both these spheres. For despite all the initial doubts, the aura of an original work of art has lost nothing of its power, even in the face of its digital reproducibility. The large number of visitors to the Historisches Grünes Gewölbe, for example,



The Türckische Cammer was opened in 2010 with the cutting of the ribbon by Prof. Dr. Martin Roth, the Turkish Foreign Minister Prof. Dr. Ahmet Davutoğlu, Prime Minister of Saxony Stanislaw Tillich, Federal Foreign Minister Dr. Guido Westerwelle and Prof. Dr. Dirk Syndram (from left to right)



Taking leave after many years of collaboration: Dirk Burghardt, Commercial Director, and Prof. Dr. Martin Roth, on the far left: Dr. Harriet Roth



provides proof of that every day. Nevertheless, along with the splendour of the original artefacts, which act as a lifeline in the world of digital images, the presentation of historical connections provides reassurance about our own identity. Particularly a Europe which is characterised by political – and currently also economic – upheavals needs culture and art as a binding substance that can hold societies together and provide impulses for further development. In this connection, the Staatliche Kunstsammlungen Dresden can play an active role in the process of cultural reunification in Germany, for they offer numerous identification points for Germans on both sides of the former border. This has therefore been an important aspect of the work of the past ten years.

Only in this way was it possible to lay the foundations for a strengthened position on the international stage. Here, too, the Dresden museums have played a steadily growing role in recent years. The aim was always to foster and rekindle dialogue between cultures – whether it be through the opening of the Türckische Cammer in Dresden's Residenzschloss or through the exhibition "The Art of the Enlightenment" in Beijing.

At the dividing line between politics and culture, museums can take up a mediating position which promotes international understanding through the dissemination of knowledge and experience, thus making an important contribution to peaceful coexistence between different cultures. This is one of the greatest social challenges museums will have to meet in the future. They are significant social actors which bear responsibility for the

continued existence and further development of our culture. In all their various fields of work they must constantly be aware of that.

Prof. Dr. Martin Roth
Director-General of the Staatliche Kunstsammlungen
Dresden from 2001 to 2011

After the flood of 2002 the process of reinventing the Albertinum began for Dr. Moritz Woelk



For ten years Dr. Moritz Woelk was Director of the Dresden Skulpturensammlung



Upon his departure, Dr. Moritz Woelk was presented with a gift by the Chair of the Society of Friends of the Skulpturensammlung, Prof. Dr. Michael Meurer (6th from left), and Dr. Ralf Lunau, Cultural Mayor of the City of Dresden (5th from left); on the far right: the sculptor Prof. Helmut Heinze



FROM BENEDETTO ANTELAMI TO TONY CRAGG – MORITZ WOELK IN DRESDEN'S ALBERTINUM

When he assumed office as Director of the renowned and time-honoured Skulpturensammlung inherited from Georg Treu, Moritz Woelk was welcomed with a Greek gift: the then-Director of the Landesmuseum für Vorgeschichte (State Museum of Pre-History) had the idea of moving the famous collection of antique sculptures from Dresden to the planned new Museum of Archaeology in Chemnitz. The amputation of an integral part of the Skulpturensammlung, namely the antiquities collection originating from the Kunstkammer of the Electors of Saxony, would have threatened the very existence of the museum and, to use another reference to Greek mythology, would have resulted in Procrustean mutilation. Like Theseus, Moritz Woelk – with the support of Martin Roth – resisted the impending desecration of “his” collection and succeeded in saving it.

Then came the flood and the subsequent process of reinventing the Albertinum as a Museum of Modernity. I noticed how eloquently Moritz Woelk is able to position the works of the Skulpturensammlung in space when, during the installation of the exhibition “Orient and Occident” by Raffael Rheinsberg in the upper section of the Mosaic Hall (in April 2002), he placed, at my request, a

granite Egyptian lion (Orient) adjacent to a Greek draped figure (Occident). The full spectrum of the Skulpturensammlung was displayed in wonderfully condensed form in the exhibition entitled “After the Flood – the Dresden Skulpturensammlung in Berlin” held in the Martin Gropius Building in November 2002.

While preparations for the long-term research project investigating the world-famous antique stone sculptures – made possible by the Ernst von Siemens Art Foundation – were being undertaken, accompanied by prestigious exhibitions at the Getty Foundation in Los Angeles, at the Prado in Madrid and finally in the Japanisches Palais in Dresden, the Director of the Skulpturensammlung in association with the Director-General, the Director of the Galerie Neue Meister, the architect firm Büro Staab and the enterprise Sächsisches Immobilien- und Baumanagement were simultaneously campaigning for a new Albertinum.

The creation of the new Sculpture Hall (formerly the Antiquities Hall) was perhaps the greatest challenge. Dispensing with partitions – contrary to Staab’s proposal – was a bold decision, but in retrospect a correct one.

Today this hall, which contains works by sculptors ranging from Rodin to Stephan von Huene, enables art to be experienced at two levels: on the one hand, the wonderful Renaissance architecture can be fully appreciated and, on the other, it is possible to move around the exhibits, studying the individual works and at the same time comparing them.

Furthermore, encounters between individual sculptures offer new opportunities for interpretation: in the pres-

Dr. Moritz Woelk during the reopening of the Albertinum after its redevelopment



View of the newly designed Sculpture Hall containing works of modern and contemporary art



Dr. Moritz Woelk during the official ceremony marking his departure in conversation with Birgit Grimm (left) and Andrea Weippert



ence of Rodin's "Thinker", the "Ruin" created by Thomas Scheibitz in 2010 out of painted steel and wood suddenly turns into the gates of Hell.

In his design for the new Albertinum, Moritz Woelk repeatedly demonstrated his growing feeling for unusual combinations. The hall next to the new visitors' entrance on Georg-Treu-Platz, which was cleared out by Staab, is framed by "Chronos" made by Permoser in 1695, a fortuitous acquisition from the park of Schloss Seehausen, and the huge sculpture "Egyptian" made by Ulrich Rückriem in 2010, which was purchased with the assistance of "Paragone", the Society of Friends of the Skulpturen-sammlung, and MUSEIS SAXONICIS USUI – Friends of the Staatliche Kunstsammlungen Dresden, the two sculptures adopting a kind of contrapposto pose. In the eastern display storeroom visitors are particularly struck by the encounter between the monumental alabaster relief panels depicting the winged spirit and the king's bow bearer from the Palace of Assurnasirpal II in Nimrud, dating from the 9th century BC and the four-part video installation produced in 2004 by the Israeli artist Yael Bartana entitled "Low Relief II".

Moritz Woelk already showed through the exhibition by Isa Genzken "We are here in Dresden – Gargoyles and Angels" in the Curved Gallery of the Zwinger that old rooms charged with history are particularly suitable for recharging with electrical energy. The latest installation by Franka Hörnschemeyer in the immediate vicinity of the Klinger Hall, a gesamtkunstwerk in its own right, uses astonishing prose to ask a poetic question: namely, how

interior and exterior, the visible and the concealed, supporting and floating elements relate to one another.

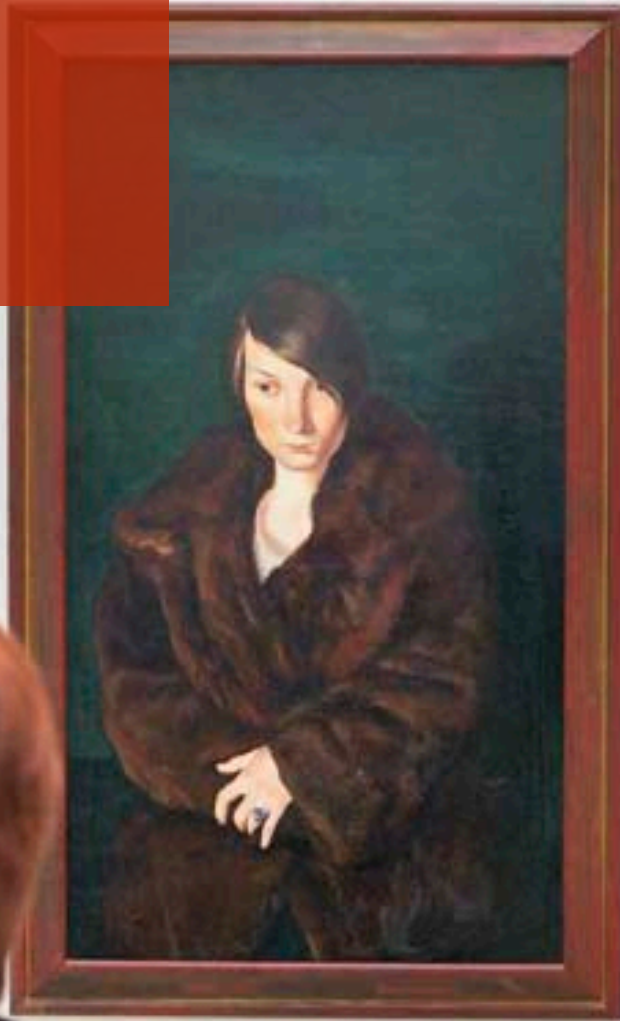
If you look from the middle of the exhibition room through the narrow opening of the funnel to the outside, you currently see the earpiece of the telephone receiver from the painting "To Beauty" by Otto Dix...on the monumentally enlarged window poster adorning the Kunsthalle im Lipsiusbau.

I hope that Moritz Woelk will continue to show such courageous willingness to take risks in his new position.

Prof. Dr. Ulrich Bischoff

Director of the Galerie Neue Meister

**Special
exhibitions**



Page 28: Visitors viewing the painting "Girl in a Fur Coat" by Wilhelm Lachnit in the exhibition "Neue Sachlichkeit in Dresden. 1920s Painting from Dix to Querner" in the Kunsthalle im Lipsiusbau

View of the exhibition "Amazonia – Indians of the Rain Forests and Savannahs" at the Museum für Völkerkunde Dresden



In the exhibition "The Promised Land": Sigmur Polke, "White Room", 1994



Mariner's compass, c.1560, Mathematisch-Physikalischer Salon



SPECIAL EXHIBITIONS IN DRESDEN, SAXONY AND THROUGHOUT GERMANY

- **Amazonien – Indianer der Regenwälder und Savannen (Amazonia – Indians of the Rain Forests and Savannahs)**

Exhibition by the Museum für Völkerkunde Dresden

Japanisches Palais, Palaisplatz 11
29 April 2009 – 8 January 2012

Presenting magnificent headdresses, impressive masks, highly developed ceramics and long weapons of extreme dimensions, this exhibition provided an overview of the various cultural landscapes of Amazonia. It examined the origins and distinctive features of these cultures and also considered the current situation of the indigenous peoples of Amazonia. The exhibits were all taken from Saxon collections, the oldest items dating from the 19th century. As well as objects from tribal cultures which have long been extinct, there were also exhibits from tribes which were only contacted for the first time a few years ago.

- **CROW FAIR: Powwow bei den Crowindianern Montanas (CROW FAIR: Pow wow of the Crow Indians of Montana)**

Photo exhibition by Gunter Jentzsch
Museum für Völkerkunde Dresden

Japanisches Palais, Palaisplatz 11
24 March 2010 – 9 January 2011

The Crow Fair – initiated in 1904 originally to encourage agriculture among the Crow Indians – is now one of the most important pow wows in North America. Every year in August the Crow Indians celebrate this major festival. In a camp consisting of hundreds of tepees, camping tents and motor caravans, the festival, which extends over several days, involves dance competitions, parades with riders and decorated wagons, as well as many other events. This small photographic exhibition conveyed impressions of four pow wows on the Crow Indian Reservation which took place between 1996 and 2009.

- **Das versprochene Land (The Promised Land)**
Exhibition by the Galerie Neue Meister
Albertinum, Brühlsche Terrasse

20 June 2010 – 29 May 2011

In summer 2002 the museums of the Staatliche Kunstsammlungen Dresden were threatened by extremely high floodwaters in the River Elbe. A subsequent charity auction expressed a promise on the part of those involved: that they would assist in finding a way to store the works of art in a flood-proof location. In memory of this collective expression of solidarity, the Staatliche Kunstsammlungen Dresden dedicated the opening of the Albertinum to the artists and held a special exhibition entitled "The Promised Land". In an area measuring nearly 1400 m², a range

of works was presented consisting of important national and international items of contemporary art, providing visitors with a spectrum of pledges, promises and desires, on the one hand, and of scepticism, threats and disappointments, on the other. This exhibition was made possible entirely by generous loans of top quality paintings from individual private collectors, companies and galleries, and above all through the dedicated commitment of the Gesellschaft für Moderne Kunst in Dresden e. V. and the Rheingold Collection.

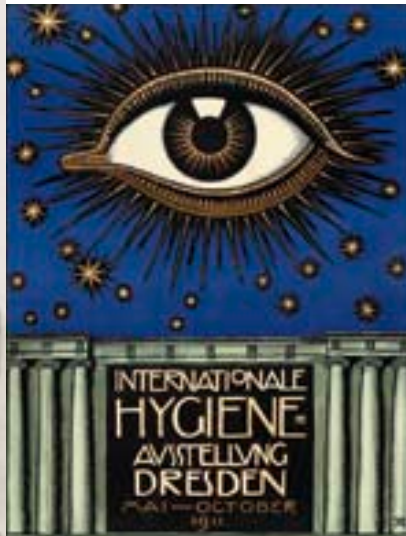
- **Genau messen = Herrschaft verorten. Das Reißgemach von Kurfürst August, ein Zentrum der Geodäsie und Kartographie (Princely Map-making = Delineating the Contours of Power · The Drafting Chamber of Elector August, Centre of Geodesy and Cartography)**

Exhibition by the Mathematisch-Physikalischer Salon in association with the Hauptstaatsarchiv Dresden
Exhibition in the Neues Grünes Gewölbe, Sponsel-Raum

23 September 2010 – 23 January 2011
To measure accurately means to define the extent of one's power – even Elector August of Saxony was familiar with this principle. As early as 1587 the Kunstkammer, which he had established in 1560, already contained almost 1000 mathematical and technical devices as well as numerous survey plans and maps of Saxony drawn in his own hand.



Léonard Misonne, "Soleil et brouillard" (Sun and Mist), 1898, Kupferstich-Kabinett



Eberhard Havekost, "Cushion, B 10", Galerie Gebrüder Lehmann Dresden/Berlin



Hand puppet from Alfred Treuner's Dresden Kaspertheater, first half of the 20th century, Museum für Sächsische Volkskunst mit Puppentheatersammlung



The tools and scientific instruments stored in the Reißgemach (drafting chamber) for the personal use of the Elector were at the cutting edge of contemporary technology and satisfied the demands of a princely collection in terms of representation and prestige. Taking as its basis the splendid documents produced as a result of land surveys commissioned or even carried out by the Elector both within and outside Saxony, the exhibition showed its visitors the connection between the granting of the electoral privilege to the Albertinian line of the House of Wettin in 1547 and the measures undertaken by Elector August to define his claim to power in the public arena.

- **Hugo Erfurth und Josef Hegenbarth. Eine Künstlerfreundschaft (Hugo Erfurth and Josef Hegenbarth. An artistic friendship)** Exhibition by the Kupferstich-Kabinett Josef-Hegenbarth-Archiv, Calberlastraße 2 14 October 2010 – 13 January 2011 The Dresden Kupferstich-Kabinett holds around 300 photographs by Hugo Erfurth, one of the most important representatives of portrait photography in the first half of the 20th century. The collection includes a group of works from the estate of Josef Hegenbarth – testifying to a friendship between the artist and the photographer, who worked in Dresden until 1933. Hegenbarth had received a total of 29 photographs from Erfurth in exchange for

some drawings and watercolours. The exhibition presented a selection of these photographs.

- **Kunst für die Straße – Plakate aus dem Kupferstich-Kabinett der Staatlichen Kunstsammlungen Dresden (Art for the Street – Posters from the Kupferstich-Kabinett of the Staatliche Kunstsammlungen Dresden)** Exhibition by the Kupferstich-Kabinett in association with the Dresdner Volksbank Raiffeisenbank and the KUNSTFORUM foundation of the Berliner Volksbank Dresden, Villa Eschebach 27 October 2010 – 21 January 2011 In parallel with the anniversary year of the Staatliche Kunstsammlungen Dresden and with reference to the major anniversary exhibition "Zukunft seit 1560" (State of the Art since 1560), this exhibition presented, for the first time, a comprehensive overview of poster art held in the collection. This genre only began to become established as an art form shortly before 1900 and it played a particularly important role in the controversy surrounding modern art and contemporary developments in art. Through this exhibition, shown first in Dresden and then in Berlin, visitors had the unique opportunity to view this valuable and very rarely shown collection. The focus was on artistically designed posters from the period before 1914 which were intended for advertising purposes in business and tourism or as publicity for art exhibitions.

- **Ausstellung | Eberhard Havekost (Exhibition | Eberhard Havekost)** Exhibition by the Galerie Neue Meister Kunsthalle im Lipsiusbau, Brühlische Terrasse 13 November 2010 – 6 February 2011 Under the programmatic title "Exhibition", the Kunsthalle im Lipsiusbau presented new paintings by Eberhard Havekost. His works are the result of critical reflection concerning the contemporary conditions facing the painted image and its potentials. In his work as a painter, Havekost appropriates pre-existing images. He uses illustrations from newspapers as well as photographs taken while travelling or motifs from his immediate surroundings. In a multi-stage process of creating an image, which extends from seeing and perceiving to taking photographs and printing them out and ultimately to painting the image on canvas, the visual substance and rhetoric of the motifs constantly changes. The individual pictures and series of works combined in the exhibition, all of which dated from the period 2006 – 2010, considered the authenticity and effects of images, a question which is characteristic of Havekost. The painted image is not the final link in the chain of experience and the processing of reality. In the exhibition the viewer continues the process of continual pictorial analysis initiated by the artist.

Three smoking figures, Grassi Museum für Völkerkunde zu Leipzig, c.1940, Museum für Sächsische Volkskunst



Paula Modersohn-Becker, "Portrait of my brother Henner Becker", 1902, Galerie Neue Meister



The healer Manuela Mamani during a sacrificial offering and prayer, photograph, GRASSI Museum für Völkerkunde zu Leipzig



Wols, "Untitled" (Portrait de Nicole Bouban), 1932 – 1939, Kupferstich-Kabinett



• Schaukabinett

Paula Modersohn-Becker & Otto Modersohn
(Show Cabinet Paula Modersohn-Becker & Otto Modersohn)

Exhibition by the Galerie Neue Meister
Albertinum, Brühlsche Terrasse

26 November 2010 – 27 March 2011

For the artist Paula Modersohn-Becker her relatives in Dresden were always an important source of support. Now works by this artist have been generously donated to the Staatliche Kunstsammlungen Dresden by her nephew Dr. Wulf Becker-Glauch and his late wife Marie Elisabeth, née Clarenbach. In this way, some of the works created in her short but remarkable life have returned to the place where she had her roots. This assortment of works was supplemented by three paintings by her husband Otto Modersohn, also donated by Mr and Mrs Becker-Glauch. Further works from private collections and from the museum's holdings were displayed in this highly personal and art historically significant exhibition about this unequal artist couple.

• Weihnachten im Jägerhof: Schöne Bescherung (Christmas in the Jägerhof)

Exhibition by the Museum für
Sächsische Volkskunst

Jägerhof, Köpckestraße 1

27 November 2010 – 30 January 2011

Getting into the Christmas spirit by visiting the Museum für Sächsische Volkskunst is a

popular tradition in Dresden. As usual, the time-honoured Jägerhof with its quaint vaulted rooms was again decorated with a multitude of individually designed Christmas trees.

• Kasper – eine deutsche Karriere

Ausstellung der Puppentheatersammlung
(Kasper – A German Career)

Exhibition by the Puppentheatersammlung
Museum für Sächsische Volkskunst
Jägerhof, Köpckestraße 1

27 November 2010 – 1 May 2011

In puppet theatre there have always been heroes and comic figures. For over 200 years this figure has in Germany been called 'Kasper'. Over time, he was transformed from an anarchist, ruffian, coward and slacker into a useful member of society. During the Nazi period he was turned into a German hero. In the GDR he did not fit in. His place on stage was taken up by Young Pioneers until Kasper's plebeian roots were discovered. In the 1980s he was able to reclaim his political dimension in puppet plays for adults.

• KALLAWAYA – Heilkunst in den Anden (The Art of Healing in the Andes)

Exhibition by the GRASSI Museum für
Völkerkunde, Staatliche Ethnographische
Sammlungen Sachsen

Leipzig, Johannisplatz 5 – 11

3 December 2010 – 14 August 2011

Ideas about sickness and healing are very diverse around the world and are among the most fascinating themes in the study of cultural differences. The special exhibition "KALLAWAYA – The Art of Healing in the Andes" explored the answers produced by the Kallawaya healing culture in the High Andes of Bolivia in response to the constant threats to human life through sickness and affliction. The Kallawaya are indigenous Quechua-speaking itinerant healers whose healing skills are still much in demand even in the urban centres of South America. Their roots extend back to pre-Columbian times. In 2003 the Kallawaya culture was placed on UNESCO's non-material cultural heritage list. A project in cooperation with the Universitätsklinikum Leipzig.

• KunstFotografie. Emanzipation eines Mediums (Art Photography – The Emancipation of a Medium)

Exhibition by the Kupferstich-Kabinett
Residenzschloss, Kupferstich-Kabinett

4 December 2010 – 7 March 2011

When photography became established as an artistic image medium around 1900 the Dresden Kupferstich-Kabinett played a pioneering role. Under the influence of the art photography movement around 1900, the view of photography as merely a means of reproducing art was revised, and from 1899 onwards a collection of "pictorial photographs" was built up.

Rudolf Nehmer, from the series
"Sheets on Goethe", 1959, Kunstfonds



Adão Nascimento, "Participant in the Kuarap Festival of the Yawalapiti in ceremonial dress", 1985, Museum für Völkerkunde Dresden



Part of a panoramic wall covering after motifs from
Moritz Rugenda's "Picturesque Journey through Brazil",
c.1830, Museum für Völkerkunde Dresden



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Works by leading international art photographers were collected. With the use of elaborate alternative photography processes, the art photographers created atmospheric landscapes, expressive portraits and contemplative genre studies. This exhibition traced the various stages in the history of this emancipation of photography up to the 1930s, with a group of works specially produced for the Kupferstich-Kabinett by the Leipzig photographer Claudia Angelmaier providing a contemporary artistic reflection on this development.

- **DICHT-KUNST. Goethes Werk als Inspirationsquelle (ART OF POETRY. Goethe's Work as a Source of Inspiration)** Exhibition by the Kunstfonds in association with the Goethe Institute Goethe-Institut Dresden, Königsbrücker Straße 84 8 December 2010 – 8 April 2011 Again and again, artists are inspired to venture new interpretations of works by Johann Wolfgang Goethe. Whenever there is an anniversary of the birth or death of the poet, such activity intensifies. In this exhibition sheets from print portfolios were shown which were created in the anniversary years 1959, 1979 and 1999 and which reflect 40 years of art history in an impressive way. Above all, however, they convey the prevailing image of Goethe in each respective period and show varying artists' views in respect of the 'prince of

poets'. The exhibition encompassed 34 prints by 12 artists who live, or lived, in Saxony, including Rudolf Nehmer, Andreas Dress, Gotthard Graubner, Eberhard Göschel, Peter Herrmann, Gerda Lepke, Michael Morgner, Max Uhlig and Thea Richter.

- **Schaufenster zur Sammlung: "Les Vues du Brésil" – Eine Panorama-Tapete als Reisebericht aus Brasilien (Window on the Collection: "Les Vues du Brésil" – A panoramic wall covering as a travel report from Brazil)** Cabinet exhibition by the Museum für Völkerkunde Dresden Japanisches Palais, Palaisplatz 11 16 February – 8 January 2012, Panoramic wall coverings are not the typical items collected by ethnographical museums. Nevertheless, it was employees of the Museum für Völkerkunde Dresden who took on the task of researching and restoring the fascinating wall coverings produced by the damask manufacturer from Großschönau, Johann Gottfried Haebler. Two of the colourful rolls of paper showing Brazilian motifs, which were produced in about 1830, were exhibited for the first time, along with explanations about the processes involved in their manufacture and restoration. At the same time, the exhibition sought out the sources of the images and also considered the complex theme of restitution claims.

- **Indianer des Xingu. Fotografien von Adão Nascimento (Indians of the Xingu. Photographs by Adão Nascimento)** Cabinet exhibition by the Museum für Völkerkunde Dresden Japanisches Palais, Palaisplatz 11 16 February – 28 August 2011 Parallel to the special exhibition "Amazonia – Indians of the Rainforests and Savannahs", the Museum für Völkerkunde Dresden exhibited 60 large-format photographs by the Brazilian photojournalist Adão Nascimento. Most of the photographs were taken in 1985, when the photographer participated in the Kuarap Festival of the Yawalapiti, in which those who have died within the past year are commemorated. Nascimento managed to capture the people, culture and environment in impressive and highly artistic images.
- **KUNST FÜR DIE STRASSE – Plakate aus dem Kupferstich-Kabinett der Staatlichen Kunstsammlungen Dresden (Art for the Street – Posters from the Kupferstich-Kabinett of the Staatliche Kunstsammlungen Dresden)** Exhibition by the Kupferstich-Kabinett in association with the Volksbank Raiffeisenbank and the Kunstforum Foundation of the Berliner Volksbank Berlin, Kunstforum der Berliner Volksbank, Budapester Straße 53 16 February – 8 May 2011 The second venue of the exhibition following its presentation in Dresden. >> see page 30

Herbert Kunze, "Children's Carnival",
1956, Kunstfonds



Peter-Götz Güttler, "Tsunami",
2005, Münzkabinett



Florian Thomas, "Town House South",
2008, Galerie Neue Meister



- **Schaudepot #6. Maskenbilder**
(Storeroom 6. Masks)

Exhibition by the Kunstfonds

Kunstfonds Storeroom, Marienallee 12

4 March – 20 April 2011,

Masks serve to disguise, to camouflage and to represent roles and are to be found in all cultures around the world. They have very different purposes in various situations and are traditionally used in religious and ritual contexts. The exhibition showed works by such artists as Curt Querner, Peter Graf, Herta Günther, Christian Hasse, Alfred Hesse, Herbert Kunze, Klaus Süß, Frank Voigt and Claus Weidendorfer which represent all these different aspects: ritual full-body masks, masks for clowns, harlequins and court fools, Fasching (Carnival) masks for children and pensioners, as well as pictures on the subject of the relationship between masks and the "true self".

- **Verlorenes Geld. Inflation und Finanzkrise**
gestern und heute (Lost Money. Inflation
and financial crisis yesterday and today)

Exhibition by the Münzkabinett in

association with the Waffnenmuseum Suhl
Suhl, Waffnenmuseum

4 March – 21 August 2011

This exhibition considered the current global financial crisis from a historical perspective. It ranged from coin devaluation which began even in antiquity via exchange and trade crises in the Early

Modern period and paper money inflation since the French Revolution, right up to the speculation bubbles and stock market crashes of the capitalist age. The original objects on display were mainly from the holdings of the Münzkabinett, supplemented by loans from other Saxon museums and from private collections.

- **Die deutsche Kunstmedaille der Gegenwart**
(The German Contemporary Art Medal)

Exhibition by the Münzkabinett,

Residenzschloss, Hausmannsturm

26 March – 31 October 2011,

For about the past 20 years, medallic art in Germany has undergone an interesting development. It is characterised by new forms of expression, artistic experimentation, diversity of materials and a broad spectrum of themes. The Deutsche Gesellschaft für Medaillenkunst (German Society for Medallic Art), which was founded in 1991, is successfully fostering medallic art in Germany. In addition, Germany regularly submits a selection of the best works for display in the world expositions of the Fédération Internationale de la Médaille d'Art (FIDEM). This exhibition presented German contributions to the FIDEM expositions, supplemented by important art medals created in recent years. Attention was drawn especially to the remarkable way in which artists working in this genre have taken up social and socio-critical themes.

- **Schaukabinett: Florian Thomas**
(Show Cabinet: Florian Thomas)

Exhibition by the Galerie Neue Meister

Albertinum, Brühlsche Terrasse

29 March – 3 July 2011,

As a result of four generous donations, the Galerie Neue Meister holds an impressive group of works by Florian Thomas. This was largely made possible thanks to the effort of Karin Hänel and Bernd Bilitewski, the Society of Friends of the Galerie Neue Meister in Dresden, the Hypo-Kulturstiftung Munich and the artist himself, along with Hanna and Bernhard Wittenbrink, also of Munich, the Free State of Saxony and the Society for Modern Art in Dresden, which provided three works on permanent loan. The exhibition gave an insight into an important period in the artist's career, from 2000 to 2010. His motifs originate from sources that frequently inspire painters of his generation: a pictorial atlas of photographs assembled by the artist himself. The transformation of these images into paintings is the process through which the viewer is challenged when confronted with the works. Other pictures, by contrast, show that despite their objectivity Florian Thomas's paintings are always simultaneously saturated with abstract forms.



- **Picasso Künstlerbücher**
(Picasso: Artist's books)

Exhibition by the Kupferstich-Kabinett Residenzschloss, Kupferstich-Kabinett 9 April – 13 June 2011, Picasso was one of the most prolific and original artists of the 20th century, and this is true also for the genre of the artist's book. Between 1905 and 1973 he designed more than 150 books, his eagerness to experiment inspiring him to sound out the artistic means of expression available in this fascinating medium. Picasso used almost every printing technique known at the time, such as etching, lithography and linocut, taking each to its limits through his curiosity and restless creativity. Thus, through his close association with writers (including Max Jacob, Paul Éluard, Tristan Tzara and Pierre Reverdy), publishers (Pierre-André Benoit, Iliasz), gallery owners (Ambroise Vollard, Daniel-Henry Kahnweiler) and the most accomplished printers of the time (Fernand Mourlot, Roger Lacourrière, Aldo and Piero Crommelynck), some of the most beautiful artist's books of the 20th century came into being, many of them representing a unique synthesis of the arts resulting from congenial

collaboration. The exhibition showed Picasso's original graphic works alongside the books for which they were produced. The selection of 75 artists books which were presented came from the Brandhorst Collection in Munich, which with more than 100 books containing original prints by Picasso is one of the largest collections of its kind. As well as an astonishing array of topics, styles and printing techniques the visitor was able to see avant-garde typography, luxurious papers and exquisite slipcases. This exhibition – the first monographic exhibition dedicated to Picasso in Dresden since 1981 – thus provided an extensive and fascinating insight into this still little-known complex of works by this artist. The exhibition was accompanied by a wide-ranging programme of events. As well as guided tours on various themes there were film showings, workshops for children and dramatic readings.

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

Exhibition by the Museum für Sächsische Volkskunst
Jägerhof, Köpckestraße 1
16 April – 1 May 2011

As is customary each year, the friends of the museum adorned the rooms with bunches of twigs and branches delightfully decorated with painted Easter eggs. Folk artists demonstrated their ancient and ultramodern techniques and a varied programme of events took place, featuring concerts, readings and talks. The special exhibition on the theme of Easter provided a profound insight into the research and restoration work of the museum with regard to the mechanical figure theatre depicting "The Passion of Christ", which dates from around 1830. For a short period, all the scenery, mechanical elements, fragments and figures of this early "cinema" were brought out of the store-room and put on display.

- **Kiwanuka und Kamau – Batiken und Gemälde aus Ostafrika (Kiwanuka and Kamau – Batik Prints and Paintings from East Africa)**

Cabinet exhibition by the GRASSI Museum für Völkerkunde zu Leipzig
Leipzig, Johannisplatz 5 – 11
20 April – 26 June 2011

This exhibition was part of a series of events in connection with the publication by Lychatz Verlag of a new edition of the book "Die Falle" (The Trap) by the Leipzig

Echo mask with mouthpieces in the exhibition
"The Power of Giving" in the Kunsthalle im
Lipsiusbau



School expedition to the rain forests of Canada



author Gunter Preuß. The exhibition featured 22 batik prints and five paintings from East Africa. They are from the private collection of Dr. Sven Lychatz. The works were produced between 1985 and 2010. The motifs included animals, views of the city of Zanzibar and a death mask, but consisted mostly of figures and scenes of everyday life in Africa.

- **Picasso Graphik. Die Stiftung Kahnweiler (Picasso Prints. The Kahnweiler Foundation)**
Exhibition by the Kupferstich-Kabinett Josef-Hegenbarth-Archiv, Calberlastraße 2
1 May – 31 July 2011
The important gallery owner and art theorist Daniel-Henry Kahnweiler was not only Pablo Picasso's life-long friend and interlocutor but also his art dealer and "ambassador to the world", holding exclusive rights from 1947. In 1967 and again in 1977 Kahnweiler donated Picasso prints of exceptional quality to the Dresden Kupferstich-Kabinett, and these still constitute the core of the museum's holdings of works by Picasso. This selection of works is well balanced in terms of chronology, techniques and contents and provides a multifaceted overview of Picasso's graphic art from 1945 onwards. Among the lithographs, linocuts and etchings are famous major works such as the grandiose sugar-lift aquatint entitled "L'Égyptienne" created in 1953, which depicts Picasso's then partner Françoise Gilot as a sphinx-like creature. This exhibition drew attention to

these two exceptional donations and accompanied the exhibition in the Residenzschloss about Picasso's artist's books from the Museum Brandhorst in Munich.

- **Die Macht des Schenkens – Der Potlatch im Großen Haus der Kwakwaka'wakw an der kanadischen Nordwestküste (The Power of Giving – The Potlatch in the Big House of the Kwakwaka'wakw on the north-west coast of Canada)**
An exhibition by the Staatliche Kunstsammlungen Dresden – Staatliche Ethnographische Sammlungen Sachsen and the U'mista Cultural Centre in Alert Bay (on Cormorant Island/ Vancouver Island), Canada)
Kunsthalle im Lipsiusbau
Brühlsche Terrasse
7 May – 21 August 2011
The U'mista Cultural Centre in Alert Bay is one of the best known First Nations cultural centres in British Columbia, Canada. Its famous potlatch collection, consisting of masks, vessels and garments of the Kwakwaka'wakw First Nations, with some objects dating back 300 years, was shown for the first time outside Canada in this major exhibition. Translated literally, potlatch means: "I give you something". It stands for a ritual festival of gift giving through which the First Nations on the north-west coast of Canada pass on their tribal history and publicly announce social changes such as births, weddings or the inauguration of a new tribal leader. The

act of giving plays a key role in this. Valuable objects such as ornate carvings, blankets and food are publicly presented as gifts. The objects on display in the exhibition were presented in an impressive setting, enabling visitors to experience the atmosphere of the great potlatch festival in Dresden.
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- **Algen zum Abendbrot – Expedition in die Regenwälder Kanadas (Algae for dinner – An expedition to the rain forests of Canada)**
An exhibition of school pupils' works in parallel with "The Power of Giving – The Potlatch in the Big House of the Kwakwaka'wakw on the north-west coast of Canada" in association with the conservation organisation Wilderness International and the Staatliche Kunstsammlungen Dresden
Residenzschloss, Tonnengewölbe
9 May – 21 August 2011
The First Nation hosts served Saxon school pupils "Algae for Dinner" during a nature conservation expedition to the rain forests of western Canada. During the exchange programme entitled "Wisdom Seekers – Knowledge Keepers" Dresden school students spent the summer of 2010 in the Canadian Amazonia and became acquainted with the culture of the Cowichan, neighbours of the Kwakwaka'wakw, on Vancouver Island. Confronted with completely new surroundings and an ancient culture, they set

Johann Friedrich Klemm, "Crown", 1697



"Pelican with young as a drinking vessel", 1609, Grünes Gewölbe



Master with the jug trademark, Detail depicting the Fall from Grace, on the opposite side to the lock on a wheel-lock pistol, 1560/70



out on a voyage of discovery. In this exhibition they presented their experiences during this stay in the western Canadian rain forests in the form of large-format photographs and film sequences.

- **via regia – 800 Jahre Bewegung und Begegnung (via regia – 800 Years of Mobility and Movement Third Saxon State Exhibition)**

3. Sächsische Landesausstellung

Görlitz, Kaisertrutz

21 May – 31 October 2011

What makes people set out on a journey? Who leaves their homeland, and why? Under the motto "via regia – 800 Years of Mobility and Movement", the Staatliche Kunstsammlungen Dresden presented the Third Saxon State Exhibition on behalf of the Saxon Government. Top-quality objects were used to vividly illustrate what life was like on and around the via regia, one of Europe's most important trade routes. All along the via regia there arose powerful towns, trading places and churches, some of which are still striking reminders of its heyday. With its medieval marketplaces and numerous monuments, the city of Görlitz has long been an important stopping point on the via regia. In the Kaisertrutz, an imposing cannon bastion dating from the 15th century, the five themes of the exhibition – "Foundations", "The Road", "Markets", "People" and "Ideas" – were presented in a lively and interesting way.

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- **ERHALT UNS, HERR, PEI DEINEM WORT Glaubensbekenntnisse auf kurfürstlichen Prunkwaffen und Kunstgegenständen der Reformationszeit (Professions of faith on electoral parade weapons and art objects of the Reformation period)**

Exhibition by the Rüstkammer and the Neues Grünes Gewölbe

Residenzschloss

27 May – 15 August 2011

To mark the occasion of the 33rd German Protestant Church Congress, and as an initial contribution to the Luther Decade, the Staatliche Kunstsammlungen Dresden presented the special exhibition "Erhalt uns, Herr, bei deinem Wort – Professions of faith on electoral parade weapons and art objects of the Reformation period". On the basis of objects from the Grünes Gewölbe and the Rüstkammer, the exhibition traced the struggle surrounding the Reformation during the 16th century. Art historians collaborated closely with theologians in preparing the exhibition.

In the Sponsel-Raum of the Neues Grünes Gewölbe objects associated with the reformers Martin Luther and Philipp Melanchthon were on display. These included Martin Luther's signet ring, his beaker and his "Hauswehr", a knife kept for defending one's home. On the second floor visitors could see

electoral parade weapons and art objects decorated with impressive depictions of Christian themes, such as the story of Creation, the Fall from Grace, Noah's Ark, the Dance around the Golden Calf, the Prodigal Son, the Sacrifice of Abraham, the Nativity and the Passion of Christ, and the Annunciation. These images were used by the princes in the religious wars to express and bear witness to their beliefs. The exhibition interpreted the meanings of the professions of faith recorded on around 60 objects. At the same time, the biblical scenes depicted on parade weapons of the Saxon electoral court and on works of art from the Reformation period also invited reflection and discussion on the values that are important to modern society. The exhibits expressed the political rank and religious convictions of the electors of Saxony in the 16th century. The biblical scenes depicted on them also clearly reflected their attitudes towards the Reformation. The exhibition was supplemented by examples of other works of art from the Reformation period from the collections of the electors of Saxony.



Luise Kallweit, "Living Stone", 2011 in the
exhibition in the Kunstgewerbemuseum



Erich Gerlach, "Self-Portrait",
1947, Galerie Neue Meister



- **Die Apels – eine Dresdner Puppenspielerfamilie zwischen Kaiserreich und DDR (The Apels – A Dresden family of puppeteers between the German Empire and the GDR)**
Exhibition by the Puppentheatersammlung in the Museum für Sächsische Volkskunst, Jägerhof

28 May 2011 – 31 October 2012,

Across a time span of nearly 100 years, the Apels were considered to be the puppeteer family in Dresden. They attracted audiences under all the different political systems.

They gave guest performances in the theatres of the well-to-do in Dresden's Altstadt district as well as in working-class areas. They travelled all over Europe, from villages in the Ore Mountains to Finland, Romania and Italy. The first theatre that opened its doors in Dresden after the Second World War belonged to a member of the Apel family. This success story ended in 1952, when performances in the GDR were forbidden. For this exhibition, whole stage sets were recreated, illustrating the changes in aesthetic values over the decades.

- **Luise Kallweit – Lebendige Steine (Luise Kallweit – Living Stones)**
Cabinet exhibition supported by the Society of Friends of the Kunstgewerbemuseum Kunstgewerbemuseum, Schloss Pillnitz, Bergpalais
17 June – 31 July 2011
In this cabinet exhibition the Kunstgewerbemuseum presented works by the Dresden ceramics artist and botanist Luise

Kallweit. The exhibits were stoneware objects, either individual items or group arrangements, whose functional design corresponds to the essence of the plants which inhabit these works of art. The artist uses simple means to create surprising ceramic structures which develop into impressions of landscapes, full of vibrancy and movement. Subtle humour is also evident and is indeed one of the essential elements of the artist's work.

- **Das versprochene Land II und Stiftung Defet in Dresden (The Promised Land II and the Defet Donation in Dresden)**
Exhibition by the Galerie Neue Meister Albertinum, Brühlsche Terrasse
3 July 2011 – 29 January 2012
The special exhibition in the Albertinum entitled "The Promised Land" was extended and altered through the addition of outstanding new works. Probably the most spectacular contributions by young contemporary artists were those by Eberhard Havekost, Thoralf Knobloch and Rosa Loy. The monumental painting "Tokyo Dreamer" by Koen Vermeule (photo on p. 45) is even likely to become one of the new icons of the museum. A further eight works came into the collection as private donations: Hans Friedrich Defet and his late wife Marianne (who died in 2008) from Nuremberg, brush manufacturers and owners of a gallery for contemporary art, enriched the Galerie Neue Meister's holdings of important works from the past 25 years – created by Johannes

Brus, Johannes Geccelli, Petra Kasten, Werner Knaupp, Nikolaus Lang, Christiane Möbus, Wolfgang Petrovsky and Hans Peter Reuter.

To express the gratitude of the Galerie Neue Meister for this generous donation, all the donated works were displayed in the exhibition.

- **Schaukabinett: Das Ich im Wir – Künstlerbildnisse aus der DDR (Show Cabinet: The I in the We – Artists' Portraits in the GDR)**
Exhibition by the Galerie Neue Meister Albertinum, Brühlsche Terrasse
5 July – 30 October 2011
This exhibition drew attention to a group of works in the holdings of the Galerie Neue Meister which share a common theme: artists' portraits in the GDR. With more than 40 paintings, this group makes up a significant proportion of the works produced in East Germany. The exhibition investigated how artists perceived themselves in the GDR. In accordance with the slogan "From the I to the We", artists were expected to use their creativity to promote the development of socialist society. This role, however, contradicted the traditional claim of artists to autonomy, whereby an artist is free of external constraints and his only obligation is towards himself. On the basis of eleven selected portraits from the collection of the Galerie Neue Meister, the exhibition showed the very different positions adopted by artists within this field of tension.



On view again at last: Bernardo Bellotto's
"Dresden from the right bank of the Elbe with the
Augustus Bridge", 1748, (after restoration)



• **Kokoschka als Zeichner. Die Sammlung Willy Hahn (Kokoschka as Draughtsman. The Willy Hahn Collection)**

Exhibition by the Kupferstich-Kabinett Residenzschloss, Kupferstich-Kabinett 9 July – 3 October 2011

Oskar Kokoschka (1886–1980) made drawings throughout his artistic career. The diverse forms of expression that are possible with drawing were always a source of fascination for him. He masterfully employed the full range of drawing media – pencil, charcoal, crayon, brush and reed pen in ink or water colour – whether it was for a sketch, a transfer drawing or an independent work.

The collector Willy Hahn (1896–1988) was already convinced of the importance of these works at an early stage. The musician was particularly enamoured of the spontaneity made possible by the medium of drawing and by the creative momentum it embodies. Over a period of decades, and with great passion and connoisseurship, he collected more than 90 drawings and water colours by Oskar Kokoschka, who was also a friend.

The Kupferstich-Kabinett presented the Willy Hahn Collection in its entirety for the first time. On the basis of outstanding examples it was possible to trace all the important stages in the development of Oskar Kokoschka's drawings. The works on display ranged from early figure studies from Vienna and the self-portraits and portraits, a focal point of his oeuvre, from

his time in Dresden, to the landscapes and nature studies of his late period.

It was not only the abundance of works but, above all, the personal relationship between Oskar Kokoschka and Willy Hahn which made this exhibition particularly special.

• **Oskar Kokoschka. Graphische Folgen (Oskar Kokoschka. Print Series)**

Exhibition by the Kupferstich-Kabinett Josef-Hegenbarth-Archiv, Calberlastraße 2 7 August – 31 October 2011

Parallel to the exhibition on Oskar Kokoschka's drawings from the Willy Hahn Collection, the Kupferstich-Kabinett presented a number of print series by the artist from among its own holdings in the Josef-Hegenbarth-Archiv. Along with eleven drawings, the collection encompasses a total of 94 prints. The exhibition included various lithographic cycles, the preparatory transfer drawings for which were on display in the Kupferstich-Kabinett. Among them were the early works "The Bound Columbus" and "O Ewigkeit – Du Donnerwort (O Eternity – Thou Word of Thunder); Bach Cantata" from the years 1913 and 1914. Five lithographs published in 1921 under the title "The Concert", featuring the portrait of Kamilla Swoboda were related to three portrait studies shown in the Residenzschloss.

• **Bernardo Bellotto: Der Canaletto-Blick**

Das restaurierte Meisterwerk

(Bernardo Bellotto: The Canaletto View – The Restored Masterpiece)

Cabinet exhibition by the Gemäldegalerie Alte Meister

Zwinger, Deutscher Pavillon

26 August – 20 November 2011

No painting has shaped our image of Dresden during the Baroque period more enduringly than the veduta "Dresden from the right bank of the Elbe with the Augustus Bridge" created by the famous Venetian painter Bernardo Bellotto in 1748. Thanks to the campaign "For Canaletto" initiated by MUSEIS SAXONICIS USUI – Friends of the SKD, sufficient donations were collected for the painting to be restored. This exhibition, which included not only the restored masterpiece itself but also numerous vedute from the Gemäldegalerie Alte Meister along with information about the research findings discovered during the restoration process, was intended as a way of thanking the donors, celebrating the completion of the restoration and ceremonially handing it back to the public.

>> see also page 18

• **Himmlicher Glanz: Raffael, Dürer und Grünewald malen die Madonna (Heavenly Splendour: Raphael, Dürer and Grünewald paint the Madonna)**

Joint exhibition by the Musei Vaticani and the Staatliche Kunstsammlungen Dresden

Gemäldegalerie Alte Meister, Semper Building at the Zwinger

Matthias Grünewald, "The Stuppach Madonna", 1516,
from the Parish Church of the Coronation of the Virgin,
Bad Mergentheim-Stuppach

Aboriginal art from Ninku Arts at
the GRASSI Museum für Völkerkunde
zu Leipzig



"Drinking vessel in the form of a
poulaine", c.1600, Rudolf-August Oetker
Collection



6 September 2011 – 8 January 2012

Five hundred years ago Raphael painted two Renaissance masterpieces: the "Sistine Madonna" and the "Madonna di Foligno". During the visit to Germany by Pope Benedict XVI, the "Madonna di Foligno" left the Pinacoteca Vaticana for the first time in order to meet its 'sibling' in an exceptional encounter in Dresden. Raphael painted the altarpiece – which is more than 3 metres high – in 1511/12, before being commissioned by Pope Julius II in the summer of 1512 to produce the "Sistine Madonna". It is therefore highly probable that these two paintings stood together in Raphael's studio. Now they were reunited for the first time. The exhibition also presented other top-quality depictions of the Madonna, including works by Albrecht Dürer and Lucas Cranach the Elder, as well as the "Stuppach Madonna" by Matthias Grünewald. This concentration of top-class exhibits was supplemented by around 20 items – paintings, drawings, engravings, books and documents – all celebrating this unique encounter in Dresden between Raphael's two legendary altarpieces.
>> see also page 14

- Die paradiesischen Farben der Hölle Neue Malerei aus Haiti: Préfète Duffaut & Frantz Zéphirin (The Heavenly Colours of Hell New Paintings from Haiti: Préfète Duffaut & Frantz Zéphirin)
Cabinet exhibition by the GRASSI Museum für Völkerkunde zu Leipzig in association

with the Denkmalschmiede Höfgen

Leipzig, Johannisplatz 5 – 11

9 September 2011 – 26 February 2012

This exhibition presented works by Préfète Duffaut and Frantz Zéphirin. These two artists are deeply rooted in the tradition of naïve Haitian painting which was admired by Picasso and the French surrealists. Following the earthquake in 2010, Frantz Zéphirin, one of the most successful among the young generation of artists, spent a period as a guest at the Saxon artists' residence "Denkmalschmiede Höfgen". The paintings he produced there using brightly coloured acrylic paints and delicate brushwork depict incidents in the changeable history of Haiti and spiritual imagery associated with the voodoo cult, as well as attempts to come to terms with the traumatic events of the earthquake in January 2010. In parallel with these works, the exhibition also featured paintings by Préfète Duffaut, who was one of the first members of the Centre d'Art founded in Port-au-Prince in 1944. With his fantastical landscapes, he established what is known as the "Jacmel style" within Haitian painting.

- PRO COMMUNITY – WESTERN APY LANDS
Aboriginal Art von Ninuku Arts, Tjunga Palya und Tjala Arts (PRO COMMUNITY – WESTERN APY LANDS Aboriginal Art from Ninuku Arts, Tjunga Palya und Tjala Arts)
Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig
Leipzig, Johannisplatz 5 – 11

16 September – 30 October 2011

In this guest exhibition held under the patronage of the Australian Embassy, the ARTKELCH gallery showed a hand-picked selection of recent works from the Western APY Lands which illustrated the broad spectrum of aboriginal art. The exhibition presented contemporary art created in recently established art centres located "far away from the market". The works are characterised by originality and vitality. The exhibition reflected the deeply rooted sense of community among the people of the Western APY Lands. The works narrated ancient stories and dreamings as well as telling the truth about their culture. Taken by themselves, the paintings are vibrant and highly expressive works, but when combined with the stories and the people who tell them, they become unique experiences. They reflect the ties between land, culture, community and individuals.

- Die Faszination des Sammelns. Meisterwerke der Goldschmiedekunst aus der Sammlung Rudolf-August Oetker (The Fascination of Collecting. Masterpieces of the goldsmith's art from the Rudolf-August Oetker Collection)
Exhibition by the Grünes Gewölbe in Association with the Kunstsammlung Rudolf-August Oetker GmbH
Residenzschloss, Neues Grünes Gewölbe, Sponselraum (1st floor) and the Bildergalerie/picture gallery (2nd floor)
21 September 2011 – 22 January 2012

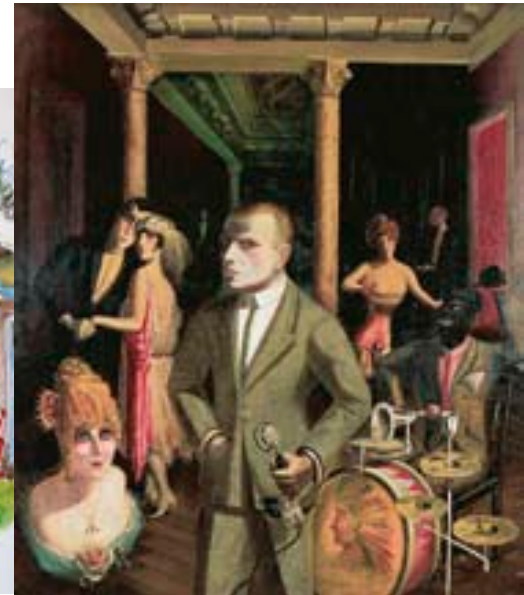
Franziska Holstein, "Untitled"
(M 3-11), 2011, Kunstfonds



Rainer Schoder, "Drawing of a Mangalore Kadri Temple",
Museum für Völkerkunde Dresden



Otto Dix, "To Beauty", 1922, from the
Von der Heydt-Museum Wuppertal



Seventy exceptional silver treasures were presented in the Dresden Residenzschloss for four months. These were masterpieces of the goldsmith's art from the Renaissance and Baroque periods collected over several decades by the Bielefeld businessman Rudolf-August Oetker (1916 – 2007). His outstanding collection, which is rarely made accessible to the public, is one of the most important collections of its kind in private hands. It includes ornate goblets produced for wealthy Nuremberg patricians, prestigious guild beakers, unusual drinking vessels in the form of ships, windmills and lanterns, as well as exotic natural objects and precious stones in silver mounts, such as also found their way into princely treasure chambers. These masterpieces demonstrate in an impressive way the great technical and artistic skill of Renaissance and Baroque goldsmiths. The exhibition drew attention to the often hidden details of these mainly silver gilt objects, and cast a completely new and unfamiliar perspective on their fine engraving, choice enamel décor and finely worked wrought and chased elements.

- **Indien suchen · Zeichnungen von Rainer Schoder. Hommage an Rabindranath Tagore (1861 – 1941) · (In Search of India Drawings by Rainer Schoder. A tribute to Rabindranath Tagore (1861 – 1941))**
A project of the Deutsch-Indische Gesellschaft Dresden
Museum für Völkerkunde Dresden

Japanisches Palais, Palaisplatz 11
25 September 2011 – 8 Januar 2012
The important Bengali writer, composer, artist and philosopher Rabindranath Tagore was born 150 years ago. In 1913 he became the first non-European poet to win the Nobel Prize for Literature. During his travels around many countries of the world he paid several visits to Dresden. In association with the Deutsch-Indische Gesellschaft e.V. (German-Indian Society), the Museum für Völkerkunde Dresden held an exhibition featuring drawings by Rainer Schoder in commemoration of this outstanding artist and scholar. Schoder has visited India many times and experienced numerous personal encounters. His impressions of the people and their living conditions are a tribute to Rabindranath Tagore, who fostered the exchange of ideas and cultural dialogue between the Orient and the Occident throughout his life.

- **Neuzugänge zeitgenössischer Kunst im Kunstfonds 2011 Förderankäufe der Kulturstiftung des Freistaates Sachsen (New purchases of contemporary art for the Kunstfonds 2011 Promotional purchases by the Cultural Foundation of the Free State of Saxony)**
Exhibition by the Kunstfonds in association with the diplomatic mission of the Free State of Saxony to the federal government Berlin, Vertretung des Freistaates Sachsen beim Bund, Brüderstraße 11/12
29 September 2011 – 4 March 2012

In 2011 the Cultural Foundation of the Free State of Saxony was again able to provide funds for the purchase of contemporary art. As a result, a total of 37 works by 29 artists and by three artist groups were purchased for the Kunstfonds. Among the purchased works, more than half of which were produced only in the previous and the current year, were a particularly large number of paintings and graphic works, as well as several remarkable objects and installations.

A selection of the new purchases was presented in an exhibition by the Kunstfonds in the diplomatic mission of the Free State of Saxony in Berlin.

- **Neue Sachlichkeit in Dresden · Malerei der Zwanziger Jahre von Dix bis Querner (Neue Sachlichkeit in Dresden 1920s Painting from Dix to Querner)**
Exhibition by the Galerie Neue Meister Kunsthalle im Lipsiusbau, Brühlsche Terrasse
1 October 2011 – 8 January 2012
With cool distance and razor-sharp precision, 1920s painters depicted the reality around them. In Dresden the art movement known as Neue Sachlichkeit (New Objectivity) developed its own specific character: biting irony was combined with old-masterly elegance.
For the first time, a large-scale special exhibition was devoted to this phenomenon. Fastidious training in drawing at the Dresden Kunstakademie and Kunstgewerbeschule moulded an entire generation

Osmar Schindler, "In the Light of the Lantern",
1901, Galerie Neue Meister



Hendrick Goltzius, "Head of a Smiling Woman",
c.1600/03, Kupferstich-Kabinett



Photograph showing Anton
Günther and his daughter Irmgard
in the garden, 1923, Museum für
Sächsische Volkskunst



of artists. Otto Dix, Otto Griebel, George Grosz, Hans Grundig, Bernhard Kretschmar, Wilhelm Lachnit, Curt Querner, Willy Wolff and many others still shape our image of the Weimar Republic through their portraits of working women, street children, war invalids and prostitutes in the Saxon capital. As a result of a research project funded by the Gerda Henkel Foundation, works by more than 80 artists were brought back together for the first time in the city where they were produced.

>> see also pages 16/17

- **Osmar Schindler (1867 – 1927)**

Exhibition in the Show Cabinet of the Galerie Neue Meister
Albertinum, Brühlsche Terrasse
1 November 2011 – 29 January 2012
This exhibition in the series entitled "Schaukabinett" (Show Cabinet) focused on a Dresden artist, Osmar Schindler. Thanks to the generous donation of five major works by the Schindler family and through the dedicated work of the Society of Friends of the Dresden Galerie Neue Meister, the museum's holdings of works by this artist were expanded from three to ten paintings. From his student days onwards, Osmar Schindler was closely associated with the Dresden Kunstakademie, where he also taught from 1900 until 1924. Along with Sascha Schneider, Hans Unger and Richard Müller he was seen as one of the promising talents of the 1890s.

In addition to landscapes created both while travelling and in his Saxon homeland, he produced many portraits as well as history and figural paintings in his studio. In response to the artistic trends of his era, he was open to both the ornamental design of Art Nouveau/Jugendstil and to an impressionistic, abstract style.

- **Zeichnen im Zeitalter Brueghels. Niederländische Zeichnungen des 16. Jahrhunderts (Drawing in the Age of Brueghel. Dutch drawings of the 16th century)**

Exhibition by the Kupferstich-Kabinett and the Szépművészeti Museum, Budapest
Residenzschloss, Kupferstich-Kabinett
3 November 2011 – 22 January 2012
The Kupferstich-Kabinett holds a unique collection of 16th-century Dutch drawings, which have been the subject of intensive research over the past few years in a project sponsored by Germany's largest research funding organisation, the Deutsche Forschungsgemeinschaft. The extensive nature of the collection enabled a typology of 16th-century drawing to be developed, as is discussed in detail in a major publication. The hundred most important masterpieces in the collection were on view in this special exhibition. A particular rarity was a sheet of fish glue tracing paper, an early means of copying motifs. The Dresden collection contains drawings of all the important types, since it has at its core the large collection assembled by the Leipzig City Councillor

Gottfried Wagner, which came to Dresden as early as 1728.

- **Advent und Weihnachten im Jägerhof: "Weihnachten mit Anton Günther" (Advent and Christmas in the Jägerhof "Christmas with Anton Günther")**

Exhibition at the Museum für Sächsische Volkskunst

Jägerhof, Köpckestraße 1

26 November 2011 – 29 January 2012

As every year, the Jägerhof was full of lively Christmas activities during the Advent season. The recently acquired estate of Anton Günther (1876 – 1937) was shown as a special Christmas gift. "Arzgebirg wie bist du schie" (1927), "S'is Feierobnd" (1903), "'s Annl mit'n Kannl" (1904) and "Da Ufnbank" (1899) are the best known songs by this Saxon folk singer and dialect poet. With his soulful yet humorous songs, Anton Günther established not only the genre of vernacular songs specific to the Ore Mountains but also the image of the regional folk singer with his huntsman's hat, loden suit and pipe. His catchy ballads, idylls and reflections continue to determine the image of the Ore Mountains, which in his day was changing from an impoverished mining region into a destination for holidays and excursions.

Johannes Vermeer, "The Procuress", 1656, from Dresden on show at a guest exhibition in Edinburgh



Eliseus Libaerts, Parade armour for man and horse made for King Erik XIV of Sweden, 1526, left the Dresden Rüstkammer for the first time



Tobacco box with pipe holder for an Ainu tobacco pipe



EXHIBITIONS ABROAD

- **Sachalin, Kurilen, Hokkaido: Das Leben der Ainu im Spiegel einer deutschen Sammlung** (Sakhalin, Kuril Islands, Hokkaido: The life of the Ainu as seen through a German collection)

Exhibition by the Staatliche Ethnographische Sammlungen Sachsen in association with the Foundation of Research and Promotion of Ainu Culture, Sapporo, Japan
Official contribution to "150 Years of Friendship – Germany and Japan"
5 August 2010 – 25 September 2011, Sapporo Historical Museum of Hokkaido
6 October – 6 Dezember 2011, National Museum of Ethnology Osaka
The Ainu are an indigenous people who were originally a hunter-gatherer society, relying mainly on hunting and fishing, who lived on Hokkaido, Sakhalin and the Kuril Islands. There are currently around 27,000 Ainu, most of whom have, however, largely given up their traditional way of life. For centuries they were marginalised and were driven out of their ancestral homelands.
In Japan only very few Ainu historical objects still remain. In order to provide the public with an impression of the original culture and also to increase awareness of this largely vanished culture among the descendents of the Ainu, the Ainu Foun-

dation takes advantage of internationally significant collections around the world, loaning objects from them for display in exhibitions in Japan.

The Staatliche Ethnographische Sammlungen Sachsen play an important role in this. They enjoy an excellent worldwide reputation on account of the quality and range of their collection of objects from the Ainu culture.

- **The Young Vermeer**

A joint exhibition by the Gemäldegalerie Alte Meister in association with the Mauritshuis in The Hague and the National Gallery of Scotland, Edinburgh
8 December 2010 – 13 March 2011
Edinburgh, National Gallery of Scotland
The exhibition "The Young Vermeer" showed three paintings by the famous Dutch painter Jan Vermeer which were produced between 1653 and 1656: "Diana and her Companions" (c.1653/54) from the Mauritshuis in The Hague, "Christ with Mary and Martha" (c.1654 – 1655) from the National Gallery of Scotland, Edinburgh, and "The Procuress" (1656) from the Gemäldegalerie Alte Meister Dresden. The exhibition provided a unique opportunity to directly compare these three important paintings and to learn more about the development of this artist's early works.
The cabinet exhibition in Edinburgh was the final part of this series of exhibitions

about Vermeer's early works, having been preceded by the exhibitions in The Hague and Dresden.

- **SOUS L' ÉGIDE DE MARS. Amours des Princes d'Europe**

16 March – 26 June 2011
Paris, Musée de l'armée, Hotel National des Invalides
The Rüstkammer contributed three major works to this unique exhibition "Under the Aegis of Mars": the parade armour for man and horse made by the Antwerp goldsmith Eliseus Libaerts for King Erik XIV of Sweden and a further suit of armour by Libaerts, both of which were purchased by Elector Christian II of Saxony in the early 17th century, along with the suit of armour known as the "Savoy armour", which came to Dresden in 1588 as a gift from Duke Carlo Emanuele I of Savoy.
For the first time, ceremonial armour and weapons in the Mannerist style from the princely armouries of Dresden, Stockholm, Copenhagen and Vienna were brought together and compared with the prints on which their décor is based.

Angelika Kauffmann, "Portrait of a Lady as a Vestal Virgin", 1781/82, on loan from Dresden for the guest exhibition in Beijing



Urban Wolff, "Standing Crowned Lion", 1593 – 1598, on loan from Dresden for the guest exhibition in Alert Bay



An exclusive presentation of Saxon treasury art from the Grünes Gewölbe in Doha



- **Die Kunst der Aufklärung
(The Art of the Enlightenment)**

An exhibition by the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen Munich

1 April 2011 – 31 March 2012

Beijing, National Museum of China

To mark the opening of the National Museum of China, the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen Munich held a joint exhibition entitled "The Art of the Enlightenment". The objects loaned for the exhibition included masterpieces by Caspar David Friedrich, Johann Heinrich Füssli, Thomas Gainsborough, Antoine Watteau, Giovanni Battista Piranesi and Francisco José de Goya y Lucientes and showed the art of the Enlightenment age in nine sections – from painting, sculpture and prints via handicrafts and fashion to ornate scientific instruments.

The exhibition provided a profound insight into the development of the high level of artistic and intellectual curiosity and openness that characterised this period of European history.

>> see also pages 7 – 9

- **The Power of Giving: Gifts in the Saxon Rulers' Court in Dresden and the Kwakwaka'wakw Big House (Die Macht des Schenkens: Gaben am sächsischen Herrscherhof in Dresden und im Großen Haus der Kwakwaka'wakw)**

22 April – 28 August 2011

Alert Bay, British Columbia, U'mista Cultural Centre, Canada

Today, we tend to associate gifts with joy, congratulations or a surprise, but not with power. What links gifts with power? This question was investigated by a unique exhibition project organised jointly by the U'mista Cultural Centre in Alert Bay, British Columbia, Canada, and the Staatliche Kunstsammlungen Dresden. In two simultaneous exhibitions, they exchanged objects from their respective holdings which related to this theme. For the exhibition at the U'mista Cultural Centre in Alert Bay, a selection of prestigious diplomatic and personal princely gifts and objects from the court of the Saxon rulers in Dresden was assembled. These demonstrated the economic policies of the Saxon rulers in the Early Modern period, as well as their image cultivation in the form of splendid pageantry and the court hunt.

>> see also pages 10 and 11

- **Kokoschka als Zeichner. Die Sammlung Willy Hahn (Kokoschka as Draughtsman, The Willy Hahn Collection)**

2nd phase of the exhibition by the

Kupferstich-Kabinett Salzburg, Museum der Moderne

22 October 2011 – 29 January 2012

>> see also page 38

- **The Dream of a King –
Dresden's Green Vault**

1 November 2011 – 26 January 2012

Doha, Qatar, Museum of Islamic Art

The Grünes Gewölbe held a major guest exhibition at the Museum of Islamic Art in Doha, Qatar. It featured around 80 items of treasury art dating from the 16th to the 18th century. The objects selected included masterpieces of the jeweller's and the goldsmith's art, precious objects made of amber and ivory, as well as gemstone vessels and beautiful bronze statuettes.

In addition to originals from the collection assembled by August the Strong, the exhibition also featured needle-sharp photographic reproductions of the rooms of the Historisches Grünes Gewölbe, giving visitors an authentic impression of the Baroque arrangement of the works of art. The objects and the photographs combined to produce a fascinating ensemble which will provide new impulses for future exhibitions.

>> see also page 19

From the collections



Osmar Schindler, "The Little Rider",
c.1914, Galerie Neue Meister



Jan Brueghel the Younger, "In Front of
the Village Inn", 1641, Gemäldegalerie
Alte Meister



Koen Vermeule, "Tokyo Dreamer",
2010, Galerie Neue Meister



Carl Christian and Friedrich
Christian Schrödel, domed
food cover with serving
plate from the Royal Saxon
Hofsilberkammer (Court
Silver Chamber) 1784,
Grünes Gewölbe



SELECTED PURCHASES AND DONATIONS

Galerie Neue Meister

- Franka Hörnschemeyer
Dresden Neustadt, 2000
Series, 12 Platinum prints, each 21.8 × 28 cm
Purchased from Galerie Nordenhake, Berlin
- Thoralf Knobloch
Signpost in the Sand, 2010
Oil on canvas, 200 × 140 cm
**Donated to the Gesellschaft für
Moderne Kunst in Dresden e.V.;**
on loan to the Galerie Neue Meister
- Peter Krauskopf
Untitled, March 2008
Oil on canvas, 250 × 200 cm
**Purchased by the Gesellschaft für
Moderne Kunst in Dresden e.V.;**
on loan to the Galerie Neue Meister
- Ton Mars
Untitled (Cinnabar), 2008 and Untitled
(cobalt), 2008
Varnish on 8 mm plexiglass, tondo Ø 90 cm
**Purchased by the Gesellschaft für
Moderne Kunst in Dresden e.V.;**
on loan to the Galerie Neue Meister

- Osmar Schindler
Assortment of five works
**Donated from the estate of Osmar
Schindler, Dresden/Munich**
- Osmar Schindler
Two studies in oil
**Donated by the Society of Friends of the
Galerie Neue Meister, purchased from the
estate of Osmar Schindler, Dresden/Munich**
- Florian Thomas
De Twee Bruggen, 2003 – 2010
Acrylic on canvas, 110 × 200 cm
**Purchased from Galerie Wittenbrink,
Munich, with funds from the Hypo
Kulturstiftung**
- Koen Vermeule
Tokyo Dreamer, 2010
Oil and acrylic on canvas, 230 × 180 cm
**Purchased by the Gesellschaft für
Moderne Kunst in Dresden e.V.;**
on loan to the Galerie Neue Meister
- Koen Vermeule
The Poet Playing, 2010
Oil and acrylic on canvas, 190 × 270 cm
**Donated by Karin Hänel and
Bernd Bilitewski**
- Carl Christian Vogel von Vogelstein
Young Lady with Drafting Device, 1816
Oil on canvas, 70.5 × 48.5 cm
**Repurchased with financial support from
the Cultural Foundation of the Federal States**

- **Defet Donation in Dresden**
Works by Johannes Brus, Johannes
Geccelli, Werner Knaupp, Nikolaus Lang,
Christiane Möbus, Hans Peter Reuter,
Wolfgang Petrovsky, Petra Kasten

Gemäldegalerie Alte Meister

- Jan Brueghel the Younger
In Front of the Village Inn, 1641
Signed at bottom right: BREUGHEL. 1641
Oak wood, Ø 18.5 cm
Returned war loss

Grünes Gewölbe

- Domed food cover with serving plate from
the Royal Saxon Court Silver Chamber
Carl Christian and Friedrich Christian
Schrödel, Dresden, 1784, silver, gilt,
wrought, cast engraved.
Bears the monogram of King Friedrich
August I of Saxony (the Just)
Height: 19 cm, Ø 27.5 cm (plate)
**Purchased using funds from the Grünes
Gewölbe**
- Lidded grape goblet
Paulus Braunacker · Nuremberg, 1624 – 1638
Silver, cast, wrought, chased, fire-gilt
Height: 42.5 cm
**On permanent loan from the Society of
Friends of the Grünes Gewölbe**

Stollenschrank (cabinet), c.1715,
Kunstgewerbemuseum



Four bowls, 2011, Kunstgewerbemuseum



Anton Günther with a guitar, photograph, 1921, from the
estate of the folk poet, Museum für Sächsische Volkskunst



Kunstgewerbemuseum

- Stollenschrank (cabinet)
Heinz Leiste, Schwanebeck, 1988/89,
Conifer wood, plywood panel with oak
veneer, Marquetry in walnut, mahogany
and maple, 200 × 158.5 × 62 cm, copy
of an original Baroque cabinet in the
Kunstgewerbemuseum
Donated by Dr. Hermann Horstkotte, Bonn
- Stollenschrank (cabinet)
Birch veneer, vein, England
c.1715, 192.5 × 147.5 × 56.5 cm
**Purchased from a Dresden art dealer with
financial support from the Society of
Friends of the Kunstgewerbemuseum
Dresden**
- Tea-making machine
Design: Marianne Brandt, c.1930
Manufactured by: Ruppelwerke Gotha,
Height: 35 cm
Purchased from an art dealer in Plauen
- "Crocus" tea set, consisting of pot, pourer,
sugar bowl, two cups and saucers
Design: Konrad Hentschel, 1896,
Manufactured by: Royal Porcelain
Manufactory Meissen, porcelain
**Purchased from a private collection in
Bad Homburg**

- Dish
Friedemann Buehler, Langenburg, 2011
Ash wood, bleached, oiled, 23 × 62 × 61 cm
**Purchased from the artist at the
Grassi Fair in Leipzig**
- Four bowls · Frank Meurer, Karwitz, 2011
Glass, pencil
**Purchased from the artist at the
Grassi Fair in Leipzig**
- Bowl-shaped object
Hiawatha Seiffert, Hildesheim, 2011
Bicycle chain steel, welded, forged, waxed,
22 × 60 × 60 cm
**Purchased from the artist at the
Grassi Fair in Leipzig**
- Object entitled "Wandel & Werden"
(Changing and Becoming)
Urushi lacquer art, Heribert Gahbler,
Bergisch Gladbach, 2011
Linen fabric, urushi lacquer, black,
43 × 26.7 × 11.7 cm
**Purchased from the artist at the
Grassi Fair in Leipzig**

Kupferstich-Kabinett

- Ai Weiwei
New York Photographs 1983 – 1993.
12 black-and-white photographs, silver
gelatine, 393 × 330 × 60 mm (box)
**Donated by MUSEIS SAXONICIS USUI –
Society of Friends of the Staatliche
Kunstsammlungen Dresden**

- Thomas Demand
Five Drafts (Simulator), 2004
Five pigment prints, 385 × 380 mm
**Purchased using the
Kupferstich-Kabinett's own funds**
- Hans Peter Feldmann
Window cleaner, 1972
32 black-and-white photographs. silver
gelatine
**Purchased using the
Kupferstich-Kabinett's own funds**
- Anthony Gormley
Breathing room. 2007
Lithograph, 780 × 1210 mm
**Purchased using the
Kupferstich-Kabinett's own funds**
- Joachim John
24 drawings, 52 etchings
Donated by the artist
 - Untitled (from the series: Mecklenburg
Landscapes through the Seasons),
1994/97
 - Hanns Guck-in-die-Luft, 1990
Four drypoint etchings,
one watercoloured drypoint etching,
527 × 445 mm
**Purchased using the
Kupferstich-Kabinett's own funds**
- Martin Kippenberger
Untitled [Self-portrait], 1976
Lithograph, 259 × 277 mm
**Purchased using the
Kupferstich-Kabinett's own funds**

Ai Weiwei, "Williamsburg, Brooklyn",
1983, from the series:
"New York Photographs 1983 – 1993"



Thomas Pregel, drafting device, 1629,
Mathematisch-Physikalischer Salon



Wolfgang Tillmans, "Kate with Broccoli",
1996, Kupferstich-Kabinett



Obverse of the honorary commemorative medal depicting the Saxon capital, Dresden, 1944, Münzkabinett



- Peter Piller
Sleeping Houses, 2002/04
Three digital colour prints, 253 × 253 mm
Purchased by the photographer

- Dirty Clouds, 2002/04
Eight digital colour prints, 249 × 253 mm
Purchased using the Kupferstich-Kabinett's own funds

- Santiago Sierra
Construction with 10 Modules, 2004
111 black-and-white photographs, 210 × 297 mm
Purchased using the Kupferstich-Kabinett's own funds

- Simon Starling
Archaeopteryx, 2008
Six lithographs, 560 × 760 mm
Purchased using the Kupferstich-Kabinett's own funds

- Wolfgang Tillmans
Kate with Broccoli, 1996
C-Print, 407 × 306 mm
Purchased using the Kupferstich-Kabinett's own funds

- Wols
Untitled (portrait), 1937
Vintage print, silver gelatine, 286 × 226 mm
Purchased using funds donated by individual members of the Society of Friends of the Kupferstich-Kabinett and the Kupferstich-Kabinett's own funds in equal measure

- Untitled [Exposition Internationale Pavillon de l'Élégance], 1937
Vintage print, silver gelatine, 242 × 180 mm
Donated by MUSEIS SAXONICIS USUI – Society of Friends of the Staatliche Kunstsammlungen Dresden

- Rosemarie Trockel
Junior 1 / Junior 2, 1993
Two heliogravures, 227 × 224 mm/ 154 × 152 mm
Purchased using the Kupferstich-Kabinett's own funds

- Helga Paris
Ten black-and-white photographs, silver gelatine
Donated by the photographer
Five black-and-white vintage photographs, silver gelatine
Purchased using the Kupferstich-Kabinett's own funds

- Max Uhlig
45 etchings, 15 lithographs, 4 dry point prints, 1 aquatint and 1 screen print, 1 lithography stone, 2 printing plates
Donated by the artist

Mathematisch-Physikalischer Salon

- Thomas Pregel
Drafting device, consisting of a protractor and rule with scales, Zwickau 1629
Brass, engraved and sawn out, Length (max.) = 17.9 cm, Width (max.) = 24.1 cm

Purchased using the Mathematisch-Physikalischer Salon's own funds

Museum für Sächsische Volkskunst Puppentheatersammlung

- Estate of the Saxon-Bohemian folk singer Anton Günther (1876 – 1937)
One guitar, 298 postcards with song lyrics, six designs for postcards with song lyrics, four draft songs, material about events, such as programmes and posters, photo albums containing more than 100 photos, 76 photo postcards, 32 letters and certificates, books, one gramophone record and personal mementos
Purchased from the singer's daughter, Irmgard Major
- Puppentheatersammlung:
Stage set for "Klein Zaches genannt Zinnober", Scenery: Christian Werdin, Costumes: Ella Späte, Puppentheater Dresden, 1998
Donated by the Theater Junge Generation

Münzkabinett

As part of a settlement between the Otto and Emma Horn Foundation and the Staatliche Kunstsammlungen Dresden at the end of 2010, it was possible to purchase more than 300 Saxon coins dating from the period 1500–1547, including a number of very valuable, rare items from

Johann Joachim Kaendler,
Specimen plate for the Swan
Service made for Count
Heinrich von Brühl, 1736,
Porzellansammlung



Two ornate belts, Bukhara,
19th century, Rüstkammer



Maya Graber, medal "G8 Boomerang",
2007, Münzkabinett



Decorated hip cloth as an apron
for dance festivals, 2nd half of
the 20th century, Museum für
Völkerkunde Dresden



the reign of Friedrich the Wise. The planned purchase of important objects over a period of five years using funds provided by the Free State of Saxony was continued in 2011, with a total of 1371 selected items being acquired, including Groschen from Meissen-Saxony, Pfennigs minted by Saxon towns and medieval coins from Meissen and various mints in Central Germany.

- Maya Graber (Switzerland)
Medal "G8 Boomerang", 2007, iron
Donated by the Numismatischer Verein zu Dresden
- Saxony, King Johann, Gold Medal for Merit 1866, unsigned
Friedrich Wilhelm Hörnlein, Honorary Commemorative Medal of the City of Dresden, undated (1944), silver, gilt
Donated by Fritz Rudolf Künker from the auction of the Rother Saxony Collection
- 27 works from the exhibition "The German Contemporary Art Medal", including: Victor Huster, Medal "Stuttgart 21", 2010, copper
Olaf Stoy, Medal "Ship of Fools", 2009, Porcelain/black clay
Donated by MUSEIS SAXONICIS USUI – Friends of the Staatliche Kunstsammlungen Dresden

Porzellansammlung

- Specimen plate for the Swan Service made for Count Heinrich von Brühl, Meissen, 1736 Modeller Johann Joachim Kaendler
Purchased with financial support from MUSEIS SAXONICIS USUI – Friends of the Staatliche Kunstsammlungen Dresden
- Nereid sweetmeat stand from the Swan Service made for Count Heinrich von Brühl, Meissen, 1738
Modeller Johann Friedrich Eberlein
Restituted from the Museum of Art, Toledo, Ohio; loaned by the family of Count von Brühl
- 3 Augustus Rex vases, Meissen, 1728 – 1736
Restituted from the Bayerisches Nationalmuseum Munich, Meißeener Porzellansammlung Stiftung Ernst Schneider, Schloss Lustheim

Rüstkammer

- 29 daggers, belts, belt buckles and textiles Central Asian, mostly early 19th century
Donated from a private collection
- Tent ornament, probably Ottoman, early 19th century
Donated by Franz J. Ippoldt from Rozier en Donzy, France

Skulpturensammlung

- Franka Hörnschemeyer
discrete case II, 2011
Cast aluminium, fast assembly structural panels, 260 × 300 × 250 cm
Purchased from galerie baer, Dresden, as a donation from PARAGONE, the Society of Friends of the Skulpturensammlung
- Lukáš Rittstein
Study for Travelling Monument TOUR, 2010
Modified toy model of a coach, plastic, 8.8 × 30 × 6 cm
Donated by the artist
Model for Travelling Monument TOUR, 2010
Bronze, cast 2 of 6 (5 + 1), 8.2 × 25.8 × 5.7 cm
Donated by the artist
- Erwin Wortelkamp
Head VI, 1984 · Wood, painted
Donated by the Schmidt-Drenhaus Foundation
- Konstanze Feindt-Eißner
Sinking Man, 1996 – 2001
Zöblitz serpentine, 39 × 45 × 35 cm
Donated by the artist
- Franka Hörnschemeyer
Model II "Sinkhole". Art project at the former Seetor (one of the old city gates) in Dresden, 2010
3D print, two parts, 12 × 18 × 26.5 cm
Donated by the artist

Franka Hörnschemeyer, "Model II Sinkhole", 2010, Skulpturensammlung



Woman's waistcoat from the Terabin tribe (Beduins), 20th century, GRASSI Museum für Völkerkunde zu Leipzig



Dietmar Gubsch, "Laocoon V", 1985, Kunstfonds



Benjamin Katz, Gerhard Richter in his Cologne studio, photograph, Gerhard Richter Archiv



Staatliche Ethnographische Sammlungen Sachsen

Museum für Völkerkunde Dresden

Indonesia Collection:

- Stone figure, behu ni'oniha, Olayama, Central Nias, Indonesia
Erected c.1850 as a status symbol for a noble
Dimensions: 126 × 23 × 18 cm
- Stone figure, behu ni'oniha, Olayama, Central Nias, Indonesia
Erected c.1850 as a status symbol for a noble
Dimensions: 115 × 28 × 16 cm
- Sepulchral stele for a noble's grave, penji, East Sumba, Indonesia
19th century, stone, geometrical and figural reliefs, height approx. 170 cm
Donation from a private collection in Hanover

In 2011, as in previous years, Prof. Siegfried Stahl donated 24 African textiles and bark fabrics. The West African textiles date from the 19th and 20th centuries and include traditional textiles with weaving or dyeing patterns. Also worthy of mention is a group of objects from Central Africa consisting of 13 painted bark fabrics produced by the Imbuti (Pygmies) from the Ituri Rain Forest in the Democratic Republic of Congo, which are used as hip cloths. They include a decorated hip cloth used as an apron for dance festivals, 2nd half of the 20th century Fig tree bark with paint made from charcoal and plant sap, 80 × 50 cm

Donated by Prof. Siegfried Stahl, Nienburg an der Weser

- Horse blanket, Uzbekistan, 2nd half of the 19th century
Suzani embroidery, silk embroidery on wool, Dimensions: width (max.) 177 cm, length (max.) 143 cm
Donated by Roland Steffan and Hans-Jörg Schwabl from the estate of Gertrud Renhard, Küsnacht, Switzerland (purchased in northern Afghanistan in the late 1960s)

GRASSI Museum für Völkerkunde zu Leipzig

- Woman's waistcoat from the Terabin tribe (Beduins) · 20th century, East Sinai, Egypt
Machine sewn, black fabric with typical ornamental floral cross-stitch embroidery in shades of red, modern work
Donated by Dr. Hortense Reintjens-Anwari (purchased c.1990)

Gerhard Richter Archiv

- Louise Lawler, Civilian, 2010
Laminated Fujiflex paper on wood, 35.9 × 31.1 cm
Purchased by the Archive
- Benjamin Katz, Assortment of 80 photographs showing Gerhard Richter and/or his studio, 1983 – 2007
Purchased by the Archive directly from the artist

Kunstbibliothek

Acquisitions and inter-library loan exchanges

- Acquisitions: 3282 volumes, including approx. 1000 donations
- Inter-library loan exchanges: with 425 institutions in 29 countries – 223 in Germany, 202 abroad
There were 803 incoming and 1156 outgoing exchanges

Kunstfonds

- Jean Kirsten
Laban-Ikosaeder, 2011
Installation, hardboard/wood/aluminium/Fotecoat on polyester, 200 × 192 × 192 cm
Donated by the artist
- Dietmar Gubsch
Laocoon V (Between the Ages), 1985
Collage, 160.5 × 172.5 cm
Donated by the artist
Relief heads (from the design for Mittenwalde)
Donated by the artist
Relief models (from the joint work for Olbersdorf)
Donated by the artist



SELECTED PUBLICATIONS

A complete list of publications appears in the relevant Jahrbuch (Yearbook) of the Staatliche Kunstsammlungen Dresden

- Jahrbuch der Staatlichen Kunstsammlungen Dresden
Yearbook 2009, Volume 35
ISSN 0419-733X, October 2011
- Dresdener Kunstblätter
The “Kunstblätter” are published quarterly by Deutscher Kunstverlag Munich/Berlin. They are a constituent part of the Staatliche Kunstsammlungen Dresden and give visitors and friends of the museums an insight into the life of the collections with regard to research, restoration, exhibitions and art education.
In 2011, its 55th year, four issues were published: one devoted to the Türkische Cammer, one with various articles and two focusing on aspects of Neue Sachlichkeit and on Prof. Dr. Werner Schmidt.

Galerie Neue Meister

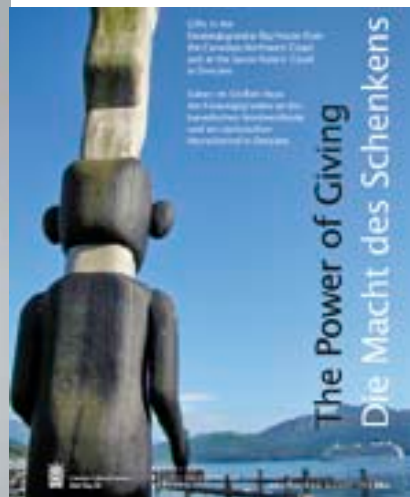
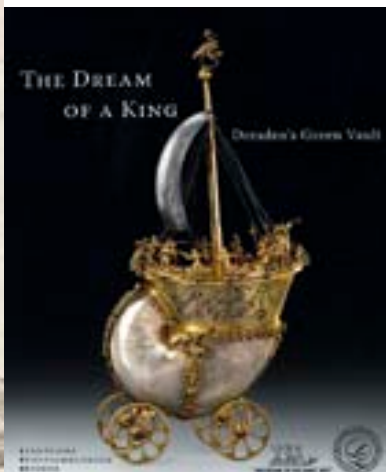
- Osmar Schindler in der Dresdener Galerie, eds.: Heike Biedermann and Andreas Dehmer, Dresden 2011

- Kokoschka als Zeichner – Die Sammlung Hahn, eds.: Birgit Dalbajewa, Peter Hahn and Agnes Matthias, Dresden/Ostfildern 2011
- Robert Sterl, Werkverzeichnis der Gemälde und Ölskizzen, eds.: Birgit Dalbajewa and Gisbert Porstmann, revised by Kristina Popova, Dresden 2011
- Neue Sachlichkeit in Dresden, ed.: Birgit Dalbajewa, Dresden 2011
- Stiftung Defet – Eine Schenkung an die Galerie Neue Meister, Dresden 2011
- Gerd Spitzer, “... wie man etwa den Düsseldorfer Senf auch hier nach dem Rezept machen kann.” Der Kulturtransfer zwischen der Düsseldorfer und der Dresdner Malerschule. In: Exhibition catalogue Die Düsseldorfer Malerschule und ihre internationale Ausstrahlung 1819 – 1918, Vol. 1 Essays, ed.: Bettina Baumgärtel, Düsseldorf 2011, pp. 140 – 149
- Bernhard Maaz and Petra Winter, Kunst-, Welt- und Werkgeschichten. Zur Korrespondenz zwischen Wilhelm von Bode und Hans Posse, in: Museumsjournal 25, 2011, issue 2, pp. 13 – 15
- Uta Neidhardt, Kerstin Franke Gneuß. LINEATUREN, catalogue, Kulturstiftung des Freistaates Sachsen, Dresden 2011
- Himmlischer Glanz. Raffael, Dürer und Grünewald malen die Madonna, eds.: Andreas Henning and Arnold Nesselrath, Exhibition catalogue · Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister, Munich 2011
- Bernardo Bellotto: Der Canaletto-Blick. Das restaurierte Meisterwerk, eds.: Andreas Henning, Sebastian Oesinghaus and Sabine Bendfeldt, Exhibition catalogue · Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister Dresden, 2011

Grünes Gewölbe

Gemäldegalerie Alte Meister

- Bernhard Maaz, Cranach in der Gemäldegalerie Alte Meister Dresden, Berlin/Munich (2nd, slightly revised edition) 2010
- Die Faszination des Sammelns. Meisterwerke der Goldschmiedekunst aus der Sammlung Rudolf-August Oetker, eds.: Monika Bachtler, Dirk Syndram and Ulrike Weinhold, Hirmer-Verlag Munich 2011



- The Dream of a King – Dresden's Green Vault, Catalogue accompanying the exhibition of the Grünes Gewölbe in Doha (Qatar), eds.: Dirk Syndram and Claudia Brink, Hirmer-Verlag Munich 2011

Kupferstich-Kabinett

- Bernhard Maaz, Jürgen Hohmuth – Dresdner Aufsichten, Ansichten, Einsichten, in: Dresden aus halber Höhe. Fotografien von Jürgen Hohmuth, mit einem Essay von Bernhard Maaz, Leipzig 2011, pp. 9 – 21
- Michael Hering, Bemerkungen zu den Kinderbildnissen mit Sonnenblume im druckgrafischen Spätwerk von Otto Dix, in: Exhibition catalogue Otto Dix – Gesichter durch die Zeit, Käthe Kollwitz Haus, Moritzburg 2011
- Thomas Ketelsen, Oliver Hahn, Petra Kuhlmann-Hodick (eds.), Zeichnen im Zeitalter Bruegels. Die niederländischen Zeichnungen des 16. Jahrhunderts im Dresdner Kupferstich-Kabinett, Dresden 2011
- Birgit Dalbajewa, Peter Hahn und Agnes Matthias (eds.), Kokoschka als Zeichner. Die Sammlung Willy Hahn, Exhibition catalogue Dresden and Salzburg, Dresden/Ostfildern 2011
- Tobias Pfeifer-Helke, Natur und Abbild. Johann Ludwig Aberli (1723 – 1786) und die Schweizer Landschaftsvedute, Basel 2011

- Tobias Pfeifer-Helke, Die Koloristen. Schweizer Landschaftsgraphik von 1766 bis 1848, Berlin/Munich 2011
- Tobias Pfeifer-Helke, Zeichnen im Zeitalter Bruegels. Die niederländischen Zeichnungen des 16. Jahrhunderts, Berlin/Munich 2011

Mathematisch-Physikalischer Salon

- Michael Korey, Weiter sehen. Beiträge zur Frühgeschichte des Fernrohrs und zur Wissenschaftsgeschichte Augsburgs zu Ehren von Inge Keil, eds.: Jürgen Hamel and Michael Korey (= Acta Historica Astronomiae 45), Frankfurt/M., Verlag Harri Deutsch 2011
- Michael Korey, "Displaying Judaica in 18th-Century Central Europe: A Non-Jewish Curiosity", in: Studies in Contemporary Jewry 26 (2011)
- Lothar Hasselmeyer, Die Astronomische Türmchenuhr von Paulus Schuster, in: Jahrbuch der Deutschen Gesellschaft für Chronometrie 2010 (vol. 50), pp. 59 – 90 Münzkabinett
- Rainer Grund, The medallist Peter Götz Güttler, in: Médailles, the magazine of the International Art Medal Federation, 2010, Lissabon 2011, pp. 45 – 54

- Wilhelm Hollstein, Ovids Fasti und das aes grave mit der Prora, in: Noctes Sinenses. Festschrift für Fritz-Heiner Mutschler zum 65. Geburtstag, Heidelberg 2011, pp. 59 – 67

Rüstkammer

- Erhalt uns Herr bei deinem Wort. Glaubensbekenntnisse auf kurfürstlichen Prunkwaffen und Kunstgegenständen der Reformationszeit, Dirk Syndram, Jutta Charlotte von Bloh, Christoph Münchow (eds.), Sandstein Verlag, Dresden 2011
- Sous l'égide de Mars. Armures des Princes d'Europe, Aurore de Neuville (ed.), Musée de l'Armée, Paris 2011, with articles by Holger Schuckelt: Ensemble équestre pour le roi Erik XIV de Suède, dit armure »d'Hercule« (M 100), pp. 236 – 241, Armure et selle de parement (M 106), pp. 246 – 251, Armure de parement (M 62), pp. 314 – 317

Rüstkammer/Staatliche Ethnographische Sammlungen Sachsen

- The Power of Giving – Die Macht des Schenkens.
>> see Staatliche Ethnographische Sammlungen Sachsen / Rüstkammer p. 52



Skulpturensammlung

- Katalog der antiken Bildwerke/Skulpturensammlung, Staatliche Kunstsammlungen Dresden, II: Idealskulptur der römischen Kaiserzeit, two volumes, eds.: Kordelia Knoll, Christiane Vorster and Moritz Woelk Hirmer Verlag, Munich 2011

Staatliche Ethnographische Sammlungen Sachsen

- Jahrbuch der Staatlichen Ethnographischen Sammlungen Sachsen, Vol. XLVI, Berlin 2011

Staatliche Ethnographische Sammlungen Sachsen/Rüstkammer

- Die Macht des Schenkens – The Power of Giving. Gaben im Großen Haus der Kwakwaka'wakw an der kanadischen Nordwestküste und am sächsischen Herrscherhof in Dresden. Gifts in the Kwakwaka'wakw Big House from the Canadian Northwest Coast and at the Saxon Rulers' Court in Dresden. Eds.: Claus Deimel, Sarah Elizabeth Holland, Jutta Charlotte von Bloh, Deutscher Kunstverlag Berlin, Dresden 2011

Director-General's Office

Dresden – New York. Zu Ehren des 90. Geburtstages von Henry H. Arnhold, eds.: Nina C. Illgen, Martin Roth, Berlin/ Munich 2011

Director-General's Office/ Third Saxon State Exhibition in Görlitz

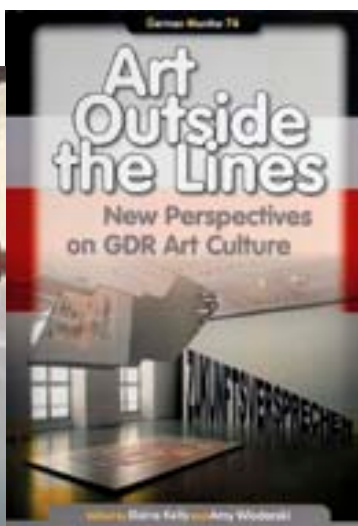
- via regia – 800 Jahre Bewegung und Begegnung. Catalogue accompanying the Third Saxon State Exhibition, eds.: Roland Enke and Bettina Probst on behalf of the Staatliche Kunstsammlungen Dresden, Sandstein Verlag, Dresden 2011
- Via regia – 800 lat na wspólnej drodze (Polish edition)
- Menschen unterwegs – Die via regia und ihre Akteure. Essays relating to the Third Saxon State Exhibition, eds.: Winfried Müller and Swen Steinberg on behalf of the Staatliche Kunstsammlungen Dresden, Sandstein Verlag, Dresden 2011
- Junior catalogue for the Third Saxon State Exhibition, eds.: Konstanze Krüger and Susanne Weckwerth on behalf of the Staatliche Kunstsammlungen Dresden, Sandstein Verlag, Dresden 2011

Director-General's Office/ Museum Education department

- Grit Lauterbach, Zwei Engel und das Geheimnis des weißen Goldes, Illustrationen von Michael Kaden, Sandstein Verlag, Dresden 2011

Kunstfonds

- Silke Wagler, "Re-introducing GDR Art to Germany: the Kunstfonds in Dresden" in: Elaine Kelly, Amy Wlodarski (eds.), Art Outside the Lines. New Perspectives on GDR Art Culture, German Monitor 74, Rodopi Amsterdam/New York 2011 (conference proceedings relating to the conference "Reconsidering the Role of the arts in the GDR", Carlisle, Pennsylvania, USA, Dickinson College, 27 October 2007), pp. 237 – 250
- Stefan Kielsznia: Ulica Nowa 3, Zdjęcia lubelskiej dzielnicy żydowskiej z lat 30, Straßenfotografien aus dem jüdischen Viertel von Lublin in den 1930er Jahren, Street Photographs of the Jewish Quarter of Lublin in the 1930s, ed.: Ulrike Grossarth on behalf of the Kunstfonds/ Staatliche Kunstsammlungen Dresden and Kunsthaus Dresden, Städtische Galerie für Gegenwartskunst, trilingual (Polish, German and English), Spector books, Leipzig 2011



Post-restoration state of the work by Kurt Eichler »Girl in a Checked Dress«, 1920, Galerie Neue Meister

- Ulrike Grossarth. Stoffe aus Lublin/ Bławatne z Lublina/Fabrics from Lublin, eds.: Kathrin Krahel, Christiane Mennicke-Schwarz and Silke Wagler on behalf of the Kunstfonds/Staatliche Kunstsammlungen Dresden and Kunsthau Dresden, Städtische Galerie für Gegenwartskunst, 160 pages, trilingual (Polish, German and English), Spector books, Leipzig 2011

Gerhard Richter Archiv

- Malerei und Fotografie – Fotografie als Malerei. Acht Texte zu Gerhard Richters Medienstrategie, eds.: Dietmar Elger and Kerstin Küster, Cologne 2011 (= Schriften des Gerhard Richter Archiv Dresden, Vol. 8)
- Gerhard Richter. Catalogue Raisonné, Bd. 1, 1962 bis 1968. Drawn up, edited and supplied with an introduction by Dietmar Elger, English/German, Ostfildern 2011
- Dietmar Elger, »Es ist wie es ist«. Gerhard Richters Briefe an zwei Künstlerfreunde. With an introduction by Dietmar Elger, in: Gerhard Richter. Bilder einer Epoche, eds.: Michail Philipp and Ortrud Westheider, on the occasion of the exhibition at the Bucerius Kunst Forum, Hamburg: 5 February – 15 May 2011, Munich 2010, pp. 28 – 36

SELECTED RESTORATION PROJECTS

Galerie Neue Meister

- Kurt Eichler: *Girl in a checked dress* 1930, 67.0 × 53.5 cm, mixed technique on plywood

In connection with the research project on "Neue Sachlichkeit in Dresden", the Galerie Neue Meister acquired a very rare but severely damaged painting by Kurt Eichler, a pupil of Dix, in the autumn of 2010. It was restored over a period of several months in preparation for the exhibition held in the Lipsiusbau under the same title. The painting, which had for decades been subject to maltreatment and kept in unsuitable conditions, was in a very fragile state. As well as the finishing coat being browned and having large blemishes, the overall impression of the picture was spoiled by numerous areas of mechanical damage, such as scratches and cuts, nail holes, pen lines and dotted lines produced by a pattern tracing wheel. After measures undertaken to conserve the paint layer, the painting was thoroughly restored with the aim of producing an aesthetically complete and yet authentic overall impression. After removing the varnish and various forms of soiling, the areas of wood

and primer which were visible as a result of paint losses were filled using putty and then retouched. To reproduce the effect of the removed original varnish, a thin layer of dammar varnish containing wax was applied to the painting. A frame was produced using reconditioned moulded edgings from the stores of the Staatliche Kunstsammlungen Dresden.

Gemäldegalerie Alte Meister

- Pieter Schoubroeck: *Siege of a Fortress*, 79.5 × 148 cm, oak wood
The painting entitled "Siege of a Fortress" (Gal. No. 917), which has hitherto been attributed to the circle around Pieter Schoubroeck (1570 – 1607), could not be displayed for decades because it was completely covered with tissue paper and beeswax in order to preserve it. After this lining was removed, it was found that over large areas the paint layers were becoming detached from the wooden support. The main focus of the restoration work was therefore the securing of the paint layers. In order to be able to apply the required fish glue to the small cracks in the paint layer, the severely yellowed varnish was removed first. After this stage, which also entailed the removal of several large areas of past retouching and which at last restored the picture's original colours of cool blues, greens and browns, the paint layer was gradually secured through a number

Transmitted light images (here: Joachim Wtewael "The Sermon of John the Baptist", c.1600) revealed new information about the restoration history and the use of drawings up to the 18th century



Hans Schenk, called Scheusslich, Medal dated 1547 commemorating the granting of the electoral privilege to Elector Moritz of Saxony, after restoration



of recurring work processes. After removal of the varnish in the sky area, a large area of damage which had been covered over by past retouching became apparent. The losses even included a section of wood measuring about 12 cm in length. The missing material was first expertly replaced using special oak wood rods. The numerous areas of paint loss in the picture were first filled in using a glue and chalk mixture and then retouched in gouache and resin and oil paints. A final varnish layer restored a uniform shine to the surface of the painting, the resulting depth of light intensifying the illusion of three-dimensionality. The discovery of the remnants of a signature by Brueghel in the lower left-hand corner after removal of the varnish have given rise to intensive art historical research concerning the authorship of this high-quality painting.

Kupferstich-Kabinett

- **Netherlandish drawings from the 16th century**

In November 2011 the long-term project conducted with the support of the Deutsche Forschungsgemeinschaft concerning the 16th-century Netherlandish drawings culminated in the opening of the exhibition "Drawing in the Age of Bruegel" and in a

major publication. From 2007 onwards, more than 750 drawings were investigated by both art historians and materials scientists. The partner involved in this project was the Federal Institute for Materials Research and Testing (BAM), which used X-ray fluorescence analysis to determine the drawing media used in over 100 drawings. A further aim of the scientific research was to combine the identification of paper and watermarks more closely with stylistic criticism and the questions of attribution and dating. After being photographed in their old mounts, the individual sheets were separated from their supports in the restoration workshop of the Kupferstich-Kabinett in order to permit thorough analysis of the watermarks and drawing media. The removal of the drawings also enabled the reverse of the sheets to be examined for the first time, and the findings provided important insights into the practice of artistic drawing in the 16th century. In addition, remarkable discoveries were made with regard to the history of the collection, particularly concerning 18th-century conservational practices. For example, the many instances of silhouetting and addition are a phenomenon peculiar to the Dresden collection. In about ten per cent of the 750 sheets, parts of the drawing were cut out along a contour line and then supplemented with paper which was then overdrawn and retouched, sometimes very ornately. Another important discovery were the

labels written on the backs of around 30 drawings in 18th-century-style handwriting. They include notes on attribution, the means of acquisition, information about the price and hints about their conservational treatment and manner of mounting.

Münzkabinett

- **Medals depicting Saxon rulers**

The history of the medals depicting Saxon rulers begins in the Early Modern period and extends up to the end of the monarchy in 1918. Hence, it covers a period of more than four centuries. Being an outstanding means by which princes could display their wealth and disseminate their image, medallion art was promoted by the rulers of Saxony from the Renaissance onwards. The Münzkabinett holds an extensive collection of medals depicting Saxon rulers. Most of these were fashioned by renowned artists, many of whom were employed in the Saxon mints or worked on commission to the respective rulers. Since these works of art were intended as a means of promoting princely prestige, the medals were mostly made of gold and silver. Medals made of silver or copper were also further refined by being gilded. The condition of a number of the medals depicting Saxon rulers of the Renaissance and Baroque periods meant that restora-

A war saddle from a garniture for the Freiturnier, commissioned by Elector Christian I of Saxony, after restoration



Restorer Reiner Thiel working on an Attic red-figure vase



tion was required. The restoration work mainly involved removing old conservation coatings, cleaning the surfaces (including the removal of sulphide layers) and the renewed conservation treatment of the medals.

Rüstkammer

- **War saddle**

Among the items which will go on show in the new exhibition in the Riesensaal (Giants' Hall) in spring 2013 is a saddle (L 588) whose metal mounts were produced by the master armourer Anton Peffenhauser of Augsburg in about 1591. The saddle was part of a garniture for the Freiturnier (a type of jousting tournament fought without a tilt barrier), which was commissioned by Elector Christian I of Saxony along with three other war saddles, a suit of armour for a man and a set of horse armour, as well as various exchange pieces. The exhibition in the Riesensaal will include a total of seven war saddles, 14 complete suits of armour with 32 exchange pieces, two complete sets of horse armour as well as seven shaffrons made by Anton Peffenhauser. Thus, the Dresden Rüstkammer – which holds the world's largest collection of items produced by Peffenhauser – will be able to exhibit all its works by this renowned armourer.

The iron mounts for the pommel and cantle of the saddle are decorated with chased, etched, gilt and blackened stripes and tendrils. Prior to restoration, the saddle revealed numerous areas of damage, soiling, dust deposits and iron corrosion. In parts of the leather there were blemishes, traces of insect infestation, deformation and areas of detached leather. The leather of the seat had been replaced in an earlier restoration project during the 20th century. Apart from the cleaning measures, replacement of the leather and conservation of the metal, a support structure was produced for the deformed leather.

Skulpturensammlung

Following the reestablishment of the museum and the opening of the Albertinum in 2010, the restorers turned their attention to various new projects and also continued those which had already been started:

- **Attic red-figure vases for the Corpus Vasorum Antiquorum**

As part of the research work concerning the Attic red figure vases for the Corpus Vasorum Antiquorum, based at the Bavarian Academy of Arts in Munich, work continued on the technological investigation, cleaning and restoration of this collection in the Skulpturensammlung.

- **Restoration of the statue of Aphrodite**

The work on restoring an antique sculpture, a statue of Aphrodite (Inv. Hm 301), which was begun in 2010, was completed. The statue had probably been shattered into countless pieces in late antiquity and had presumably been put back together after its rediscovery. In this condition the statue came to Dresden in 1728 as part of the Roman collection of Cardinal Alessandro Albani. The restoration process involved first numbering, documenting and describing the individual antique fragments and the existing Baroque additions. Then the individual parts were separated, rusty dowels detached and old colophony bonding resins removed. After analysis of the materials, the fragments were reassembled and the stability of the statue ensured by means of stainless steel reinforcements and irreversible epoxy resin bonding. This figure is part of a group of statues combining the motif of the naked goddess of love in the style of the Medici Venus and the "Capitoline Venus" with an expansive cloak.

The royal hair ornament from Korea had to be disassembled for cleaning and conservation



Staatliche Ethnographische Sammlungen Sachsen

Museum für Völkerkunde Dresden

• Restoration of a doll from Tanzania

The collection of the Völkerkundemuseum Dresden contains an object (Cat. No. 31364) which was donated to the museum at the end of 1912. The catalogue card about it describes it as an “artificial child that is carried by girls under their clothing to simulate the presence of a baby at the breast”. This type of doll is very rare. Currently, only one other such object is known; it is held in the Völkerkundemuseum in Munich.

Plans to lend the doll to New York in 2012 resulted in its being restored, since it was considerably damaged. X-ray examination showed that the doll in the form of a gourd is filled with a porous material. At nearly 3 kg its weight corresponds to that of a newborn baby. It is 28 cm high and has a diameter of 18 cm at the bottom. Strings of beads were pressed into beeswax on this form. Owing to its being kept in unsuitable conditions and subjected to mechanical damage, some of the strings of beads had become detached or twisted and some of the beads had been lost.

The aim of the restoration work was to remedy this “confusion” by repositioning the strings of beads in their proper places

and fixing them in the wax. For this purpose, the beads and the wax were carefully warmed using a hairdryer and then secured one by one. Missing beads were replaced with new ones.

GRASSI Museum für Völkerkunde zu Leipzig

• Restoration of a hair ornament from Korea

This hair ornament, also known as a hairpin (OAs 8284), is a relatively old object, dating from about the end of the 19th century. It was worn at that time by high-ranking women at the royal court in Korea. It is made of precious and expensive materials. The metallic decorative elements are made of silver and are largely fire-gilt. A pale green jade disc with fine openwork and relief décor forms the background. A pearl, green malachite, precious red coral and small inlays made of kingfisher feathers provide accents of colour. Prior to its restoration, this object was covered in dust, the silver and gilt parts were black with corrosion. Some of the silver wire spirals on the hairpin were severely deformed. One of the halved coral beads was missing.

For the object to be thoroughly cleaned and then conserved it was necessary to divide the hairpin up into its constituent parts. After initial careful dusting with a

fine, soft brush, the black silver corrosion was removed under a magnifying glass. This was done using dampened cotton wool with Champagne chalk, glass fibre pencil or sharpened bamboo rods. Below the corrosion layer, the gilding came to light once again. The existing pieces of kingfisher feather were not subjected to any mechanical stress; only the area immediately around them was treated. The jade disc was cleaned using warm soapy water and a soft brush. Restoring the filigree silver wire spirals to their original form was rather complicated. First, a suitably fine needle was inserted into the core and the coiling gradually pushed together on this firm core. To give the spirals more stability and firmness, a thin silver wire was inserted after the careful removal of the needle.

Now all the exposed metal surfaces could be conserved with an acrylic resin coating (Paraloid). After conservation all the parts were successively put back together. A missing half-bead was reproduced in synthetic resin and used to replace the missing one. As a result, the original overall impression of the hair ornament has been restored.

... and after
restoration



This nail sculpture from Africa also
underwent thorough restoration



- **Nail sculpture of a hybrid creature**

According to the catalogue card, this nail sculpture (MAf 16695) is meant to be a hybrid of a dog and a pig or a leopard and a cheetah (Cozzo). The object originates from Loango (Africa; Visser Collection). The sculpture is made of metal, wood, earths and warhog tusks. It is 58 cm in length. The main damage was to the magical container (18 fairly large components with four tusks). Since the magical container was broken, its interior structure was visible – it consisted of various plant components, lead shot and coloured textile fibres. The surface was cleaned and secured in parts. The broken parts were first joined together with the tusks and the container was then filled with the magical attributes. When joined together (with adhesive), all the larger parts formed a closed magical container. Remaining cracks were filled in using a mixture of original materials, brick dust, powdered slate and a bonding made of animal glue and resin. Retouching was carried out using a mixture of earth colours in methyl cellulose.

Kunstfonds

- **Fritz Winkler, Horse Paddock, undated**, 100 × 130.4 cm, Oil on canvas, This painting (Inv. No. G 163/95) was one of a number of works on long-term loan from the Kunstfonds to a Saxon museum. During the preparations for its planned return it was established that extensive conservational measures were necessary in order to make the painting fit for transportation. Over large areas the paint layer had been subjected to mechanical stress from the back of the painting and in some areas it was at risk of becoming detached. The paint layer also revealed numerous ageing cracks, the edges of which had partly lost contact with the support and were protruding away from the surface, and the textile support was also damaged in several places. The front and back of the painting were severely soiled, with the result that the true extent of the damage only became evident after the commencement of conservational work. Since the damage was much more extensive and the general state of the painting far more fragile than at first anticipated, more thoroughgoing restoration work was carried out than that required to make the work fit for transportation. Fritz Winkler, who was a representative of the Neue Sachlichkeit movement, lived from 1894 until 1964. The Kunstfonds holds more

The painting "Horse Paddock" by Fritz Winkler
following restoration



than ten works by this artist, mostly depictions of animals, urban scenes and landscapes.

- **Otto Altenkirch, Windmill at Paplitz, 1931**, 51 × 60.5 cm, Oil on canvas This painting (Inv. No. 1/2011) by the major representative of Late Impressionist landscape painting in Saxony, Otto Altenkirch (1875 – 1945), was donated to the Kunstfonds by a private individual in 2010 and has now been restored using funds earmarked for the care of the collection. The following measures were undertaken: damp cleaning, stabilising and securing of the paint layer, and colour integration of areas missing at the edges.

Scientific and
research projects



The conferral on Henry H. Arnhold of the Honorary Senatorship of the Technische Universität Dresden on 25 May 2011
From left: Prof. Dr. Martin Roth, Prime Minister Stanislaw Tillich, Prof. Dr. Hans Vorlander and Honorary Senator Henry H. Arnhold with Prof. Dr. Hans Müller-Steinhagen, Rector of the TU Dresden, and Dirk Hilbert, First Mayor of the City of Dresden



Page 58: This “Nereid”, part of the legendary Swan Service belonging to Count Heinrich von Brühl, was able to take its place among the other surviving objects of the service

Guided tour through the Albertinum for the participants in a study course of the Summer Academy



SCIENTIFIC PROJECTS AND COLLABORATIONS

For the Staatliche Kunstsammlungen Dresden the year 2010 was characterised by a number of spectacular anniversary events, museum openings and exhibitions as well as by research in preparation for and in parallel with these events. In particular, the 450th anniversary of the first mention, in 1560, of a *Kunstammer* in the Residenzschloss in Dresden resulted in a concentration of various research activities, from the publication of a long-awaited chronicle of the history of the Dresden collections and an edition of the *Kunstammer* inventories to two scientific colloquiums devoted to the history of the Dresden collections at the end of the year. By comparison, the activities of 2011 may seem somewhat less spectacular. Nevertheless, important research was also conducted, as demonstrated by the following examples:

Cooperation with institutions of higher education, e.g. with the TU Dresden in the “Excellence Initiative”

Close cooperation with their colleagues in higher education is indispensable and is a matter of course for the academic staff of the Staatliche Kunstsammlungen Dresden. Naturally, the most important cooperation partner is the Technische Universität (TU) Dresden. However, there are also wide-ranging cooperation arrangements with other higher education institutions in Saxony, such as the Hochschule für Technik und Wirtschaft, the Hochschule für

bildende Künste, the Dresden International University in Dresden and the Hochschule für Graphik und Buchkunst in Leipzig (with this institution there is a joint course of studies entitled “Kulturen des Kuratorischen”); there are also cooperation agreements with institutions in other countries, such as Britain and Japan.

But to return to the TU Dresden: in 2011 it faced a particular challenge, being the only institution of higher education in Saxony to have reached the second round of the competition among German universities for recognition as a Centre of Excellence. In December 2011 the TU Dresden was visited by an international evaluation committee. It was, of course, given special support by the Staatliche Kunstsammlungen Dresden, which are a member of “DRESDEN concept”, a network of elite research institutions in Dresden. In connection with the TU Dresden’s application for recognition as a Centre of Excellence, the Staatliche Kunstsammlungen Dresden were actively involved in Scientific Area Committee 4 “Culture and Knowledge”. Now the SKD are keeping their fingers crossed for the TU Dresden in the hope that it will be successful in the final round of the Federal Excellence Initiative.

Collaboration with institutions of higher education does not only take place at this high institutional level, however. On a more day-to-day basis it also includes the holding of joint lecture series (in the winter semester 2011/12, for example, in cooperation with the Institute of Art and Musicology at the TU Dresden in parallel with the exhibition “Neue Sachlichkeit in Dresden”), joint classes and numerous teaching assignments.

A visit to the Porzellansammlung



A participant in the cultural exchange programme with the National Museum in Beijing



Art in the GDR: Kurt Dornis, "Second Shift", 1986, Galerie Neue Meister



International academic exchanges: e.g. the Summer Academy

Education and cooperation are combined in a special way in the "Dresden Summer – International Academy for the Arts" run by the Staatliche Kunstsammlungen Dresden. Following its successful launch in 2010, the Summer Academy offered a second course of studies in August 2011 under the title "Kings and Collectors: the Royal Collections of Dresden". The participants from various museums around the world – from the USA to the Netherlands and Russia – benefited from an intensive one-week programme which enabled them not only to get a behind-the-scenes view of the art collections but also to engage in intensive dialogue with their colleagues in the Dresden museums. Although the focus was on the Baroque collections in the Zwinger and the Residenzschloss, attention was also paid to the 20th and 21st centuries, for example with a visit to the Deutsche Werkstätten Hellerau. Several grants, including some made available by the Society of Friends of the Grünes Gewölbe, enabled several colleagues to participate who would otherwise not have been able to do so.

International academic exchanges: e.g. the cultural exchange programme with the National Museum of China in Beijing

Collaboration between the three major German museums in Dresden, Berlin and Munich led not only to the spectacular exhibition on "The Art of the Enlightenment" at the National Museum of China in Beijing but also to a much less publicised academic exchange programme with this major Chinese museum. After a group of colleagues from Beijing had spent several weeks in Berlin, Dresden

and Munich at the end of 2010, a reciprocal visit took place in the late summer of 2011. With additional financial support, for example from the German Academic Exchange Service (DAAD), curators and trainees from the Staatliche Museen zu Berlin, the Bayerische Staatsgemäldesammlungen in Munich and the Staatliche Kunstsammlungen Dresden were able to participate in an intensive study visit to Beijing. In spring 2012 a group of museum employees from Beijing is expected to visit Germany ...

Collections research: e.g. the "Art in the GDR" project at the Galerie Neue Meister

The core of academic work in a museum is always research into the museum's own holdings, considering various aspects ranging from iconography and provenance to the study of materials. A funding programme of the Federal Ministry for Education and Research enabled the Galerie Neue Meister, in connection with a joint project (involving, among others, the TU Dresden) entitled "Bildatlas – Kunst in der DDR" (Pictorial Atlas – Art in the GDR), to document its large and important collection of paintings from the GDR period and to analyse it scientifically, including with regard to the strategies and methods employed in purchasing works of art. These holdings had previously been largely neglected. Interim research findings were presented at conferences in Dresden and Potsdam, and a cabinet exhibition entitled "Das Ich im Wir. Künstlerbildnisse in der DDR" (The I in the We. Artists' Portraits in the GDR) was held in the Albertinum. It is planned that the fruits of this joint project, including the Pictorial Atlas and a database, will provide comprehensive works of reference on GDR paintings in German museums and private collections.

Dr. Kordelia Knoll, Senior Curator of the Skulpturensammlung, with guests in the storeroom



Restorer Maria Korber undertaking preparations for the exhibition "Neue Sachlichkeit in Dresden"



Trial hanging in the storeroom for the exhibition in the Kunsthalle im Lipsiubau



Catalogues of holdings: e.g. the catalogue of antique sculptures in the Skulpturensammlung

The publication of a comprehensive, scholarly catalogue of a museum's holdings on the basis of many years or even decades of research is the crowning achievement in the career of a museum curator. The staff of the Skulpturensammlung were able to celebrate such a crowning achievement in spring 2011, when their impressive two-volume catalogue on "Idealskulptur der Römischen Kaiserzeit" (Ideal Sculpture of the Roman Imperial Period) was published. This double volume produced with the generous support of the Ernst von Siemens Cultural Foundation is only the first part of a comprehensive series of five catalogues concerning the antique works held in the Skulpturensammlung. In this way, the Dresden collection of antique sculptures, which goes back to August the Strong and is one of the most significant such collections in the world, is attracting at least a certain degree of publicity, despite the fact that the objects can currently only be displayed in a limited form owing to the reorganisation of the Albertinum. However, such a fundamental work can no longer be produced by an individual curator; rather, it is the result of a network of researchers, which in this case involved the Institute of Art History and Archaeology at the University of Bonn, amongst others.

Combining research and presentation: Neue Sachlichkeit in Dresden

Whilst such catalogues of holdings are intended primarily for a specialist readership and perhaps for art collectors, the broader public usually only gains an indirect insight into the research conducted in museums by visiting exhi-

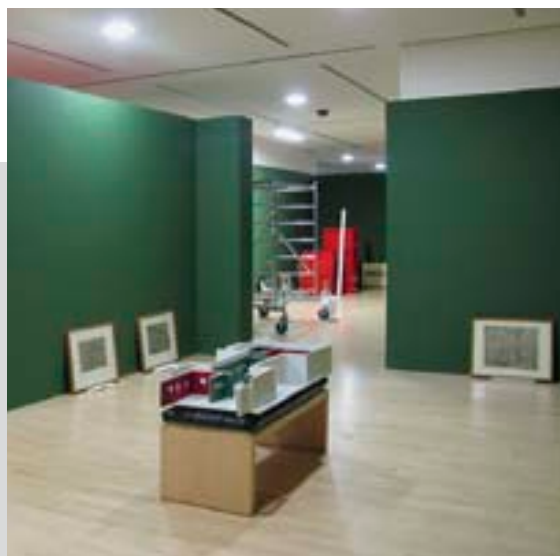
bitions. Most exhibitions are preceded by many years of intensive research. A prime example of this was the exhibition of paintings produced in the style of Neue Sachlichkeit in Dresden. The exhibition was the result of a research project funded by the Gerda Henkel Foundation. The project involved art historians searching for lost paintings by almost forgotten artists, restorers investigating the painting techniques used by the artists, some of whom worked in the manner of the Old Masters, as well as the development of a wide-ranging educational programme to accompany the exhibition. Taken as a whole, the project impressively demonstrated that progressive painting in the Weimar Republic was certainly not limited to the works of Otto Dix.

Combining research and presentation: Drawing in the Age of Bruegel. 16th-century Netherlandish Drawings

The Dresden collection of 16th-century Netherlandish drawings contains works by such artists as Pieter Bruegel the Elder, Roelant Savery, Hendrik Goltzius and Quentijn Massys, some of which have not previously been researched in detail. The investigation of the collection from the point of view of both art history and materials science was the main focus of this project, which was funded by the German Research Foundation (DFG). The Kupferstich-Kabinett was able to carry out the project in association with the Federal Institute for Materials Research and Testing in Berlin and the Institute of Art History at the University of Leyden. The combined research findings of art historians and materials science specialists resulted in completely new, sometimes surprising discoveries, for example with regard to the authorship of certain works or the mode of

Setting up the exhibition "Drawing in the Age of Bruegel. 16th-century Netherlandish Drawings" in the Kupferstich-Kabinett

Only two 16th-century fish glue transparencies are known still to exist in Europe, one of which was discovered during a research project in the Kupferstich-Kabinett



operation of artists' workshops. These results were presented in an impressive exhibition in the Residenzschloss.

Furthermore ...

This brief list of some examples of research projects could be greatly extended. Intensive research was conducted in the other museums of the Staatliche Kunstsammlungen Dresden, too – in the Münzkabinett, in the Mathematisch-Physikalischer Salon and not least in the Staatliche Ethnographische Sammlungen Sachsen in Leipzig, Dresden and Herrnhut. The research undertaken in these ethnographical museums is, of course, quite different from that of the collections which focus on art history, with fieldwork in nearly every part of the world being an essential element. The next Annual Report will present new findings. In any case, the year 2012 is definitely set to be an exciting year for the researchers at the Staatliche Kunstsammlungen Dresden: the Science Council will evaluate the research conducted in connection with the museums' holdings – an honour and a challenge that is accorded to only a small number of museums.

PROVENANCE, RESEARCH AND RESTITUTIONS

With the provenance research, recording and inventory project entitled "Daphne", which was set up in 2008, the Staatliche Kunstsammlungen Dresden have an outstanding instrument for researching their holdings and settling open questions as to provenance. The recording of the holdings in the "Daphne" database, the documentation of the entire collections and the checking of all items acquired since 1933 was systematically continued in 2011. In view of the more than 1.2 million objects held in the exhibitions and storerooms of the museums, such a venture – which is unique, at least in Germany – requires a good deal of staying power and the continued and sustained support of the Saxon State Government.

Again in 2011, one of the focal points of the provenance researchers' work was the search for works of art belonging to the former Saxon royal family that were seized by the Red Army after the end of the Second World War at Schloss Moritzburg and Schloss Wachwitz. Many of these items were transported to the Soviet Union, but some objects ended up in state museums.

After completion of the research in the Porzellansammlung in 2010, during the course of which the entire holdings of around 19,000 objects were carefully examined, the Free State of Saxony and the House of Wettin succeeded in reaching a settlement.

Romy Kraut and Dr. Elisabeth Schwarm checking the inventories as part of the “Daphne” project (from left)



Katrin Lauterbach examining an earthenware model of a heating stove



Frank Berger and Stephan Poppmeier (from left) measuring an object for the furniture inventory



In exchange for the payment of a considerable sum, this ensures that all objects owned by the House of Wettin until 1945 will remain in the Porzellansammlung. This applies, in particular, to valuable 18th-century Meissen porcelain items – where these are concerned, every object that left the museum would have been a painful loss for the Porzellansammlung and for its reputation as the world’s foremost collection of historical products of the Meissen manufactory. Following the successful conclusion of the porcelain contract, the focus of research in 2011 shifted to the paintings. As a result of this research, hundreds of scientific dossiers were handed over to the lawyers of the House of Wettin at the end of the year. As in the case of the porcelain objects, these will provide the basis for negotiations between the Free State of Saxony and the House of Wettin during 2012.

Less sensational but no less time-consuming is the investigation of cases resulting from what is referred to as the “Schlossbergung”, which have a similar historical background. From the second half of 1945 onwards, in the wake of the “Land Reform” in the Soviet Occupied Zone, all estates above a certain size were expropriated. The purpose of these expropriations was to redistribute agricultural land, but – as a side effect of the clearance of castles and manor houses – their contents, from cupboards and porcelain services to ancestor portraits, were also affected. Many of these items were distributed to the museums to compensate for the items which had been transported to the Soviet Union. After the reunification of the two German states in 1990, the legislature created a legal framework

for the return of property, provided that the former owners or their heirs submitted an application to one of the Offices for the Clarification of Unsettled Property Issues within a certain period and could furnish proof of their ownership. The processing of these applications has been a routine activity for the museums and administrative bodies of the Staatliche Kunstsammlungen Dresden for years now, but the “Daphne” project has enabled this work to be more precisely targeted.

The identification of objects sometimes requires complex investigations; if several similar clocks from Saxon castles and palaces are found in the storeroom of a museum, for example, it can be difficult to distinguish them – and if an individual item cannot be ascribed to a particular owner, restitution is not possible.

Although the search for property expropriated from Saxon aristocrats after 1945 predominates in terms of quantity, particular attention and special priority is given to seeking out works of art formerly owned by Jewish collectors who, as a result of persecution under the Nazi regime after 1933, were forced to sell their property or whose possessions were extorted or stolen from them and then eventually ended up in the museums, sometimes in a round-about way. The “Daphne” project enables the Staatliche Kunstsammlungen Dresden to successively check the provenance of all acquisitions since 1933. In 2011 further indications were found that certain items acquired between 1933 and 1945 had been seized in connection with persecution or were at least of uncertain provenance, and these were published in the online collection of the Staatliche Kunst-

Count Friedrich Leopold von Brühl and Prof. Dr. Ulrich Pietsch with the American Ambassador Philip D. Murphy during the ceremonial handover of the "Nereid" (from left to right)



The "Nereid", Meissen, 1738



Two of the five previously missing 18th-century Meissen porcelain vases ...



sammlungen Dresden (<http://skd-online-collection.skd.museum.de>) and in the "loststart" database of the coordinating office in Magdeburg (www.lostart.de).

Dresden was particularly significant for the National Socialist system of art looting, because the gallery directors Hans Posse and Hermann Voss were also Hitler's special agents for acquiring works for his art collection.

The two aforesaid databases include several paintings which were acquired under Hitler's "special commission" and which by chance were still in Dresden at the end of the war: their provenance has not yet been completely clarified. The Kupferstich-Kabinett also holds hundreds of prints and drawings that were acquired under the "special commission", including works by Antoine Watteau and François Boucher. Up to now, almost nothing has been known about the sources of these assorted works.

The "Office for Provenance Research" in Berlin has now made it possible to conduct a research project to investigate their respective backgrounds and answer the question as to whether perhaps some of these works came from confiscated Jewish collections. The research completion report is eagerly anticipated for the turn of the year 2011/12. However, provenance research does not only mean searching one's own storerooms for works that do not rightly belong there. It is also concerned with missing items from the collection. In the case of the museums of the Staatliche Kunstsammlungen Dresden, these are mostly works which disappeared at the end of the Second World War. Most of them are presumably still in the successor states to the Soviet Union, where they were taken as spoils of war by

the Red Army in 1945. But some objects disappeared directly from their places of safekeeping in the region around Dresden and were never transported eastwards.

Thanks to long years of intensive searching by its Director, Prof. Dr. Ulrich Pietsch, the Porzellansammlung managed to recover several war losses in 2011. In January 2011 a Nereid made of Meissen porcelain (a sweetmeat dish in the form of a sea nymph) was able to be reunited with other parts of the legendary Swan Service of Count Brühl, which is on display in the Zwinger. This service, which was made for the Saxon Chancellor Count Heinrich von Brühl in the mid-18th century, is one of the most important works ever produced at the Meissen Porcelain Manufactory. The Nereid, which had been on permanent loan to the museum from the von Brühl family since the early 20th century, disappeared along with other objects at the end of the war. The chest in which it had been stored at Schloss Reichstädt near Dippoldiswalde during the war was found, but it had been forced open and its contents had vanished without a trace. It was not until half a century later that the Nereid was located at the Toledo Museum of Art in Ohio, where it had ended up after something of an odyssey. With the support of the "Daphne" project, the Director of the Porzellansammlung was able to lay the groundwork for the restitution of this work of art. The willing and active support of the American authorities enabled the statue to be exported from the USA and returned to Dresden. Eventually, the US Ambassador to Germany handed the Nereid over in a special ceremony held in the Zwinger; among

The "Young Lady with Drafting Device",
1816, portrays Countess Thekla Ludolf

... which were
returned to Dresden

Prof. Dr. Ulrich Bischoff, Director of the Galerie Neue Meister, and
Storeroom Administrator Wilfried Neumann (from left) hang
the painting "Young Lady with Drafting Device" by Christian Vogel
von Vogelstein back in the Galerie Neue Meister



those in attendance were the members of the von Brühl family, who used this occasion to extend the loan contract for the Nereid and other parts of the Swan Service.

In October five Meissen porcelain vases bearing the monogram of August the Strong returned to the Zwinger after also having been missing since the end of the war. Three of them were found in a branch of the Bayerisches Nationalmuseum and two in a private collection.

The Gemäldegalerie Alte Meister was also able to celebrate a happy return. The small but exceptional round painting "In Front of the Village Inn" (see photo on p. 45) by the Flemish painter Jan Breughel the Younger had disappeared without trace in 1945. In the 1980s it turned up at an auction in Düsseldorf, but before the Gemäldegalerie could assert its claim to ownership it was withdrawn.

In 2007 it was again put up for auction, this time in Munich. Now the Staatliche Kunstsammlungen Dresden were more successful and managed to have the painting seized. Once its identity had been ascertained, the previous owner was prepared to give this masterpiece of Flemish painting back to Dresden.

And there is yet another return to report, this time to the Galerie Neue Meister. This time, however, the circumstances were quite different and require a back-reference to the aforementioned cases of expropriation and persecution during the so-called Third Reich. In 1940 Gallery Director Hans Posse had purchased a painting by the Professor of the Dresden Academy Christian Vogel von Vogelstein dating from 1816 and depicting a "Young Lady with Drafting Device" on the Munich art market – this

time not under Hitler's "special commission" but for his gallery, where the popular painting was thereafter on show. In 2009/10, however, researchers working on behalf of the "Commission for Looted Art in Europe" in London and provenance researchers involved in the "Daphne" project almost simultaneously discovered that this painting had been expropriated from its owners, the Jewish Rosauer sisters, in Vienna in 1938; shortly afterwards, the three sisters had become victims of the Holocaust. Although Hans Posse was probably unaware of these circumstances when he purchased the painting in 1940, the Staatliche Kunstsammlungen Dresden and the Saxon State Government were in no doubt that the "Young Lady with Drafting Device" must be returned to the heirs of the Rosauer sisters. This was done in the spring of 2011; soon afterwards the painting was auctioned in London and thanks to the support of the Cultural Foundation of the Federal States, the Galerie Neue Meister was able to repurchase this important work of 19th-century Dresden painting.

Now it is again on show in the Albertinum – to the delight of visitors but also as a memorial to its former owners, the Rosauer sisters.

With kind support



Page 66: In the Galerie Neue Meister Ai Weiwei's "Marble Door", 2007, meets the "Tetschen Altar", 1807/08, by Caspar David Friedrich

Many young people came to the LIPSIUS VIBES party



Formal preview of the restored masterpiece: Heide Süß, Dr. Heinrich Seckinger and Mrs Andrea Arnold-Seckinger, Chair of the MSU executive committee Herbert Süß and Andreas Aumüller were impressed by the renewed splendour of the "Canaletto View" (from left to right)



Students of the Hochschule für Bildende Künste Dresden dressed in appropriate costumes made the JUNGE FREUNDE party in connection with the exhibition "Neue Sachlichkeit in Dresden" into a really special event on 15 November 2011



SOCIETIES OF FRIENDS

- **MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.**
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 Managing Director
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 www.freunde-skd.de

Passion for art ...

... determines the activities – that is how MUSEIS SAXONICIS USUI – Friends of the Staatliche Kunstsammlungen Dresden (MSU) formulates its objectives. In keeping with this, priority was given in 2011 to long-term support of the museums through purchases and work with young people, rather than exhibition projects.

More than 1100 Friends are involved in the work of the MSU. During 2011 they succeeded in purchasing numerous works for the Staatliche Kunstsammlungen Dresden. One of these is particularly noteworthy since, for one thing, it demonstrates the diversity of the Society of Friends – from campaigning under the initiative "For Canaletto" to engagement on behalf of international contemporary art – and, for another, it builds upon earlier purchases.

MUSEIS SAXONICIS USUI – Friends of the Staatliche Kunstsammlungen Dresden purchased the collection "New York Photographs 1983 – 1993" by the Chinese artist Ai Weiwei on behalf of the Kupferstich-Kabinett of the Staatliche Kunstsammlungen Dresden. These twelve photographic self-portraits, which were produced in New York between 1983 and 1993, document the everyday life of Ai Weiwei as a young Chinese artist in what was for him an alien western culture, and the photographs were exhibited in the Study Hall of the Kupferstich-Kabinett. In 2009 the Society had already purchased Marble Door, 2007, a key sculptural work by the Chinese artist Ai Weiwei for the Galerie Neue Meister, whose Director, Prof. Dr. Ulrich Bischoff, had discovered it in 2008 during a visit to the artist's studio in Beijing. Marble Door, 2007, is currently on display in the Caspar David Friedrich Hall in the Albertinum.

In 2008 the MSU initiated the organisation JUNGE FREUNDE. It appeals directly to young people, providing special offers and activities for the 18-35 age group. The aim is, for one thing, to attract groups of young visitors to the museums of the Staatliche Kunstsammlungen Dresden and also to foster the development of a lively, inter-generational membership. In 2011 there were two parties. In connection with the exhibition "Neue Sachlichkeit in Dresden", live speakers and "real" figures from portraits by Otto Dix depicted by student make-up artists from the Hochschule für Bildende Künste Dresden,

brought stories from the paintings to life. The exhibition was highly appealing to young people: more than 700 guests participated in this event. During the LIPSIUS VIBES party alone, 23 new members were gained as supporters of the Staatliche Kunstsammlungen Dresden. With a good mix of monthly guided tours and art parties, more and more young people are becoming Friends and Sponsors. Their numbers are growing, so that there are now more than 300 "JUNGE FREUNDE". MUSEIS SAXONICIS USUI has a direct connection to art. Since its establishment in 1991 the Society of Friends has lent its support to the twelve museums of the Staatliche Kunstsammlungen Dresden and is a living example of civic engagement. As a reliable partner, the MSU assists the Staatliche Kunstsammlungen Dresden, offers its members behind-the-scenes views of one of the largest museum alliances in Germany and makes fine arts an integral part of life.

The Friends of the Dresden gallery during the first "Encounter between the Arts" in the Slevogt Hall of the Albertinum



Members of the Society of Friends of the Grünes Gewölbe in Istanbul during a visit to the Hagia Sophia



Private collections in Berlin being viewed by members of the Society for Modern Art



Galerie Neue Meister

• Gesellschaft für Moderne Kunst in Dresden e.V.

Contact: Barbara Bauer
Managing Director
Tel.: (03 51) 267 98 11
www.gmkd.de

Thanks to private donations by individual members as well as its membership dues, the Gesellschaft für Moderne Kunst in Dresden e.V. (Society for Modern Art in Dresden), which supports the Galerie Neue Meister, was able to acquire some important works for the gallery, e.g. "Tokyo Dreamer" by Koen Vermeule and "Signpost in the Sand" by Toralf Knobloch. All in all, eight works were purchased. A trip to Berlin to view two very different private collections – that of Ulla and Heiner Pietzsch with works by classical modern and surrealist artists, and that of Christian Boros with contemporary art in the converted bunker in Reinhardtstraße – confronted the members with a broad spectrum of modern art, and thanks to the excellent guided tours and hospitality all participants came away full of enthusiasm.

• Freunde der Dresdner Galerie Neue Meister e.V.

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Chairperson
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www.freunde-galerie-neue-meister.de
The first of the Encounters with Art organised by the Society of Friends of the Galerie Neue Meister in 2011 was the exhibition of the wonderful painting "The Dancer Marietta di Rigardo" in the Slevogt Hall of the reopened Albertinum. In other events, works by Robert Diez, Hans Heinrich Palitzsch, Martin Kobe, Erich Ockert and Ferdinand von Rayski were presented and were, as always, accompanied by befitting music and literature. The Society also donated two studies by Osmar Schindler to the museum and provided funding for the purchase of a painting by Florian Thomas.

Guided tours were held in a Sophia Schama exhibition in the Städtische Galerie, in the Skulpturensammlung and in the exhibition "Bernardo Bellotto: The Canaletto View". Excursions took members to Leipzig in February, to Chemnitz in April and to Greifswald, Lüttenort and Güstrow for three days in September.

Grünes Gewölbe

• Freunde des Grünen Gewölbes e.V.

Contact: Dr. Claudia Brink
Tel.: (03 51) 49 14 85 97
Fax: (03 51) 49 14 85 99
Email: gg@skd.museum

With the aid of the Society of Friends of the Grünes Gewölbe a further grape goblet was purchased for the Historisches Grünes Gewölbe in 2011. This work by a Nuremberg goldsmith dating to the period between 1624 and 1638 is on show in the Silver-Gilt Room along with the vessels purchased last year.

In connection with the annual general meeting, the Society of Friends of the Grünes Gewölbe held its first charity gala in the Small Courtyard on 25 June 2011. The proceeds of the gala will be used to develop an audio guide to the Historisches Grünes Gewölbe specifically for children. The children's audio guide to the Neues Grünes Gewölbe was also financed by the Society in 2009.

The destination of this year's excursion for the Friends of the Grünes Gewölbe was Istanbul.

This "Portrait of an Unknown Woman" by Wols was purchased thanks to the support of the Society of Friends of the Kupferstich-Kabinett

The Society of Friends of the Kunstgewerbemuseum during an excursion



The Numismatischer Verein zu Dresden during a visit to the Third Saxon State Exhibition in Görlitz



Kunstgewerbemuseum

- **Freundeskreis Kunstgewerbemuseum Dresden e.V.**
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Email: kgm@skd.museum
www.fk-kunstgewerbemuseum.de
The Society of Friends of the Kunstgewerbemuseum Dresden regards itself as a mediator between the museum and its visitors and as a provider of financial support for cabinet exhibitions, purchases and student projects. Each year, several visits to museums around Saxony are organised for the members, accompanied by guided tours and lectures. In 2011 the focus of the museum visits was on new presentations of collections. Hence, the Society of Friends visited the Kreismuseum Grimma, the Schloßbergmuseum and the Museum Gunzenhauser in Chemnitz, Schloss Nossen and the monastery complex at Klosterpark Altzella. The members also showed lively interest in the project sponsored by the Society: "Pillnitz bewegt" – an exhibition of analogue and digital objects made by students. In 2011 the museum was able to purchase a Baroque cabinet and a contemporary ceramics object thanks to the support of the Society of Friends.

Kupferstich-Kabinett

- **Verein der Freunde des Kupferstich-Kabinetts e.V.**
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Managing Director
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www.freundeskreis-kupferstichkabinett.de
In 2011 the members of the Society of Friends of the Kupferstich-Kabinett were again able to enjoy a varied programme of events. In addition to exhibition openings, there were again interesting lectures, guided tours and discussions. Engagement on behalf of the Kupferstich-Kabinett and cultivation of the genres of drawing, prints and photography were again the main priority. As a result, a number of purchases were made once more in 2011.

Mathematisch-Physikalischer Salon

- **Ehrenfried Walther von Tschirnhaus-Gesellschaft e.V.**
Tel.: (03 51) 49 14 66 61 (Secretary's office at the Mathematisch-Physikalischer Salon)
Fax: (03 51) 49 14 66 66
Email: mps@skd.museum
www.tschirnhaus-gesellschaft.de
The purpose of the Ehrenfried Walther

von Tschirnhaus Society is to preserve the legacy of the Saxon scholar Ehrenfried Walther von Tschirnhaus (1651 – 1708) and to increase public awareness of the history of science in the early period of the Age of Enlightenment. It is also a society of friends and sponsors of the Mathematisch-Physikalischer Salon because it is there that the most important surviving works created by Tschirnhaus are preserved (including a burning mirror and a double burning lens apparatus). The Society promotes the activities of the museum and contributes financially to the expansion of the collection. The annual general meeting for 2011 took place at the astronomical observatory in Radebeul.

Münzkabinett

- **Numismatischer Verein zu Dresden e.V.**
Tel.: (03 51) 49 14 32 31
(Secretary's office at the Münzkabinett)
Fax: (03 51) 49 14 32 33
Email: numismatischer-verein@web.de
www.numismatik-dresden.de
In collaboration with the Münzkabinett a high-quality programme of public talks was organised in 2011 on themes relating to numismatics and medallion art, featuring speakers from Germany, Austria and Poland. The Society supported the Honorary Colloquium marking the 75th birthday

In connection with the Third Saxon State Exhibition "via regia" the Society of Friends of the Puppentheatersammlung organised an event under the motto "Telling stories..."



of Prof. Dr. Paul Arnold, retired Director of the Münzkabinett, as well as the opening of the special exhibition by the Münzkabinett entitled "The German Contemporary Art Medal" in the Residenzschloss. The annual excursion, in which a large number of members participated, was to the Third Saxon State Exhibition in Görlitz. Work on ongoing publication projects was continued in collaboration with the Münzkabinett.

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- **Freunde der Puppentheatersammlung Dresden e.V.**

Contact: Britta Pollenske, Chairperson
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(Secretary's office at the Puppentheatersammlung)
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www.puppentheaterfreunde.de
The Society of Friends of the Puppentheatersammlung continued its monthly events with an interesting and varied programme in 2011. This series of events is enjoying growing popularity and provided the approximately 270 attendees not only with puppet theatre productions but also with improvisational theatre, scrolling theatre and the performance of a silhouette film. Through this mixture of events

and the commitment of both established and young artists, a broad spectrum of different types of performances could be experienced. The Society also offered two guided tours through exhibitions by the Puppentheatersammlung. During the Summer Night of the Museums, the Society's performing group – "Turmspieler" – presented a performance.

Porzellansammlung

- **Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V.**

Contact: S.D. Dr. Georg Prinz zur Lippe
Chairperson (since May 2011)
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(Secretary's office at the Porzellansammlung)
Fax: (03 51) 49 14 66 29
Email: ps@skd.museum
www.freundeskreisporzellan.de
The Society of Friends mainly promotes the academic work of the Porzellansammlung. In February 2011, for example, the research project on "Prints as models for 18th-century Meissen porcelain" was started and the position of a researcher was financed by the Society, initially for one year. This project has now been extended for a further year following a resolution by the executive committee. The Society of Friends meets at least once a year for the

annual general meeting, which includes a programme of talks relating to Meissen and Far Eastern porcelain.

Skulpturensammlung

- **Paragone e.V.**

Tel.: (03 51) 49 14 97 41 (Secretary's office at the Skulpturensammlung)
Fax: (03 51) 49 14 93 50
Email: Paragone@skd.museum
www.paragone-dresden.de
The Society of Friends of the Skulpturensammlung, "Paragone", gained new members and met for various activities. These included a visit to the Saxony-Anhalt State Exhibition on "The Naumburg Master. Sculptor and Architect in the Europe of Cathedrals". A special highlight was a group visit to Athens at the end of October 2011, in which around 30 members of the Society took part. Under the expert guidance of Prof. Christiane Vorster visits were made, for example, to the Acropolis and the new Acropolis Museum. During the year the Society succeeded in purchasing the work "discrete case II" by Franka Hörnschemeyer, which was presented in the Albertinum in September 2011.

Items for sale at the ninth "Winter Gallery" in support of the Museum für Völkerkunde Dresden

Palm-leaf basket, Virgin Islands, purchased with funds provided by the Society of Friends of the Völkerkunde-museum Herrnhut



Members of the Society of Friends of the GRASSI Museum für Völkerkunde zu Leipzig visited the exhibition "The Power of Giving" in Dresden



Societies of Friends of the Staatliche Ethnographische Sammlungen Sachsen

Museum für Völkerkunde Dresden

- Förderkreis des Museums für Völkerkunde Dresden der Staatlichen Ethnographischen Sammlungen Sachsen e.V.

Contact: Roland Steffan

Chairperson

Tel.: (03 51) 814 48 04

(Simone Jansen, Museum)

www.voelkerkunde-dresden.de

Sustained work by the Society of Friends was difficult owing to the makeshift state of the Japanisches Palais. During 2011 the Society therefore tried to draw attention to its objectives by holding a number of events. In January a guided tour concerning "Tropical Crop Plants" took place for the members of the Society, their families and friends at the Dresden Botanical Gardens. At the start of the annual general meeting in September 2011, Society members Gudrun Meier and the paper restorer Ulrike Brichzin gave a guided tour through the cabinet exhibition "Les Vues du Brésil – A Panoramic Wall Covering as a Travel Report from Brazil".

During the Advent season the Society held its ninth "Winter Gallery" to raise funds for the Völkerkundemuseum.

Völkerkundemuseum Herrnhut

- Freundeskreis Völkerkundemuseum Herrnhut e.V.

Contact: Michael Cleve

Chairperson

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Email: vhm@skd.museum

www.voelkerkunde-herrnhut.de

The year 2011 was dominated by the construction of the new storage building and the modernisation of the Herrnhut ethnographical museum. Despite the construction work, the Society of Friends provided financial assistance for the purchase of objects for the museum. Seven items were purchased from the USA and the Caribbean and seven items from Indian and Afro-American cultures. In addition, a member of the Society of Friends donated an object to the museum. The life of the Society was enriched by three excursions. One took the members along the "Via Regia" to Haynau and Gröditzburg (Chojnow and Grodziec) in Poland. In July the Society's members met in Dresden to view the exhibition "The Power of Giving – the Potlatch in the Big House of the Kwakwaka'wakw" in the Kunsthalle im Lipsiusbau. The third excursion was to the Third Saxon State Exhibition in Görlitz.

GRASSI Museum für Völkerkunde zu Leipzig

- Freundeskreis des GRASSI Museums für Völkerkunde zu Leipzig e.V.

Contact: Dr. Ludwig Scharmann,

Chairperson

Tel. 01 63/232 65 49

www.mvl-grassimuseum.de

The Society supports and promotes the museum in the performance of its conservation and educational tasks. As part of the sponsorship programme entitled "Ein Stück Welt für Leipzig" (A Piece of the World for Leipzig), the Society looked for additional sponsors for the restoration of a precious 19th-century Baluchari sari. The monthly GRASSI breakfasts organised in association with the societies of friends of the two other GRASSI museums enjoy great popularity. The programme of events included talks and guided tours in the Völkerkundemuseum. In December 2011 a custodian of the museum presented Christmas traditions from around the world. An excursion to Dresden took the Society's members to the exhibition "The Power of Giving – the Potlatch in the Big House of the Kwakwaka'wakw". The Society drew attention to its activities through an exhibition stand at the annual Museum Festival.



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Staatliche Ethnographische Sammlungen Sachsen

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The patented outsize date of the LANGE 1 was inspired by the famous Five-Minute Clock in the Semper Opera. Its construction model is part of the collection of the Mathematics and Physics Salon.

Visitors



Page 76: Participants in the Youth Congress during a visit to the exhibition "The Power of Giving" in the Lipsiusbau

In Beijing young people discussed the future of museums ...



... after the workshop in Dresden they visited the Saxon Landtag ...



... where there was a final discussion with the President of the Landtag, Dr. Matthias Rößler



THE FUTURE OF MUSEUMS – YOUTH CONGRESSES HELD BY THE STAATLICHE KUNSTSAMMLUNGEN DRESDEN

The questions as to how a museum should develop in the future and what role it can play in culture and society are complex ones and cannot be answered in a single sentence. Why not address these questions to people who are familiar with the future because they bear it on their young shoulders?

The idea for the first Youth Congress arose during the preparations for the 450th anniversary of the Staatliche Kunstsammlungen Dresden in 2010. "Culture! My Future" was the title of that first congress, which brought together around 30 participants from eight countries who were aged between 16 and 20. The results were summarised in an agenda entitled "Shorten distances!" which was presented to Prime Minister Stanislaw Tillich during the 450th anniversary celebrations.

Inspired by the enthusiasm of the young participants, it was decided to continue the "Youth Congress" format as an accompaniment to major international projects. The first opportunity for this was the joint German-Canadian exhibition "The Power of Giving". In preparation for the congress, a small group of participants from Dresden travelled to the north-west coast of Canada in April 2011. The congress itself took place from 10 – 14 July in association with the Saxon Landtag and its title "Shorten Distances!" picked up on the concluding statement of the first congress. Fifteen young Canadians and 15 young Germans

discussed how cultural differences can be overcome to the benefit of all involved. The final discussion took place with the President of the Saxon parliament, the Landtag, Dr. Matthias Rößler, in the Landtag's assembly chamber. After that, the Canadian Embassy invited all the participants on an excursion to Berlin.

The background to the third Youth Congress was the exhibition "The Art of the Enlightenment" in Beijing. Thirty young people from China, Germany, Russia and India met there from 26 August until 1 September 2011 in order to continue the international dialogue. Under the title "Enlighten my Future!" they took the exhibition as an opportunity to discuss the values of the Enlightenment against the background of their respective cultural traditions and to develop new concepts for museums as places of enlightenment. The partner in this event was the China Central Academy of Fine Arts. During a panel discussion, the young people presented the findings of their working groups to an audience made up of students, media representatives and guests of honour.

The discussions that take place in these youth congresses demonstrate young people's high level of interest in the museum as an institution. Much is learned by the young people through these events and their results are also a source of inspiration for experienced specialists in the cultural sphere. With these youth congresses, the Staatliche Kunstsammlungen Dresden have succeeded in establishing a network of alert and creative young people extending over twelve countries and four continents. For 2012 the next congress is being planned for Kolkata (formerly Calcutta) – with eyes firmly fixed on the future.

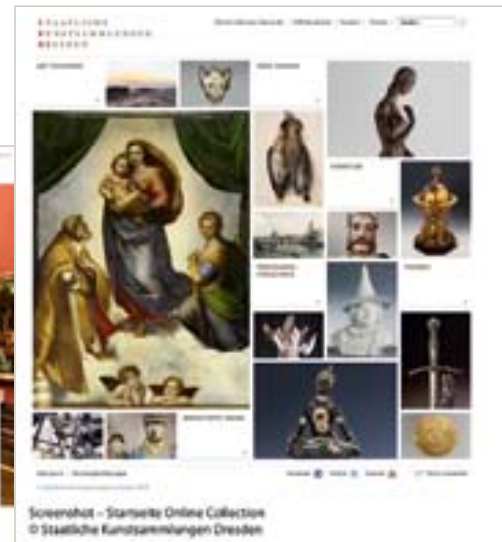
During a press conference Dr. Stephan Adam (left), Press Officer and Head of Communications, and Dirk Burghardt, Commercial Director, presented the new features of the SKD website...



... such as the 3-D panoramic tours...



... and the “SKD Online Collection”, which makes works of art held in the museums accessible all around the world via a web interface



DIGITAL COMMUNICATION AT THE SKD – TO BE CONTINUED

In recent years new media and new media technologies have brought about fundamental change in the way communication is conducted between businesses and institutions. The traditional media have not been replaced, but the range of media has expanded immensely as a result of digital means of communication. In addition to radio, television and the print media, there are now also online media. With amazing speed, the “net” is developing into the fastest, most direct and most international platform for sharing knowledge and exchanging opinions. Nearly everyone now obtains their information – at least partly – from the internet, and a growing number are in contact via social media, which in turn can also serve as sources of information for the traditional media. Consequently, the latter have themselves gone online. The process of digitisation is advancing in leaps and bounds; renowned libraries such as the Austrian National Library are currently digitising their entire holdings.

Irrespective of all the questions and possible consequences for society arising in connection with this – issues which need to be scientifically investigated – it is evident that an institution which aims to communicate with and appeal to as large an audience as possible cannot shut itself off from this development. On the contrary, an internationally renowned cultural institution like the Staatliche Kunstsammlungen Dresden has a duty to help shape this development. In so doing, it has the opportu-

nity to utilise new technologies in a considered way as part of a carefully thought out strategic concept of digital communication, rather than uncritically imitating everything that is technically feasible and blindly reproducing whatever happens to be in vogue. It is also necessary, however, to intermittently review and, where necessary, modify the measures taken. An example of this in 2011 was the decision to close the “Dresden Gallery”, the virtual replica of the Gemäldegalerie Alte Meister in the 3-D world “Second Life”. In view of the amount of investment necessary for its continuation and considering the reduced numbers of users and the way in which user behaviour has changed over the past few years, the Staatliche Kunstsammlungen Dresden have now set different priorities. This does not detract from the success of the project in its time; it attracted a great deal of attention to the Gemäldegalerie, not only on the internet but also through the media reports which were generated, especially with the project being supervised by communications research specialists from the Technische Universität Dresden.

As long as millions of people still tune into TV and radio news programmes, as long as large numbers of people with an interest in culture read the arts sections of daily and weekly newspapers, i.e. as long as relevant target groups of cultural institutions can be reached via the traditional media, no responsible communications department will be able to manage without involving these media, in particular, in their work. Yet at the same time the opportunities presented by direct communication and interaction with internet users must also be utilised to the full. It is a question of both/and rather than either/or. It was with this in mind that in its anniversary year 2010

The “SKD Online Collection” shows images of the works of art and links these to information about the objects



At the KulturInvest-Kongress 2011 in Berlin, Pamela Rohde presented the Social Media of the SKD as Best Practice



Lively interest at the press conference concerning the exhibition “Heavenly Splendour” at the Gemäldegalerie Alte Meister



– in keeping with the motto “State-of-the-Art since 1560”
 – the Staatliche Kunstsammlungen Dresden went online with a completely revised and expanded modern internet portal. Nevertheless, in 2011 a second phase followed in which further important digital projects were implemented, making the internet presence yet more attractive. During a press conference at the beginning of August 2011, the “SKD Online Collection” was presented in the presence of numerous journalists. This image database offers a fantastic selection of works from all the museums of the Staatliche Kunstsammlungen Dresden, both objects on display and holdings in the storerooms, and it is growing from week to week. This is the publicly visible result of the provenance and inventorisatation project known as “Daphne”. This project was initiated in 2008 thanks to a financing decision by the Saxon Government that is unique in Germany. The aim is to investigate the provenance of the entire holdings of the Staatliche Kunstsammlungen Dresden, a total of around 1.2 million objects. The “SKD Online Collection” not only shows images of the works of art but also provides links to more detailed information about the objects. As if that were not enough, virtual “tours” bring works from different museums together in relation to specific themes, thus demonstrating the diversity of the objects and the connections between the various art forms and between the individual museums. Another new feature presented in August were the 3-D panoramic tours, which enable the rooms of the Historisches Grünes Gewölbe, the Porzellansammlung, the Türkische Cammer and the Gemäldegalerie Alte Meister to be explored online. Using high-quality image technology, the “virtual visitor” can both gain an overall impression

of the collections by navigating through the rooms and also zoom in to examine individual works of art. Over the next few years these tours are to be expanded to include other museums of the Staatliche Kunstsammlungen Dresden. The press conference – which resulted in news of these innovations being widely disseminated and even being mentioned in the main German evening TV news programme – culminated with an image film produced by the Staatliche Kunstsammlungen. It supplements the large number of videos connected with various exhibition and museum openings which are now available on you-tube. Making Dresden’s art treasures available to a worldwide audience in this way cannot replace the experience of viewing the originals in their authentic setting, such as the Grünes Gewölbe. There have been an immense number of reproductions of the “Sistine Madonna” not just since the start of the internet age but ever since the 19th century. And yet it was after viewing it in the Dresden gallery that its praises were sung by so many great writers, art historians and philosophers. Nowadays more visitors than ever flock to see the “Sistine Madonna”; for example from Russia and the Ukraine, where the painting is particularly well known. The presentation of works of art on the internet will encourage people even more to go and see the originals in the museums. Apart from that, however, digitisation contributes towards education and it is a democratic and social process with an international impact. For example, it enables people to participate in art who do not have the opportunity to travel long distances. This is yet another reason for the expansion of digital communication to be continued in 2012.

A trilingual website as an information platform for the exhibition
“The Art of the Enlightenment”



Visitors viewing the exhibition
“Neue Sachlichkeit in Dresden”



INVITING AND WELCOMING VISITORS – THE MARKETING AND VISITOR SERVICES DEPARTMENTS

Following the profusion of museum and exhibition openings in the anniversary year of 2010, the main tasks facing the Marketing and Visitor Services departments in 2011 were large-scale, complex projects outside Dresden. From China and Canada to Görlitz, the exhibitions of the Staatliche Kunstsammlungen Dresden acted as ambassadors for Germany, for the Free State of Saxony and for Dresden. The central guest-handling tasks in connection with the opening events were conducted in Dresden by the Visitor Services department in association with the Director-General's Office. The 2011 season started at the beginning of April with the internationally renowned project “The Art of the Enlightenment” in China. For this event alone, as many as 16,000 invitations were sent around the world – a logistical challenge that could only be met with a high level of commitment and in a combined effort. After that, the dispatching and administration of the approximately 9000 invitations to the other major international exhibition project (Dresden and Alert Bay, Canada) “The Power of Giving – the Potlatch in the Big House of the Kwakwaka'wakw” was already pretty well routine. That this was the case was thanks to the introduction and implementation of a newly created central address database at the Staatliche Kunstsammlungen Dresden.

There were a total of 238 events to organise in 2011, nearly a hundred more than two years ago. The staff of the Events Marketing department made the necessary arrangements for openings, sponsors' events, letting rooms (particularly the foyers in the Residenzschloss and Albertinum); lectures, readings, concerts and ballet performances also required rooms, sound and light as well as organisation. One way of informing tour operators about the numerous special exhibitions, to contact them directly and attract their interest in the museums and exhibitions, is to meet them at special previews for representatives of the tourism industry. These have now become regular events: before nearly every special exhibition, multipliers and business partners from the tourism industry are invited to such a preview.

Visitors become fans

At the beginning of 2011, almost without visitors and guests noticing it, the ticket office and booking setup of the Staatliche Kunstsammlungen Dresden was converted to a new, more efficient system. This created the basis for even more services to be offered to guests in future and for various tickets and guided tours to be provided in response to visitors' needs.

After a decline in group guided tours in 2010 compared with the previous years, a significant upward trend was recorded in 2011. The expert guides in all the museums brought the works of art to life in around 7500 guided tours, for there is no better way for art to be explained and enthusiasm for art to be aroused than by means of a customised tour through the collections.

The Kaisertrutz in Görlitz, the venue of the Third Saxon State Exhibition "via regia"



A young participant in the educational tour in Poland



The range of guided tours for individual guests was also increased. In the Residenzschloss, for example, individual visitors were able to participate in an average of seven public guided tours per week. These offers are also available in the Gemäldegalerie Alte Meister and the Albertinum. Primarily for visitors from Dresden and the surrounding region, there is also an annual ticket for the Staatliche Kunstsammlungen. This ticket, valid for 365 days, is an extremely cost-effective way of visiting all the different exhibitions (except the Historisches Grünes Gewölbe). It is gaining in popularity and since 2011 it can also be purchased online as a gift from the web shop. During the two most popular exhibitions "Heavenly Splendour" and "Neue Sachlichkeit in Dresden", a further increase in sales was recorded, so that the 11,000th ticket was sold by the beginning of December 2011.

Guest exhibition in the tri-border region

The Third Saxon State Exhibition in Görlitz, in the region where the borders of Poland, the Czech Republic and Germany meet, set itself the complicated task of communicating the cross-border theme of the "via regia" at international level, as well as within Germany. In keeping with the European spirit, which the "via regia" in the border town of Görlitz symbolises, all print media were available from the outset in Polish, sometimes in Czech and also in other languages; the object labels and the guidance system in the exhibition were written in both German and Polish throughout. The Via Mobil travelled right across Europe as an 'ambassador on wheels' and then continued through the region, constantly drawing attention to the exhibition in Germany's easternmost city.

Particularly for young people and teachers, the internet offered entertaining and instructive ways of finding out about the exhibition and gaining more detailed information about its contents. It was also important to give the population of Görlitz and the surrounding area the feeling that they were the hosts of the State Exhibition. All in all, the four Görlitz museums involved in the "via regia" exhibition recorded 183,763 visitors during the relevant period. During the preparatory period and over the course of the exhibition itself, a close-knit network of partners and friends came into being. Through personal engagement, financial or media support, they all contributed to the success of the State Exhibition. The synergies from which it benefited or which were created through it, as well as the sympathies of the people who established the network and brought it to life, will also be of advantage for later projects and ideas.

A major objective of the State Exhibition was to strengthen the tourism infrastructure and raise the profile of Görlitz and the Upper-Lusatia/Lower Silesia region as a tourist destination. Establishing close collaboration with partners in the tourism industry at an early stage was indispensable for this.

And the results are nothing to sneeze at: all in all, 11.6 per cent more overnight stays in Görlitz were recorded during the period of the exhibition than in the year 2009 (2009 has to be taken for comparison because in 2010 floods caused a major drop in visitor numbers to the region). This meant that the year of the State Exhibition was the city's most successful year for tourism so far.

A guided tour for children in the Galerie Neue Meister with Museum Education specialist Constanze Sturm



Prof. Dr. Dirk Syndram welcomes the participants in the congress "Social Inclusion through Art and Culture"



EXPLORING, DISCOVERING AND CREATING – MUSEUM EDUCATION

Out of all the visitors to the Staatliche Kunstsammlungen Dresden, more than 42,000 took part in around 2010 events offered by the Museum Education department in the various museums. Particularly popular were the general tours in the permanent and special exhibitions, the thematic guided tours, the art viewings for senior citizens, the workshop courses and workshops, which always combine the museum visit with practical/creative activities. All these diverse opportunities were appreciated, above all, by Dresden residents, who have a high level of interest in art.

The offers during school holidays, the events designed for children and families and the chance to hold children's birthday parties in the museums enjoyed especially high take-up rates. There was considerable intensification of the integrative events for people with disabilities, both during the special exhibition "Erhalt uns, Herr, bei deinem Wort" in parallel with the 33rd Protestant Church Congress and also as a result of the congress on "Social Inclusion through Art and Culture", to which the Museum Education department invited specialists from around the world in October 2011.

In addition to the groups of visitors mentioned so far, teachers and school students also took advantage of the offers related to the school curriculum. In order to do justice to the full range of school subjects, particular emphasis was

placed on further education courses in which themes combining several subjects could be developed in association with teachers. "Ein Haus der Kunst entdecken" (Exploring a House of Art), for example, was particularly popular: school students explored the Albertinum with regard to artistic, geographical, historical and scientific aspects. To enable children and teenagers from the region around Dresden to gain quick and easy access to the works of art in the Albertinum, the new Museum Bus of the Staatliche Kunstsammlungen Dresden rolled up in front of the museum for the first time on 25 May 2011 carrying a class of 8–9 year olds from a primary school in Niederau. "Kunst statt Schule" (Art instead of School) is the slogan of the classroom on wheels. The bus is part of the Museum Education department's project "Lernort Albertinum" (Learning in the Albertinum). Thanks to a generous donation from the Commerzbank and support from the PwC-Stiftung, work on planning this project began in August 2009 and it was successfully launched in 2011.

The development of the individual courses was extended, as part of the same project, to the special exhibition "Neue Sachlichkeit in Dresden". By working in collaboration with the restorers, the Museum Education department was able to provide opportunities for school students not only to engage with the contents of art, life and literature in Dresden during the Weimar Republic, but also to explore practical and technical aspects of the works shown in the exhibition. How much science is in art – how much art is in science? These almost philosophical questions were taken up by the project "NaKuP – Naturwissenschaft trifft Kunst, Praxis begeistert!" (Science meets Art; Practice

Trying on the Kwakwaka'wakw mask during a children's event

Stefan Krause, Chair of the Society for the Support of Children and Adolescents with Physical Handicaps and Chronic Illnesses looking at children's work in the vault of the Residenzschloss



Prof. Dr. Dr. Sabine von Schorlemer, State Minister for Science and the Arts, and Prof. Dr. Martin Roth welcome a class of 8–9 year olds to their school day at the Albertinum – the first group to travel on the Museum Bus



Inspires!). In order to realise this project and to make it interesting for school pupils, the Technische Universität Dresden and the Staatliche Kunstsammlungen Dresden entered into an unusual partnership in March 2011, which is funded by the European Social Fund (ESF) and the Free State of Saxony in accordance with the ESF guidelines on higher education and research.

In this project, learning modules on themes relating to art and science are developed in order to be put into practice in the Albertinum. For example, in the module “Den Kunstwerken analytisch auf der Spur”, for example, teenagers investigate methods of chemical analysis so as to explore some of the issues in art restoration. The “NaKuP” project was presented to the public in a launch event on 15 November 2011.

For the youngest visitors from kindergartens and primary schools, the big Children’s Festival in the Albertinum on 31 May 2011 was definitely the highlight of the year. Nearly 1000 children took up the invitation of the Museum Education department and enjoyed a wide-ranging programme of events under the title “Explore, Discover, Create” at the Galerie Neue Meister, the Skulpturensammlung and in the special exhibition “The Power of Giving”.

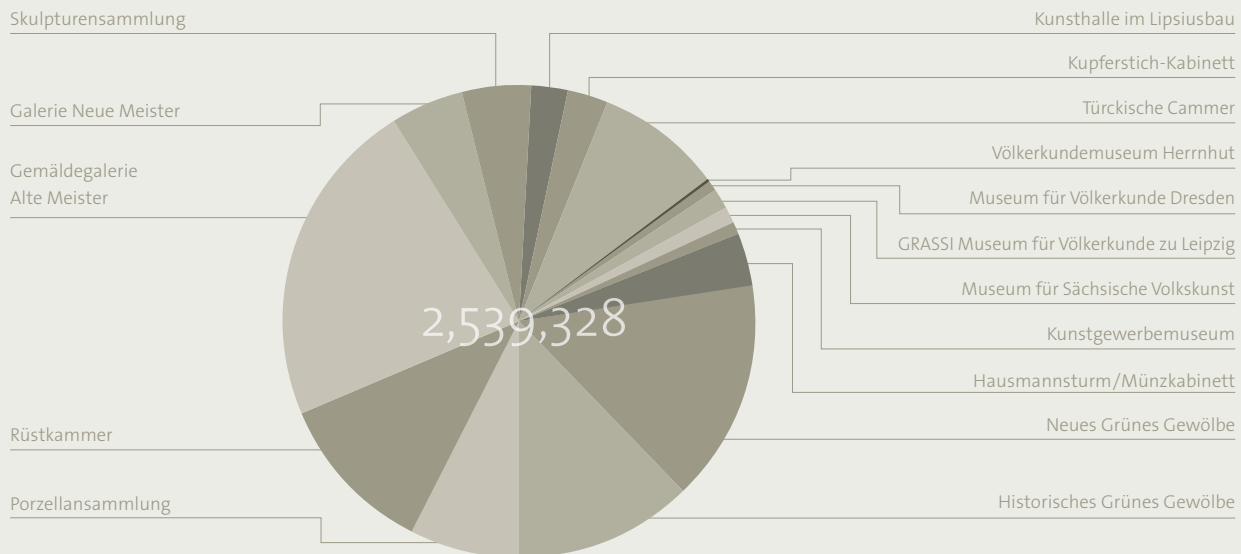
In order to make the exhibitions accessible to children there were not only various activities connected directly with the works of art but also readings, theatrical scenes, join-in activities and opportunities to be creative.

For the kindergarten children this was done mainly through play. For the older children there were learning stations combining different subject areas, the themes of which touched on the school subjects German, Ethics, Art,

History, Science and Social Studies. There were guided tours designed for specific class levels so as to be able to explain the many exhibits in a suitable way for each age group. Furthermore, the young guests were able to engage in creative activities and produce works of art of their own. Artists were also present: they brought the children into contact with the themes of the exhibitions through a very different approach.

The last of the year’s very diverse range of events for kindergartens took place in December 2011 with the first Christmas concert for children in the Gemäldegalerie Alte Meister. As well as putting the audience in the mood for Christmas, it also heralded the start of the anniversary year of the “Sistine Madonna”.

Visitor numbers in the museums of the Staatliche Kunstsammlungen Dresden



ON A WAVE OF SUCCESS

The surprise coup of the year 2011 was the special exhibition entitled “Heavenly Splendour – Raphael, Dürer and Grünewald paint the Madonna” held by the Gemäldegalerie Alte Meister in the Semper Building at the Zwinger. With 250,000 visitors in three months among the 570,000 visits to the Gemäldegalerie Alte Meister recorded over the whole year, the numbers topped even those of the anniversary year 2010. At the beginning of 2011 it seemed impossible that the museums of the Staatliche Kunstsammlungen Dresden would reach the figure of 2.6 million visitors achieved in the previous year with the opening of the Türkische Cammer in the Residenzschloss and the reopening of the Albertinum. However, the State Exhibition in Görlitz and the Madonna – not the Sistine Madonna, but the Madonna di Foligno – made this possible again. The final spurt at the end of the year with the aforesaid exhibition and also the special exhibition “Neue Sachlichkeit in Dresden” by the Gemäldegalerie Alte Meister in the Kunsthalle im Lipsiusbau, which attracted as many as 53,000 visitors, meant that all expectations and prognoses made at the start of the year were surpassed.

Both these exhibitions were also exemplary of a field that will be developed further by the Marketing department over the next few years: visitor surveys. Whereas 55 per cent of the visitors to the “Neue Sachlichkeit in Dresden” exhibition, for example, came from Dresden and the local area, the corresponding figure for “Heavenly Splendour” was 30 per cent. In the case of “Heavenly Splendour” 60 per

cent of visitors came from the other federal states of Germany, which is certainly due in part to the fact that the Madonna exhibition was integrated into the permanent exhibition of the Gemäldegalerie Alte Meister. At just under ten per cent, the number of foreign visitors to “Heavenly Splendour” was about double that of “Neue Sachlichkeit in Dresden”. Another important finding of the visitor survey is that it is the print media rather than television, radio or the internet that attracts the visitors to an exhibition: 40 % in the case of “Neue Sachlichkeit in Dresden” and 50 % for “Heavenly Splendour”. This figure is followed by that of recommendations from family, friends and acquaintances, and then poster advertising. Whilst the Rüstkammer and the Porzellansammlung were able to benefit from the excellent number of visitors to the Gemäldegalerie Alte Meister, underlining the success of the “house ticket” for the Zwinger, the Türkische Cammer and the Albertinum saw the anticipated decline in the number of visitors after their opening year.

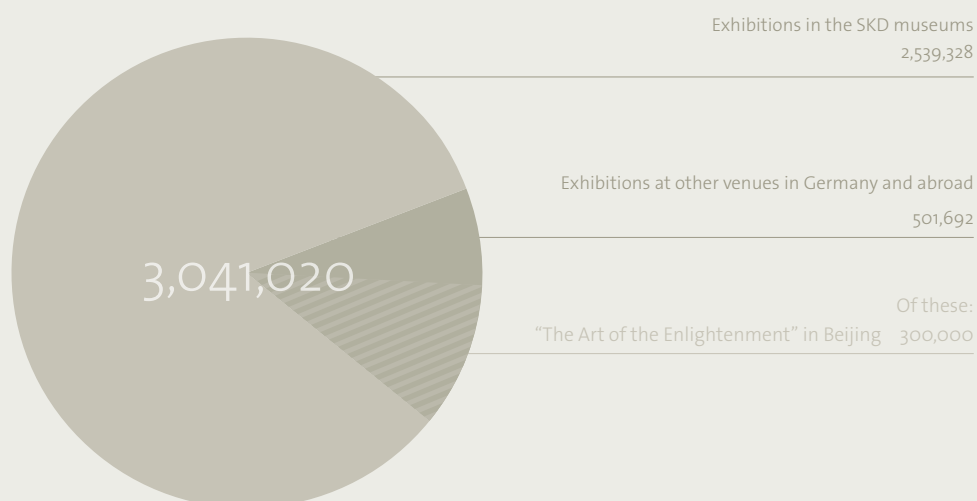
Nevertheless, 220,000 visits to the Türkische Cammer are a success, and the 125,000 visits to the Albertinum are also respectable, but with potential for improvement. With a total of 700,000 visitors, the Grünes Gewölbe remains outstanding, and the Historisches Grünes Gewölbe again reached almost 100 per cent of its capacity.

Both the exhibitions and their marketing continue to be exceptionally successful for the Staatliche Kunstsammlungen Dresden and for the City of Dresden.

Dirk Burghardt

Commercial Director, Staatliche Kunstsammlungen Dresden

Visitor numbers in 2011: total



Visitor numbers – the museums of the Staatliche Kunstsammlungen Dresden

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	2007	2008	2009	2010	2011
Skulpturensammlung ¹	15,900	39,693	35,085	143,609	126,876
Galerie Neue Meister ¹				138,521	126,876
Gemäldegalerie Alte Meister	479,882	536,764	478,766	490,359	569,583
Rüstkammer	264,962	323,331	247,838	247,140	278,959
Porzellansammlung ²	159,044	139,646	95,482	166,427	190,621
Historisches Grünes Gewölbe	320,139	318,198	310,069	307,240	312,237
Neues Grünes Gewölbe	459,856	401,111	357,768	420,526	387,236
Türkische Cammer ³				296,526	220,591
Hausmannsturm/Münzkabinett	35,799	30,794	46,867	70,914	86,572
Kunstgewerbemuseum ⁴	32,033	30,567	29,815	27,889	22,941
Museum für Sächsische Volkskunst mit Puppentheatersammlung ⁵	27,732	30,706	26,345	16,129	32,100
GRASSI Museum für Völkerkunde zu Leipzig ⁶				42,137	36,502
Museum für Völkerkunde Dresden ⁶				17,563	14,377
Völkerkundemuseum Herrnhut ^{6,7}				4,600	1,668
Mathematisch-Physikalischer Salon ⁸					
Kupferstich-Kabinett	48,729	41,329	49,201	24,908	74,501
Kunsthalle im Lipsiusbau	32,684	31,440	21,762	27,051	57,688
Japanisches Palais			34,142	33,941	
Zukunft seit 1560. Die Ausstellung ⁹				166,619	
Sonstiges	13,644	43,330	21,707	–	
Gesamt	1,890,404	1,966,909	1,754,847	2,642,099	2,539,328

¹ Galerie Neue Meister, Skulpturensammlung since 20.6.2010 | ² Partially closed for refurbishment from 14.9.2009 until 30.3.2010 |

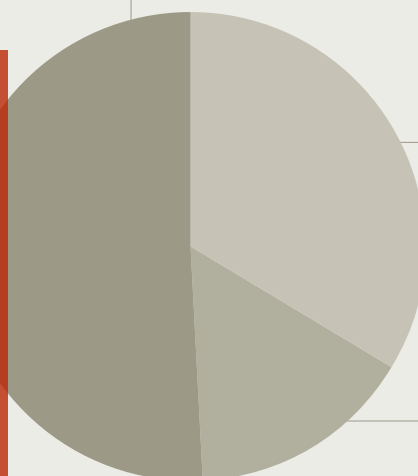
³ The Türkische Cammer was opened on 7.3.2010 | ⁴ Open from 1.5. until 31.10. each year | ⁵ Closed for construction work from

1.2. until 26.11.2010 | ⁶ The Staatliche Ethnographische Sammlungen Sachsen became part of the SKD alliance on 1.1.2010 |

⁷ Closed for construction work from May until 24.12.2011 | ⁸ Closed since 1.1.2007 | ⁹ Special exhibition from 18.4. until 17.11.2010

Economic data

Income in 2011



Subsidies from the Saxon government
22,336.0 T€

Revenues from museum operations
14,835.8 T€

Other revenues earned, Allocations
from third parties/third-party
research funds, Extraordinary revenues
6,765.6 T€

Budget 2007/08 (figures in thousand €)

	2007	2008
Income		
Revenues from the sale of tickets and publications	9,644.7	9,290.0
Revenues from third-party funding (research, sponsoring, donations)	2,230.5	4,035.6
Total income	11,875.2	13,325.6
Expenditure		
Personnel costs	11,866.5	12,000.0
Material costs	9,027.5	9,645.1
Special exhibitions ¹	1,188.0	2,976.0
Art purchases ¹	1,062.8	738.2
Total expenditure	20,894.0	21,645.1
Subsidies from the Saxon government		
Subsidy for operating expenses	9,018.8	9,759.6
Subsidy for investment connected with the rebuilding of the Residenzschloss ²	1,129.9	1,440.1

¹ Budget including subsidies, donations and revenues from ticket sales | ² Resources for equipment and restoration in the course of rebuilding the Residenzschloss

Overview of jobs/personnel

	2007	2008
Civil servants	10	10
White-collar employees	252	238
Blue-collar employees	37	36
Trainees	5	5
Interns on preliminary practical training placements	8	8
Temporary and assistant personnel	21	21
Personnel in projects with third-party funding	12	16
Persons in secondary and part-time positions	8	28
“Daphne” project personnel		65

	2009	2010	2011
Civil servants	10	11	7
Employees	258	310	308
Trainees	5	9	9
Interns on preliminary practical training placements	4	4	4
Personnel employed through project funding	44	41	45
Personnel in projects with third-party funding	12	11	20
Persons in secondary and part-time positions	10	10	10
“Daphne” project personnel	69	67	60

Excerpt from the economic plan¹ for 2009–2011 (in thousand €)

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	2009	2010	2011 ²
Revenues			
Revenues from museum operations incl. special exhibitions and publications	10,414.4	12,853.0	14,835.8
Other revenues earned	826.0	1,028.5	1,458.7
Allocations from third parties /Third-party research funds	3,132.4	2,175.9	4,740.8
Donations and other revenues	196.6	296.8	566.1
Total	14,569.4	16,354.1	21,601.4
Expenditure			
Personnel costs	14,874.7	18,315.5	18,877.5
Material costs	12,993.8	18,598.5	21,138.1
Total	27,868.5	36,913.9	40,015.6
Asset additions (investment)	1,431.0	4,803.1	3,554.6
Subsidies from the Saxon government			
Subsidy for operating expenses	13,807.1	22,577.8	19,459.0
Subsidy for investments	2,031.7	2,953.3	2,877.0
Total	15,838.8	25,531.1	22,336.0

¹ as of 2009 state-owned enterprise | ² provisional figures: as at 22.2.2012

News in brief



Page 88: The fifth anniversary of the Historisches Grünes Gewölbe was celebrated with a wide-ranging programme of events

International ballet stars received thunderous applause for their performance entitled "Dance for the Land of the Rising Sun" in the Albertinum



Presentation by the Münzkabinett at the 40th "World Money Fair" in Berlin



Emerald garniture loaned by the Grünes Gewölbe for an exhibition in Monaco



The Münzkabinett of the Staatliche Kunstsammlungen Dresden at the 40th World Money Fair

The Münzkabinett of the Staatliche Kunstsammlungen Dresden was represented for the first time at the 40th "World Money Fair", the world's leading coin trade fair, which was held in Berlin in January 2011. The Münzkabinett exhibited precious medals and coins from the period of the Saxon ruler August the Strong. For this event the museum collaborated with the Saxony-based company Saxonia EuroCoin GmbH, which produces coin blanks for mints in Germany and elsewhere. "By participating in the 'World Money Fair' we wanted to arouse the interest of an international specialist audience," explained the Director of the Münzkabinett, Dr. Rainer Grund.

Standing ovation for international ballet stars in the Albertinum

On 15 May 2011 a charity ballet performance took place in the Albertinum under the title "Dance for the Land of the Rising Sun" in which dancers from renowned ballet companies in Germany and Switzerland, mostly First Soloists, used their exceptional talent to raise funds for Japan. Jiří Bubeníček, First Soloist of the Semperoper Ballet in Dresden, choreographer and initiator of this project, had invited his colleagues for this purpose. He was not alone in wishing to assist the Japanese people who had suffered so terribly as a result of the natural disaster followed by the nuclear reactor catastrophe. Dr. Moritz Woelk, Director of the Skulpturensammlung, emphasised that in the past Dresden had experienced exceptional international solidarity and

support, particularly from Japan, in the aftermath of the flood disaster of 2002. The evening was an extremely rare summit meeting of ballet stars, to which the audience responded with standing ovations.

The charity gala raised a total of around 13,500 Euro in donations, which were given to the "arche noVa" association for helping the disaster victims in Japan.

Treasures from the Grünes Gewölbe on show in Monaco

From 11 July until 11 September 2011 the Grimaldi Forum Monaco presented a cultural and historical exhibition entitled "Magnificence and Grandeur of the Royal Houses in Europe". It was designed as a journey through 20 different European courts and took visitors to palaces, residences and castles from the 17th century to the present day. The guests encountered outstanding and unexpected princely and royal figures from such countries as Denmark, England, Spain and Russia, the respective rulers being presented in the context of their dynastic and hence political inter-relationships. Paintings and tapestries, sculptures and bronzes, works of goldsmith's art and porcelains, ceremonial weapons, suits of armour and carriages, costumes and jewels brought people, places and epochs back to life. Three electoral and later royal courts from Germany were selected for the exhibition: those of Prussia, Bavaria and Saxony. The jewels of August the Strong from the Grünes Gewölbe shone with particular splendour in the section of the exhibition about the Dresden court and the festivities staged by this Elector and later King.

"Orient and Occident" – a work by Raffael Rheinsberg – was on display in the atrium of the Albertinum in June 2011 (foreground)

Franka Hornschemeyer, "discrete case II" in the Albertinum



Changing exhibitions in the Albertinum

The different types of spaces available in the Albertinum provide wonderful opportunities to show recent works of contemporary art from the holdings of the Skulpturensammlung in changing exhibitions. In 2011 works by four artists were presented. The broad, open space of the atrium is ideal for installations, and so the mysterious floor sculpture "Orient and Occident" (1992) by Raffael Rheinsberg was displayed in June. Featuring 24 round copper cauldrons from a disused Berlin chocolate factory and 24 plain metal covers from air-raid sirens, the work created a bridge between the world of everyday objects and the aesthetic and intellectual world of art.

Another exhibition in the atrium was Eberhard Bosslet's "Stump Stools" (2008), starting in September 2011 for the period of one year. Individual components in the ten-part sculptural group can be used for sitting on and their position can be altered as required. Every change of position, along with the interaction of the user with the objects, plays a key role in this work.

Works by two other artists were also shown in the Albertinum, in places located between different exhibition areas. Two newly acquired sculptures by Franka Hornschemeyer were presented: one being the large space-related work "discrete case II" (2011), which consists of a large double funnel made of cast aluminium, which connects two rooms acoustically and visually like a large ear or loudspeaker. The other was a small 3D ceramic model of her architectural feature "Trichter/Funnel" (2010), a site-specific installation made for an urban space in

Dresden. There was also an exhibition of drawings by Jürgen Schön, whose sculptural works have long been among the holdings of the Skulpturensammlung. In some cases the drawings can be regarded as design sketches or part of the process of planning sculptural works, in others they are drawings of his sculptures and ultimately constitute separate, independent works.

Europe's world-famous treasure chamber has been a tourist magnet for five years now

In September 2006 Federal Chancellor Dr. Angela Merkel, accompanied by the then Prime Minister of Saxony Prof. Dr. Georg Milbradt reopened the Historisches Grünes Gewölbe. Sixty-one years after being destroyed, the famous treasure chamber which August the Strong had built and installed according to his own ideas between 1723 and 1729 was finally reopened to the public in its original Baroque splendour. Since then, the Historisches Grünes Gewölbe with its unique masterpieces of the jeweller's and the goldsmith's art as well as precious objects made of amber and ivory, gemstone vessels and elegant bronze statuettes have been an unrivalled magnet for visitors. On the weekend of 17/18 September 2011 the Staatliche Kunstsammlungen Dresden, along with the people of Dresden and visitors to the city, celebrated this reopening with a diverse programme of events, including guided tours, lectures, children's workshops and live music. All the events were extremely well attended. "This birthday party was a way of thanking the many visitors from all over the world who have seen the Grünes Gewölbe and been en-

At the party celebrating the fifth anniversary of the reopening of the Historisches Grünes Gewölbe Prof. Dr. Dirk Syndram shared the podium with actor and cabaret artist Uwe Steimle (from left)



Fritz Rudolf Künker handed over a generous donation to the Director of the Münzkabinett, Dr. Rainer Grund (from left)



chanted by its beauty and the richness of this collection, which is unique in Europe,” said Prof. Dr. Dirk Syndram, Acting Director-General and Director of the Grünes Gewölbe and the Rüstkammer of the Staatliche Kunstsammlungen Dresden.

Münzkabinett receives generous donation

In 1944 the recipient of the Nobel Prize for Literature Gerhart Hauptmann was awarded the Honorary Medal of the City of Dresden. Friedrich Wilhelm Hörnlein, the last engraver at what was then the Saxon State Mint, produced the medal, one of his last works, during that same year. In a free composition, the obverse of the medal shows the Augustus Bridge and well-known buildings and towers in Dresden's historic city centre. This very rare medal was owned by Gerhart Rother. His large medal collection was auctioned in June 2011 at the Fritz Rudolf Künker GmbH & Co. KG auction house.

In addition to this, Fritz Rudolf Künker also handed over – at the request of the collector – another extremely rare Saxon medal to the Dresden Münzkabinett as a generous donation. This was the Gold Medal for Merit awarded by King Johann of Saxony in 1866. This valuable object was owned by the Order of St Clemens in Münster. This medal was probably awarded to the Abbess of the Order of St Clemens by a high-ranking member of the royal family, perhaps even King Johann himself, following the lost battle of Königgrätz (Hradec Králové) on 3 July 1866 in gratitude for the care given to wounded soldiers.

With a total value of more than 33,000 Euro these two medals are a significant enrichment for the holdings of the Münzkabinett.

Kunstabibliothek now holds ethnographical works

At the beginning of the year the Kunstabibliothek merged with the libraries of the Staatliche Ethnographische Sammlungen Sachsen. Their combined holdings now amount to around 450,000 volumes, which are successively being brought together virtually in a Web OPAC. The joint internet presence will bring important advantages: as well as the quality and quantity of works available, the interdisciplinary approach will be of great interest to users. The status of the Leipzig ethnographic library as an international reference library testifies to its high quality; the size of its holdings is unparalleled among Saxon specialist libraries. Despite structural changes, the individual libraries will remain at their respective locations; this will ensure a high level of specialist competence and expertise.

Museum Buildings



Evacuated from the underground storerooms: the Antiquities Hall as the "emergency room" for 11,000 works during the floods in August 2002



One of the three new display storerooms: "Baroque to Contemporary" in the Albertinum after its reopening



ART TREASURES – WELL PROTECTED!

That danger can arise suddenly and unexpectedly is something that Dresden experienced in August 2002, when the huge flood disaster posed an enormous threat, particularly to the paintings and sculptures held in the underground storerooms. Although the situation escalated dramatically as the waters rose, the cool-headed actions of those involved meant that the damage was minimised.

The flood led to an unprecedented charity auction for which numerous artists donated their works, and the proceeds were used to lay the foundations for the redevelopment of the Albertinum. Eight years later, the completely renovated building was reopened in June 2010 as the home of the Galerie Neue Meister and the Skulpturensammlung. At the beginning of 2011 the restoration workshops and storerooms were moved into the new structure – the unique feature of the design drawn up by the Berlin architect firm Büro Staab – namely, the absolutely floodproof 'ark' set 17 metres above the formerly open inner courtyard and spanning an area 72 metres long and 24 metres wide.

Interim locations

It took a long journey to get there. Various interim storerooms had to be found for the works of art which had been rescued from the storerooms directly before the flood and which could definitely not be returned to their former location. This, however, led to frequent transportation within

the city and considerably greater expenditure of time and labour in connection with loan exchanges or the evaluation of works. A priority in planning a new building was the pressing desire for the coherent structure of the museum institutions within the city centre to be retained as it had existed up to 2002. Close proximity between exhibition areas, storerooms, transport logistics and restoration workshops is ideal for day-to-day museum work and, above all, for the works of art themselves. The needs were analysed and structured, and eventually the choice fell upon the inner courtyard of the Albertinum. In 2004/05 contract award procedures were conducted and a decision made in favour of the spectacular design submitted by the architect firm Büro Staab. The idea was not to fill in the inner courtyard but rather to build over it.

After completion of the new structure, it was possible for two interim storerooms to be closed in 2011. For years, the Mathematisch-Physikalischer Salon had had its storerooms and workshop in Radebeul, and after the flood the holdings of the Skulpturensammlung had been stored at Dresden Airport. The transportation of the large sculptures back to the city centre was a fascinating spectacle: as they moved into the Transparent Storeroom of the Skulpturensammlung they formed a curious procession, watched by astonished museum visitors.

The Albertinum

The display storerooms are new forms of presentation which were created in the course of the renovation and redevelopment of the Albertinum and which are very popular with visitors.

A view of the new frame workshop in the Albertinum



Restorer Axel Börner at work in the paintings restoration workshop



Prof. Dr. Dirk Syndram and Prof. Dieter Janosch, in association with the architect firm Büro Staab (from right to left), being honoured for the renovation and redevelopment of the Albertinum during the German Architecture Prize awards ceremony



The new structure containing the storerooms and workshops, on the other hand, is hidden away above the formerly open courtyard. All that is to be seen from below is a translucent ceiling. Above it is an independent two-storey building complex with 3,450 m² of floor space. This is used for key museum functions, such as the restoration, packaging and transportation of works of art, without affecting the day-to-day operations of the museums or interrupting the flow of visitors. In the planning of this new feature, particular attention was paid to optimising the transportation routes between the various functional rooms. The building therefore has a large goods lift permitting vibration-free transportation of the paintings and sculptures from the basement, past all the exhibition floors and into the storerooms and workshops on both storeys of the new building. For emergencies there is also a separate staircase with dimensions large enough for evacuating even the large-format objects. The Albertinum now contains the restoration workshops of the Skulpturensammlung, the Gemäldegalerie Alte Meister, the Galerie Neue Meister, the Kunstgewerbemuseum and the Mathematisch-Physikalischer Salon.

In order to ensure maximum efficiency in museum procedures, it was decided to relocate the central photography workshop here, too. All the workshops were completely or partly fitted out with state-of-the-art equipment. For the non-destructive investigation of paintings, for example, the painting restoration workshop was equipped with a high-performance stereo microscope with horizontal

surface control via a large-portal tripod, a digital camera for infrared reflectography with a motor-controlled easel system and new X-ray technology.

Honours for the Albertinum

The renovation of the Albertinum in Dresden, including the construction of the new central storerooms known as the 'Ark', was honoured in the 2011 German Architecture Prize awards. At a ceremony held in the Albertinum in October 2011, the prize was presented to Prof. Dieter Janosch, Managing Director of the state-owned enterprise Sächsisches Immobilien- und Baumanagement (SIB), along with a representative of the firm of architects Volker Staab Architekten, Berlin, and Prof. Dr. Dirk Syndram, Acting Director-General of the Staatliche Kunstsammlungen Dresden.

In 2011, after a gap of four years, the renowned German Architecture Prize, the biggest such prize in Germany, was awarded again, for the first time by the Federal Construction Ministry in association with the Federal Chamber of Architects. A jury of 7 experts decided on the recipients of the main prize, five honours and five appreciation awards. The German Architecture Prize for 2011 was awarded to David Chipperfield Architects for the Neues Museum in Berlin.

Restorer Johannes Eulitz working in the new restoration rooms of the Mathematisch-Physikalischer Salon in the Albertinum



A view of the newly designed rooms of the Gemäldegalerie Alte Meister in the German Pavilion of the Zwinger



The Zwinger

As part of the process of renovating and redeveloping the buildings of the Mathematisch-Physikalischer Salon, the foundation stone for a new underground building was already laid in October 2010. This will accommodate, among other things, a small storeroom. Originally, the storeroom was to have been constructed underneath the Grotto Hall. However, after the discovery of historic fragments of 18th-century stucco and an old fountain, the plans had to be changed; it was decided not to build a basement under the Grotto Hall after all. Now an underground structure is being created directly behind the building. In future this will house a storeroom, a small workshop and the central air-conditioning system. There will also be a windowless exhibition room where particularly light-sensitive historic globes will be presented.

The Grotto Hall will be turned into the visitor entrance and the surviving stucco fragments will be visible on a vaulted ceiling modelled on historical designs. Structural work on the Clock Hall, located above it, was completed in 2011 and work also went on apace in the Long Gallery. Dr. Peter Plaßmeyer, Director of the Mathematisch-Physikalischer Salon, put the finishing touches to the plans for the future exhibition. The scheduled date for the handover of the building to the museum is September 2012, and the exhibition is set to open in spring 2013. Since 2008 the SIB has invested around 14.5 million Euro in the overall refurbishment of the Mathematisch-Physikalischer Salon.

The Semper Building at the Zwinger

Since the post-war period the Gemäldegalerie Alte Meister has not been able to extend over the full area that it had at its disposal in the Zwinger before the Second World War. Following the relocation of the restoration workshop, it has become possible, for a short interim period, to use that area for a temporary exhibition of works of art from the Augustan period in Dresden. This includes not only paintings by Thiele, Bellotto and other artists of that time but also miniatures, medals and sculptures. Thus, four halls serve to present a historical epoch in all its complexity and in an abundance not usually seen by museum visitors. For this purpose, the four rooms on the ground floor of the German Pavilion have been painted and fitted out with the necessary technical equipment. First, from September 2011 the painting known as the “Canaletto View” by Bernardo Bellotto went on show in an exhibition in the series “The Restored Masterpiece”; this overview of the period is now to remain open until the closing of the Rüstkammer in September 2012.

This expansion of the available area, which is of great importance to the Gemäldegalerie Alte Meister, was preceded by the presentation, as of the turn of the year 2010/11, of another group of paintings in the Tapestry Hall, namely the gallery’s unique and diverse holdings of Cranach paintings. This collection includes religious and courtly paintings, portraits and history paintings, small and large formats, and creations dating from the early and the late 16th century – in short, it provides an overview

Visual image of the winding rib vault of the Palace Chapel in the Residenzschloss



The Völkerkundemuseum Herrnhut with its new visitor entrance



ranging from the pre-Reformation period up to the death of Cranach the Younger (1586).

The refurbishment of the gallery building designed by Gottfried Semper and rebuilt after the war is urgently necessary owing to the degeneration of the substance of the building and structural defects. The project (scheduled to be implemented over several years as of 2013) will cover numerous aspects and tasks and is currently being planned and prepared. The competitions for the planning of the lighting and architecture were held in 2011: the redevelopment is to be conducted in a sensitive way, taking account of ecological, conservational, climatic, security and technical, aesthetic and commercial aspects, and providing a long-term solution that will endure not for two but for five or more decades. In preparation for this, the storerooms have already been emptied; now the successive building phases must be implemented whilst upholding normal museum operations – a huge challenge for all involved.

The Residenzschloss

In the Residenzschloss, work moved ahead swiftly on the interior fittings of the Giants' Hall in 2011. This hall, the largest room in the palace, is located in the east wing. When it is opened in February 2013 it will contain an impressive exhibition of mainly ceremonial suits of armour from the Rüstkammer, which have previously been on show in the eastern wing of the Semper Building.

One of the most interesting building projects of 2011 in the Residenzschloss was undoubtedly the installation of a winding rib vault in the Palace Chapel. After completion

of the vault, probably at the end of 2012, the former chapel will be temporarily used for events. Through the construction of this historic winding rib vault, the original room structure of the former chapel has been reproduced. The design of the vault is based on Late Gothic vaulting techniques. So far, nobody has succeeded in building a medieval vault using traditional techniques, with bricks and double arched sandstone ribs, completely from scratch. In preparing for this reconstruction, a team of planners, scientists and builders managed to fathom the secret of medieval craftsmen. The revival of these skills is an unparalleled process in which the latest computer technology was combined with traditional craftsmanship. The Free State of Saxony is investing 2.3 million Euro in the construction of the vault and in making the room usable for interim events. The Sächsisches Immobilien- und Baumanagement enterprise (SIB) is responsible for the management of the project.

New building in Herrnhut

Building work has also been going on at the Völkerkundemuseum in Herrnhut. The renovations and improvements were part of a complex construction project in the course of which a new storage building was constructed in the grounds. The project, which was realised between September 2010 and December 2011, was managed by the SIB's Bautzen branch. The basement and ground floor of the new building now house the museum storeroom. This enabled the collection to be moved out of the provisional and inadequate storeroom in the old post office.

The establishment of the Dresden emergency response alliance on 23 September 2011 in Dresden, from left to right: Prof. Klaus Vogel, Dr. Jürgen Rainer Wolf, Prof. Dr. Ulf Linnemann, Dr. Matthias Rößler, Dr. Ralf Lunau, Dr. Undine Krätzig, Michael John, Prof. Dr. Thomas Bürger, Andreas Rumpel, Susann Kreutz, Dr. Michael Kirsten, Thomas Kubler, Joachim Breuninger and Dr. Michael Vogel

The new storage building of the Völkerkundemuseum Herrnhut



The first floor of the new building provides nearly 100 m² of exhibition space.

The aim of the construction work was not only to accommodate the contents of the storeroom but also to reorganise the entrance area and visitor facilities in the museum. At the end of 2011 the museum reopened, and now visitors enter a renovated building which has been made barrier-free through the installation of a ramp and a lift. The entrance area with the reception, ticket sales and information desk now has a modern, open appearance. For this project the Free State of Saxony provided a total of around 1.2 million Euro.

Emergency response alliance in Dresden

By signing an “Agreement on Mutual Support in Emergencies” eleven partners, including the Staatliche Kunstsammlungen Dresden, have joined together in an alliance called “Notfallverbund Dresden” in order to protect the city’s archives, libraries and museums. This mutual support in cases of emergency is a milestone for the protection of cultural assets.

When the new alliance was presented in the Saxon Landtag in September 2011, Dr. Matthias Rößler, President of the Saxon Landtag, praised the initiative. Not only the flooding of the River Elbe in Dresden but also the fire in the Anna Amalia Library in Weimar and the collapse of the Cologne City Archives building had demonstrated how suddenly disaster can strike, he said. He pointed out that a system of cooperation which had already existed in Dresden for ten years was now being institutionalised

through the establishment of the emergency response alliance.

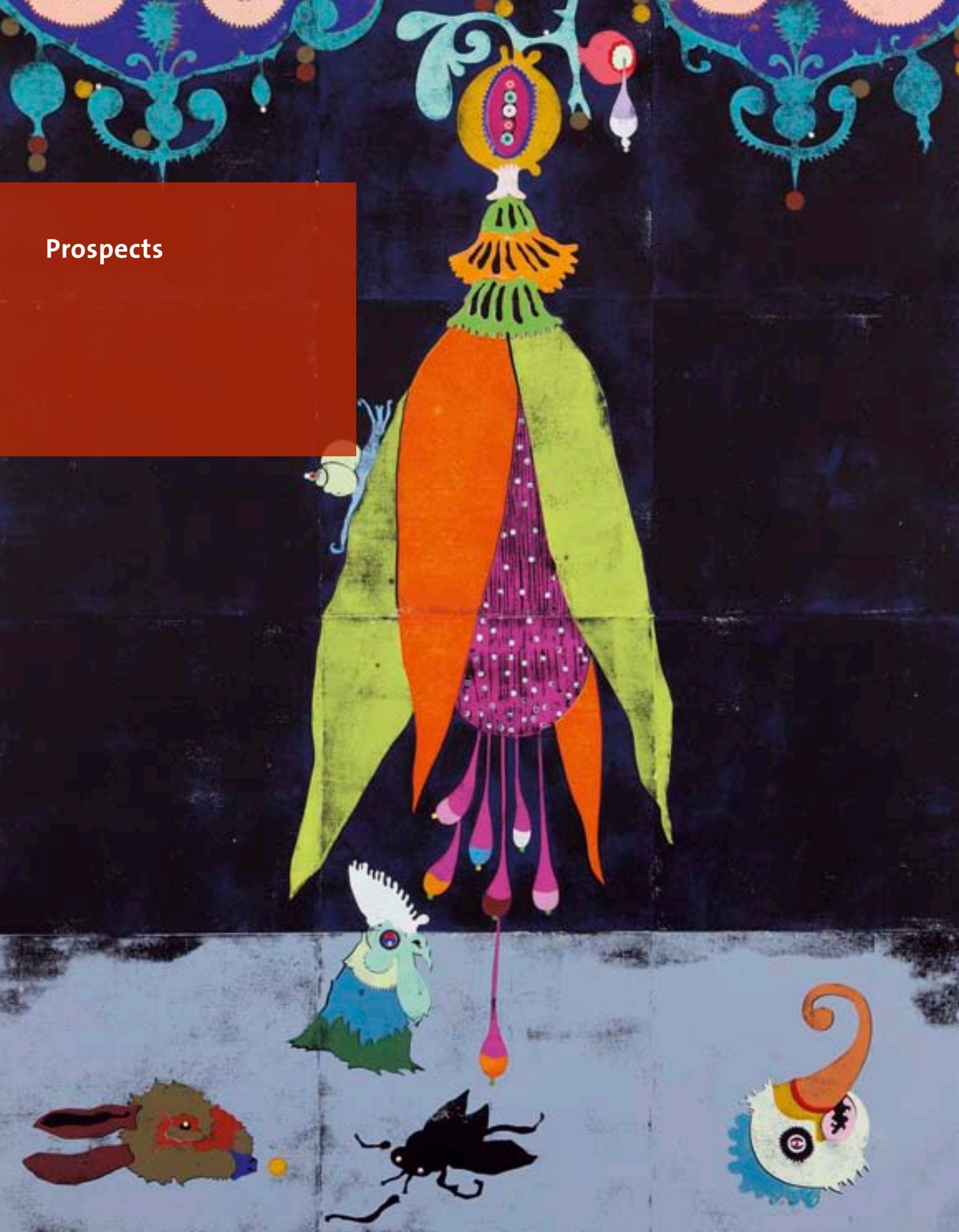
Such alliances already exist in several German cities, but the Dresden alliance is the first in Saxony. It was initiated by the Sächsische Landes- und Universitätsbibliothek and the Staatliche Kunstsammlungen Dresden.

Fire service training exercise in the Residenzschloss

The most important emergency service in all types of disasters is the Dresden fire and rescue service. However, their foremost task is to save lives – the rescue of works of art is secondary. In March 2011 the Staatliche Kunstsammlungen Dresden and Dresden’s professional fire and rescue service conducted a joint training exercise in the Residenzschloss in order to test the smooth conduct of procedures in an emergency situation.

The aim of the exercise was to check the respective instructions and procedures of all those involved.

Prospects



Gerhard Richter, Panel 13, Photos from newspapers, books, etc. 1964 – 1967, on view in the ATLAS exhibition to mark the artist's 80th birthday

Adrian Zingg, "The Kepp Mill near Pillnitz", Kupferstich-Kabinett

Large shoulder pot with dragon décor, porcelain with underglaze cobalt blue paint, GRASSI Museum für Völkerkunde zu Leipzig

Page 98: Gert and Uwe Tobias, "Untitled, GUT/H 1731/01"

Johann Christian Neuber, round box as a "stone cabinet", Dresden, late 18th century, Grünes Gewölbe



SPECIAL EXHIBITIONS IN 2012

Gerhard Richter. Atlas

Exhibition by the Gerhard Richter Archiv
Dresden in association with the Lenbach-
haus Munich Kunsthalle im Lipsiusbau,
4 February – 22 April 2012

His ATLAS holds a particularly prominent place in the oeuvre of Gerhard Richter. It is both the basis for his paintings and an independent work in itself. The ATLAS is a 'work in progress' which the artist has continually revised and added to over the course of more than four decades. After 1964 Richter stored the images and photos as potential models for his art, initially keeping them in drawers and portfolios. Three years later he began to examine the material critically and to categorise it by grouping the photos, reproductions and sketches according to themes and sticking them onto cardboard. In 1972 he exhibited the framed panels for the first time under the title ATLAS. The original assortment of 343 panels has now grown to 783, containing more than 8000 individual images. In ATLAS, Richter not only reflects on his own works but also on the world of everyday images, which he documents in thousands of photographs that he has taken himself. In ATLAS the painter Gerhard Richter shows himself to be a conceptual artist who is interested above all in the analysis and exploration of complex imagery.

Bildnisse um die Mitte des 19. Jahrhunderts
(Portraits from the mid-19th century).

Works from the storeroom in the Show
Cabinet of the Galerie Neue Meister
Albertinum, 7 February – 15 April 2012

geteilt | ungeteilt · Kunst in Deutschland
1945 bis 2010 (divided | undivided · Art in
Germany 1945 – 2010)

Exhibition by the Galerie Neue Meister
Albertinum, 7 February 2012 – 27 January 2013

»Mal schauen!« – Laien wählen Kunstwerke
aus dem Depot ("Let's see!" – Amateurs
select works of art from the storeroom)

Exhibition project by the Kunstfonds in associ-
ation with the artist Janet Grau and citizens
of Dresden Motorenhalles. Project centre for
contemporary art, 16 February – 31 March 2012

Adrian Zingg. Wegbereiter der Romantik
(Adrian Zingg. Pioneer of the Romantic
Movement)

Exhibition by the Kupferstich-Kabinett in
association with Kunsthau Zurich
Residenzschloss, 17 February – 6 May 2012

Entdeckung Korea! – Schätze aus deutschen
Museen (Discover Korea! Treasures from
German museums)

Exhibition by the GRASSI Museum für
Völkerkunde zu Leipzig in cooperation
with the Korea Foundation
GRASSI Museum für Völkerkunde zu Leipzig,
17 February – 27 May 2012

Johann Christian »Neuber à Dresde«

(1736 – 1808). Schatzkunst des Klassizismus
für den Adel Europas (Johann Christian
»Neuber à Dresde« (1736 – 1808). Neo-classi-
cal treasury art for the aristocracy of Europe)
Exhibition by the Grünes Gewölbe/Alexis
Kugel (Paris)

Residenzschloss, Neues Grünes Gewölbe,
Sponsel-Raum, 3 March – 2 May 2012

Ostern im Jägerhof (Easter in the Jägerhof)

Exhibition by the Museum für Sächsische
Volkskunst
Jägerhof, 24 March – 16 April 2012

Statthalter, Rebellen, Könige. Die Münzen
aus Persepolis von Alexander dem Großen zu
den Sasaniden (Governors, kings and rebels.
The coins of Persepolis from Alexander the
Great to the Sassanians)

Guest exhibition by the Staatliche
Münzsammlung Munich
Residenzschloss, Hausmannsturm,
31 March – 4 November 2012

Zinzendorf, Herrnhut und die Mission
(Zinzendorf, Herrnhut and the Mission)

Joint exhibition by the Völkerkundemuseum
Herrnhut and the Unitätsarchiv Herrnhut
Völkerkundemuseum Herrnhut,
End of March – 17 June 2012

Peter Krauskopf, "No. 89/06", 2006,
Galerie Neue Meister



Max Uhlig, "After a Rodin Sculpture"
(Nijinsky), 1997, Kupferstich-Kabinett



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



Prominenz zum Anziehen – Eine Sammlung afrikanischer Porträttücher (Celebrities to wear – a collection of African portrait scarves)
Cabinet exhibition by the GRASSI Museum für Völkerkunde zu Leipzig
4 April – 8 July 2012

Louise Lawler
Exhibition with works from the Gerhard Richter Archiv in the Show Cabinet of the Galerie Neue Meister
Albertinum, 24 April – 15 August 2012

Studiendepot Antiken im Albertinum (Study collection of antique statues in the Albertinum)
Opening on 26 April 2012

Will Grohmann & Josef Hegenbarth
Exhibition by the Kupferstich-Kabinett Josef-Hegenbarth-Archiv
2 June – 2 September 2012

Regrow: Story of a Sunflower Garden. Der chinesische Künstler Xu Jiang (The Chinese artist Xu Jiang)
Exhibition by the Director-General's Office Kunsthalle im Lipsiusbau
17 May – 18 August 2012

Die Sixtinische Madonna. Raffaels Kultbild wird 500! (The Sistine Madonna. Raphael's Iconic Painting turns 500!)
Exhibition by the Gemäldegalerie Alte Meister Semper Building at the Zwinger

26 May – 26 August 2012
This major anniversary exhibition will celebrate the creation of this masterpiece and trace its history up to the present day. The five centuries that the "Sistine Madonna" has existed have brought forth exciting stories about secret negotiations and magnificent presentation, obscurity and international fame, artistic discoveries and abominable kitsch. The exhibition will illustrate the long journey of the "Sistine Madonna": from its production during the Roman Renaissance to its assumption of iconic status all over the world. At the heart of the exhibition will be an exceptional ensemble of works by Raphael and his contemporaries on loan from some of the world's most renowned collections. In the context of these works, the brilliance of Raphael's achievement in painting the "Sistine Madonna" will be clearly evident. In addition, information will be provided about the patron of the painting, Pope Julius II, and the original political intention behind the commissioning of the altarpiece. The other sections of the exhibition will document the gradual development of the fame of the "Sistine Madonna". A separate section will be devoted to the spectacular purchase of this work of art. At its original location in Italy, Raphael's painting was almost completely unknown for 250 years; it was only in Dresden that it came to be celebrated, primarily thanks to the representatives of the Romantic Movement.

Herzog Anton Ulrich zu Gast in Dresden (Duke Anton Ulrich visits Dresden)
Exhibition by the Grünes Gewölbe in association with the Herzog Anton Ulrich-Museum in Brunswick Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum, 13 June – 1 October 2012

Deutsche Volkstrachten von Hiphop bis Nadelstreifen (German folk costumes from hip-hop to pinstripe)
Exhibition by the Museum für Sächsische Volkskunst
Jägerhof, 16 June – 4 November 2012

Gert und Uwe Tobias – Dresdner Paraphrasen (Gert and Uwe Tobias – Dresden Paraphrases)
Exhibition by the Kupferstich-Kabinett Residenzschloss
22 June – 17 September 2012
After graduating from the art academy in Brunswick (HBK Braunschweig), twin brothers Gert and Uwe Tobias (born in 1973) have won international acclaim with their oversize woodcuts and unconventional typewriter drawings. In this exhibition, the artists will select from the Kupferstich-Kabinett's prints collection unique masterpieces of past centuries and then interpret them and bring them up to date. In this way they will create works specifically for Dresden. These "Dresden Paraphrases" constitute a unique form of cultural transfer between time-honoured masterpieces and up-to-the-minute international contemporary art.

Paul Klee, "Sunset", 1930,
The Art Institute of Chicago



Melchior I Gelb, Jug in the form of a female bust,
Augsburg c.1650, one of about 160 masterpieces from
the museums of the Moscow Kremlin that will be
exhibited in the Residenzschloss from autumn 2012



Johannes Kahrs, "Untitled
(Obliteration)", 2003,
Galerie Neue Meister



Peter Krauskopf

Works from the storeroom in the Show
Cabinet of the Galerie Neue Meister
Albertinum, 17 July – 23 September 2012

PRO COMMUNITY – WARLAYIRTI ARTISTS.

Aboriginal Art from the Balgo Hills
Exhibition by the GRASSI Museum für
Völkerkunde zu Leipzig
GRASSI Museum für Völkerkunde zu Leipzig
13 July – 26 August 2012

Traugott Leberecht Pochmann zum 250.
Geburstag (On the 250th anniversary of the
birth of Traugott Leberecht Pochmann)
Exhibition in the Show Cabinet of the
Galerie Neue Meister · Albertinum
25 September – 9 December 2012

Kirchner, Klee, Kandinsky – Baumeister,
Richter, Moore · Der Kunstkritiker Will
Grohmann im Netzwerk der Moderne
(Kirchner, Klee, Kandinsky – Baumeister,
Richter, Moore · The art critic Will Grohmann
in the network of modern art)

Exhibition by the Staatliche Kunstsammlun-
gen Dresden · Kunsthalle im Lipsiusbau
27 September 2012 – 6 January 2013

Anyone who is interested in such artists as
Kirchner, Klee, Kandinsky, Schmidt-Rottluff
or Baumeister is bound to come across the
name Will Grohmann (1887 – 1968). He lived
in Dresden for more than five decades and
is regarded as one of the most influential
German art critics of the 20th century.

To mark the 125th anniversary of his birth,
this major exhibition will be showing works
by the artists he promoted. As a central fig-
ure in the "art business" in Germany, he built
up a complex communicative network over a
period of fifty years or more. The exhibition
will show top-class works of art which he put
on public display from 1919 onwards, whose
purchase by museums he encouraged, whose
sale on the open art market he promoted
and which belonged to his own large private
collection. They are now considered some of
the major works of the modern period.

Max Uhlig. Druck (Max Uhlig. Prints)

Exhibition by the Kupferstich-Kabinett
Residenzschloss
12 October 2012 – 7 January 2013

Weihnachten im Jägerhof (Christmas in the Jägerhof)

Exhibition by the Museum für Sächsische
Volkskunst
Jägerhof, 1 December 2012 – mid-January 2013

Zwischen Orient und Okzident. Kunstschatze
des Kreml von Iwan dem Schrecklichen bis
zu Peter dem Großen (Between Orient and
Occident. Art treasures from the Kremlin,
from Ivan the Terrible to Peter the Great)
Exhibition by the Staatliche Kunstsammlun-
gen Dresden and the Museums of the Moscow
Kremlin

Residenzschloss, mid-November 2012 – late
March / early April 2013

An exceptionally splendid special exhibition
of around 160 select masterpieces from the
museums of the Moscow Kremlin is to go on
show in the State Apartments of Dresden's
Residenzschloss. Many of the oriental ob-
jects will be on display in western Europe
for the first time. The exhibition will focus
particularly on the importance of the Krem-
lin as a point of contact between western
and eastern cultures. This will be demon-
strated by magnificent objects purchased by
the Tsars or given to them as gifts by foreign
diplomats from east and west. In addition,
precious works of the goldsmith's art were
produced in the Kremlin workshops which –
inspired by the numerous diplomatic gifts –
combined European tastes with ancient
Russian traditions, resulting in objects of
supreme artistry and craftsmanship. The col-
lected treasures were an important element
of courtly display, demonstrating to contem-
poraries the power and wealth of the Russian
Empire and with an equal capacity to enthrall
today's museum visitors.

Johannes Kahrs

Works from the storeroom in the Show
Cabinet of the Galerie Neue Meister
Albertinum, 11 December 2012 – 3 March 2013

INSTITUTIONS

Edouard Manet,
"Lady in Pink", 1879,
Galerie Neue Meister



Thangka (votive image) of the Yamantaka,
18th century, Staatliche Ethnographische
Sammlungen Sachsen



Henri de Toulouse-Lautrec,
"La Clownesse assise", 1896,
Kupferstich-Kabinett



Pinturicchio (Bernardino di Betto Biagio),
"Portrait of a Boy", Gemaldegalerie Alte
Meister



Johann Gottlob Rudolph,
Mirror telescope, c.1750,
Mathematisch-
Physikalischer Salon



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Staatliche Kunstsammlungen Dresden
Residenzschloss
Taschenberg 2
01067 Dresden
www.skd.museum

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Director-General until 31.8.2011
Prof. Dr. Dirk Syndram
Acting Director-General from 1.9.2011

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Galerie Neue Meister
Prof. Dr. Ulrich Bischoff
Director
Albertinum
10 a.m. – 6 p.m., closed on Mondays

Gemäldegalerie Alte Meister
Museum director and Professor
Dr. Bernhard Maaz
Director and Deputy Director-General
Semper Building at the Zwinger
10 a.m. – 6 p.m., closed on Mondays

Grünes Gewölbe
Prof. Dr. Dirk Syndram
Director and Deputy Director-General
from 1.9.2011 Acting Director-General
Residenzschloss
Neues Grünes Gewölbe
10 a.m. – 6 p.m., closed on Tuesdays
Historisches Grünes Gewölbe
10 a.m. – 7 p.m., closed on Tuesdays
(Information on advance ticket sales:
www.skd.museum)

Kunstgewerbemuseum
Dr. Peter Plaßmeyer
Acting Director
Schloss Pillnitz
Open 1 May – 31 October
Bergpalais, 10 a.m. – 6 p.m., closed on Mondays
Wasserpalais, 10 a.m. – 6 p.m., closed on
Tuesdays

Kupferstich-Kabinett
Museum Director and Professor
Dr. Bernhard Maaz
Director and Deputy Director-General
Residenzschloss
Special exhibitions: 10 a.m. – 6 p.m.,
closed on Tuesdays
Study Hall: Mon, Wed 10 a.m. – 1 p.m. / 2 – 4 p.m.;
Thurs 10 a.m. – 1 p.m. / 2 – 6 p.m.;
Fri 10 a.m. – 1 p.m.; 1st Sat of each month
10 a.m. – 1 p.m., closed on Tuesdays

Josef-Hegenbarth-Archiv
Calberlastraße 2
01326 Dresden
Thurs, visits by prior arrangement only
+49 (0) 351-49 14 32 11

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

Münzkabinett
Dr. Rainer Grund
Director
Residenzschloss, Georgenbau
Exhibition in the Hausmannsturm
during the summer months
10 a.m. – 6 p.m., closed on Tuesdays
Library and Study Hall:
Wed 10 a.m. – 5:30 p.m.

Secretary, c.1725,
Kunstgewerbemuseum



Bruno Wunsch and Richard
Bonesky, Two devils from
Saxon puppet theatres, last
quarter of the 19th century,
Museum für Sächsische
Volkskunst mit Puppentheatersammlung



Cherry stone, before
1589, Grünes Gewölbe



Johann Michael, Bridle (part of the
Johann Michael Set), 1610 – 1612,
Rüstkammer



Tetradrachma
(obverse), 230 – 205 BC,
Münzkabinett



Museum für Sächsische Volkskunst mit Puppentheatersammlung

Dr. Igor A. Jenzen

Director

Jägerhof

10 a.m. – 6 p.m., closed on Mondays

Porzellansammlung

Prof. Dr. Ulrich Pietsch

Director

Zwinger, Glockenspiel Pavilion entrance

10 a.m. – 6 p.m., closed on Mondays

Rüstkammer

Prof. Dr. Dirk Syndram

Director and Deputy Director-General

from 1. 9. 2011 Acting Director-General
Semper Building at the Zwinger

10 a.m. – 6 p.m., closed on Mondays

Türckische Cammer

Residenzschloss

10 a.m. – 6 p.m., closed on Tuesdays

Skulpturensammlung

Dr. Moritz Woelk

Director

Albertinum

10 a.m. – 6 p.m., closed on Mondays

Staatliche Ethnographische Sammlungen Sachsen

Dr. Claus Deimel

Director and Deputy Director-General

Museum für Völkerkunde Dresden

Palaisplatz 11, Japanisches Palais

10 a.m. – 6 p.m., closed on Mondays

GRASSI Museum für Völkerkunde zu Leipzig

Leipzig, Johannisplatz 5–11

10 a.m. – 6 p.m., closed on Mondays

Völkerkundemuseum Herrnhut

Herrnhut, Goethestraße 1

Tues - Fri 9 a.m. – 5 p.m.

Sat and Sun 9 a.m. - 12 noon and 1.30 – 5 p.m.

Kunstabibliothek

Dr. Elisabeth Häger-Weigel

Head

Residenzschloss

10 a.m. – 6 p.m., closed on Saturdays

and Sundays

Kunstfonds

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Staatliche Kunstsammlungen Dresden*

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