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FOREWORD

New perspectives

For the Staatliche Kunstsammlungen Dresden (SKD), the year 2014 was marked by a series of important events. The SKD's new Academic Committee, appointed in May 2014 by the Saxon Ministry for Science and the Arts, met for the first time. Following the recommendations made by the board and the Wissenschaftsrat (German Council of Science and Humanities), the SKD put its efforts into research spanning all its collections. The Museum & Research Foundation, founded in 2013, allows us to carry out more intensive interdisciplinary work. The new research approaches combine the non-European holdings with the European ones and further integrate the Staatliche Ethnographische Sammlungen Sachsen (Saxon State Ethnographic Collections) into the SKD alliance. Going beyond a Eurocentric view, they help bridge the gap between the subjects of ethnology, art history, the history of culture and science, on the one hand, and the natural sciences, on the other, by shedding light on non-European art in collections

and global routes of trade and exchange since the 16th century. The SKD's range extends from Japan, India and the Near East to Africa, integrating non-European points of view. The aim is to bring this treasure trove of world knowledge to public attention at the museum and to render it productive using new methods.

With this in mind, the SKD invited the philosopher Dr Wolfgang Scheppe to undertake "research journeys in the storage facility", asking new questions of the holdings which span the entire museal range and presenting the results at exhibitions. "The Things of Life/The Life of Things" was the first project of this kind, and "Logical Rain" another, the latter presenting the world's biggest collection of Japanese stencils for dyeing Samurai kimonos.

As part of the "Europe/World" programme, the SKD have been focusing on their largely non-European holdings. This, too, is a project spanning several years, combining research and exhibition work and developed by the SKD along with numerous partners, some international. It includes individual projects, cross-disciplinary colloquia on the subject of global art history, and two exchange programmes.

Alongside large monographic exhibitions on the Egyptian journeys by Max Slevogt and Paul Klee, and on the porcelain painter Adam Friedrich von Löwenfinck, to mark the 100th anniversary of the outbreak of war in 1914 the SKD also staged the exhibition "Playing War. Roles, Rules, Regiments" at the Museum für Sächsische Volkskunst (Museum of Saxon Folk Art) and an exhibition on Otto Dix's triptych "War". Under Tulga Beyerle, its director since January 2014, the Kunstgewerbemuseum (Museum of Decorative Arts) organised three temporary exhibitions. The Albertinum's management was also reappointed, with Hilke Wagner taking over as director of the Galerie Neue Meister (New Masters Gallery) and the modern part of the Skulpturensammlung (Sculpture Collection) at the start of November 2014.

Our heartfelt thanks go to all the patrons, sponsors and friends' associations who support the SKD's varied programme. We are grateful to the federal and state political representatives and the administrative authorities of the state of Saxony for supporting our work in the long term.

Prof. Dr Hartwig Fischer
Director-General
Staatliche Kunstsammlungen Dresden



Page 3
Foreword

IN FOCUS

Page 7
Research journeys in the storage facility: Propositions I & II

Page 10
Dionysus. Intoxication and Ecstasy

Page 12
Otto Dix. War – the Dresden triptych

Page 14
To Egypt! The travels of Max Slevogt and Paul Klee

Page 16
At the Cradle of Art

Page 17
Black Flags

Page 18
Fantastical Worlds

Page 19
Kokoschka and Dresden

Page 20
“Europe / World” research programme

Page 22
Provenances, research, comparisons, restitutions

SCIENCE AND RESEARCH

Page 25
Council of Science and Humanities and scientific advisory board

Page 28
Dresden concept network

Page 30
Research projects on the “Europe / World” programme

Page 31
Other research projects

Page 37
Publications

Page 41
Restorations

A CHANGING INSTITUTION

Page 47
New inspiration at three museums

Page 53
Museum buildings



SPECIAL EXHIBITIONS

Page 57
Contemporary touches

Page 58
Special exhibitions
in Dresden
and Saxony

Page 72
Special exhibitions in Germany
and abroad

VISITORS

Page 77
Education and information

Page 79
Media and communication

Page 80
Marketing and visitor service

Page 83
Visitor statistics

Page 85
Economic indicators

FOR THE COLLECTIONS

Page 87
Friends' associations

Page 92
Acquisitions and gifts

Page 100
Supporters and
sponsors

NEWS IN BRIEF

Page 104
News in brief

Page 108
Visitors from all over
the world

APPENDIX

Page 110
Institutions

Page 112
Publication details

In focus





RESEARCH JOURNEYS IN THE STORAGE FACILITY: PROPOSITIONS I & II

Propositions are suggestions, ideas, proposals – and that is just how the philosopher and curator Dr Wolfgang Scheppe sees the exhibitions for which he is responsible in the series “Research journeys in the storage facility”. The project, instigated by Staatliche Kunstsammlungen Dresden (SKD) and made possible by the Museum and Research Foundation, works in innovative ways with different holdings, most notably Staatliche Ethnographische Sammlungen Sachsen (SES, Saxon State Ethnographic Collections) in Leipzig, Dresden and Herrnhut. The aim is to contextualise items differently and present them in new ways taking into account current museological considerations and specially initiated research. In this process, interpretations of contemporary art, among other things, may act as points of reference.

The first of these propositions was the exhibition “The Things of Life/The Life of Things”, held on the reception floor of the Residenzschloss (Royal Palace) from 26 April to 24 August 2014. The idea for this unusual show was sparked by the thoughts of the American art historian George Kubler (1912–1996). Almost entirely forgotten among academics in the field, his ideas, especially those published in the treatise “The Shape of Time. Remarks on the History of Things” (Yale, 1962), are currently undergoing a renaissance in the discourse on contemporary art. In his book, Kubler abandons the Eurocentric perspective in writing art history, replacing it with a divergent definition

of culture. Instead of following the traditional chronological model of the development of designs, he devises a network model allowing for designs connected by links spanning time and space. This also steps outside the categories of art, handicrafts and industrial design and questions the certainty of constant progress in cultural development. The basis of his morphological analysis of forms is simple: understanding comes from comparing visible differences using the senses.

For the SKD, Wolfgang Scheppe made an attempt to translate these thoughts into an exhibition. The object he used for comparison was the bowl, as the archetypical form of what is perhaps the most universal human utensil, modelled on cupped hands. Altogether, Scheppe chose 99 bowls of varying provenance from the storage facilities of several SKD collections, presenting them openly, and only in natural light, in a long line on a white table, creating a literal version of what Kubler describes as a “formal sequence”. Visitors were invited to discover parallels, differences and links for themselves by looking at these bowls, often worlds apart in terms of where and when they originated or the setting for their use. To analyse these links more closely, the mathematician and programmer Mario Klingemann developed an algorithm allowing items to be compared in terms of specific parameters, and the results to be visualised.

The long line of different bowls was opposite a series of conceptual photographs by the Italian photographer Franco Vimercati (1940–2001). Like Kubler, he, too, was fascinated by questions of how we perceive differences in

The exhibition “The Things of Life/The Life of Things” encourages visitors to adopt a new perspective and engage in discussion



A close-up view of the katagami, made possible by the presentation principle of hanging the objects in a line



8 things with our senses. For ten years, he worked with great concentration and seclusion on pictures of one and the same tureen, as the only object and representative of the material world. This exhibition was the first time that this work was exhibited outside Italy.

As a result, Wolfgang Scheppe’s first exhibition was on one hand a theoretical installation breathing new life into Kublerian thought and thus into new reflections within art theory. On the other hand, the exceptionally clear, concentrated way in which it was presented provided an unadulterated view of the items which was not sidetracked by the power of museum interpretation. It offered visitors a space for precise, individual experiences of perception going beyond known categorisations. The exhibition was a strong proposition for reconsidering how museums exhibit pieces, especially regarding ethnographic collections.

His second research journey took Wolfgang Scheppe into the storage facility of the Kunstgewerbemuseum. This held a fascinating treasure trove of Japanese crafts, which had remained almost untouched for 125 years and had never been exhibited: 92 cases holding more than 15,000 katagami: stencils used to dye kimono fabric. It is the world’s largest collection of these extremely delicate paper pieces, and was the subject of Proposition II: the exhibition “Logical Rain”, held in the Japanisches Palais (Japanese Palais) from 30 November 2014 to 22 March 2015, the first time these exhibits were made public.

Katagami were produced by hand in an incredibly complicated, lengthy process using multiple layers of

paste-saturated paper made from mulberry tree bark. The technique called for a high degree of craftsmanship and was perfected by certain Japanese families over centuries. The patterns feature geometric decorations and brilliantly abstract motifs reflecting elements from nature while providing information about the social status of the person wearing the robes. The particularly delicate patterns, which it is hard to believe were handmade, were reserved for rulers and the Samurai class.

When the first katagami stencils arrived in Europe in the 19th century, the Japanese patterns and decorations had a huge influence on the ornamentation of art nouveau and Jugendstil. Industrial design, just in its infancy, was also influenced by these patterns from Japan. Japonaiserie came into fashion throughout Europe. From the abundance of patterns, the exhibition at the Japanisches Palais selected 140 sheets depicting rain. Whereas rain as a sole subject is almost unknown in European art, in the Japan of the past, buffeted by monsoon winds and dependent on rice-growing, rain played a special cultural and spiritual role. In the patterns on Japanese kimonos, the regular falling of tiny drops even seems to be reflected in the aesthetic logic behind the design of these finely worked, repetitive structures.

The katagami were displayed in a long line of backlit presentation screens hung at eye level, stretching across the entire wing of the Elbe side of the Japanisches Palais. Three historical kimonos were also shown, made with fabrics printed using katagami and the traditional katazome technique – a process which has almost faded from

The katagami quickly become a popular subject for photographs



Dr Wolfgang Scheppe talking to a visitor



memory today due to the incredible amount of work required. The exhibition was given an atmospheric feel thanks to a sound installation by the Italian electronic musician Renato Rinaldi, who used a randomised program to modulate the sound of falling rain.

To demonstrate how long the fascinating katagami collection had lain dormant in Dresden's storage facilities, the exhibition also featured the cases in which they were stored. They showed signs of previous attempts to sort the collection by subject. Today, the research which preceded the exhibition allows inferences to be made, among other things, about who may have worked on the collection back then, and how the items first came to Dresden. The results of these scientific investigations and an extensive text on the way the katagami were produced and their cultural significance in Japan, their influence on Western art and the history of their reception in Europe were outlined in an accompanying publication which was set out free of charge in the exhibition room.

This second exhibition thus examined not only the aspect of conveying newly discovered knowledge but also the purely aesthetic experience of viewing. Though the publication is rich in new research results and background knowledge, the exhibition was intended to give visitors a

chance to concentrate entirely on their own individual perception rather than being forced to follow a predefined path through the exhibition. This concept was another example of Scheppe following his strategy of questioning the standard presentation patterns in a museum.

This was not the last of the "research journeys in the storage facility": Proposition III is already being planned for 2015. This, too, will provide new inspiration for exhibition practice at Staatliche Kunstsammlungen Dresden: propositions, ideas and possible ways in which a museum of the future can display its treasures.

Special tour with the curator, Dr Kordelia Knoll (right), through the exhibition "Dionysus. Intoxication and Ecstasy", from left to right: Dr Michael Ermrich, Managing Director of the OSV, Dr Henry Hasenpflug, permanent secretary to the SMWK, Prof. Dr Dr Sabine von Schorlemer, state minister for science and the arts, Georg Fahrenschon, President of the DSGV



from left to right: Dr Ortrud Westheider, Director of Bucerius Kunst Forum Hamburg, Georg Fahrenschon, President of the DSGV, Prof. Dr Hartwig Fischer, Director General of the SKD, Prof. Dr Dr Sabine von Schorlemer, state minister for science and the arts, Dr Kordelia Knoll, head conservator of the SKD's Skulpturensammlung



10 **DIONYSUS. INTOXICATION AND ECSTASY**

No Greek god has fascinated artists more over the centuries than Dionysus. The son of a heavenly father and an earthly mother, he is not as distant from humanity as other residents of Mount Olympus. Yet what constantly seems to fascinate both the artists and those who behold their works the most is his ambivalences. On one hand there is the proverbial Dionysian high: overstepping boundaries, the parade of satyrs and maenads tipsily throwing their worries to the wind, their exuberance and joie de vivre always teetering on the brink of darkness and violence. On the other hand, the god of wine and drunken festivals becomes the lover who rescues Ariadne from the island of Naxos, takes her as his bride and elevates her to the status of a goddess. With the myths that surround them, Dionysus and his Roman successor Bacchus thus offer many points of recognition.

In the exhibition "Dionysus. Intoxication and Ecstasy", which ran from 6 February to 10 June 2014 in the state apartments of the Residenzschloss (Royal Palace), the Staatliche Kunstsammlungen Dresden followed in the tracks of the god along with the Bucerius Kunst Forum Hamburg. From ancient times to today, artists' engagement with him has produced a varied world of imagery. The exhibition deliberately created links between items from different epochs, allowing visitors not only to follow

the mythological figure of Dionysus through the history of art, as the subject of images, but also to understand him as an anthropological constant which has lost none of his currency in the present day. This becomes clear through the comparison of images from ancient times and modernity showing how close the Dionysian is to our modern experience of life.

Headed by the curators Dr Michael Philipp (who initiated and supervised the exhibition on the part of the Bucerius Kunst Forum) and Dr Kordelia Knoll (responsible for the presentation at Staatliche Kunstsammlungen Dresden), the six-room exhibition displayed 80 pieces including ancient vases and sarcophagi, paintings, prints and drawings, monumental sculptures and small bronzes. The works on show included pieces not only by Peter Paul Rubens and Anthony van Dyck but also by as varied a range of artists as Annibale Carracci, Andrea Mantegna or Lovis Corinth, Franz von Stuck and Max Beckmann. Masterpieces from the Dresden collections were supplemented by valuable loans from international museums such as the Museo Nacional del Prado in Madrid, the Kunsthistorisches Museum in Vienna, the National Gallery in London, the Vatican Museums and the National Gallery in Washington, filling the exhibition rooms with Dionysian imagery of a kind and a scale never previously seen in any other part of the world.

The exhibition was thus also a unique event from the point of view of art theory, as reflected in the extensive,

In the exhibition "Dionysus. Intoxication and Ecstasy"

Dancing maenads, second half of the first century B.C.



The exhibition drew more than 62,800 visitors



elaborate catalogue. The academic basis for this came from an interdisciplinary symposium held at the Bucerius Kunst Forum in February 2013.

The exhibition was officially opened on 5 February 2014 in the atrium of the Albertinum before an audience of roughly 500. Alongside the Director-General of Staatliche Kunstsammlungen Dresden, Prof. Dr Hartwig Fischer, and the Saxon State Minister for Science and the Arts, Prof. Dr Sabine von Schorlemer, other speakers were Georg Fahrenschohn, President of the Deutscher Sparkassen- und Giroverband (German Savings Banks Association, DSGV), Dr Ortrud Westheider, Director of the Bucerius Kunst Forum, and the curator of the exhibition and acting director of the Skulpturensammlung, Dr Kordelia Knoll.

An extensive programme accompanied the exhibition, including academic lectures by international experts and learning opportunities for various target groups, making

the world of Dionysian imagery not just more than 2,500 years of art history but also something directly experienced today.



OTTO DIX. WAR – THE DRESDEN TRIPTYCH

On 28 July 1914 the First World War began with the Austro-Hungarian declaration of war on Serbia. It was to last more than four years and cost the lives of some 17 million people. To mark the one hundredth anniversary of the start of “the great seminal catastrophe of the twentieth century”, the Galerie Neue Meister placed one of the key works of modern art at the centre of an exhibition at the Albertinum from 5 April to 13 July 2014: Otto Dix’s monumental triptych “War” (1929–1932).

Ten years after the end of the First World War, Dix created the four-part picture over a period of three years in his Dresden atelier; it then survived the horrors of the Nazi dictatorship hidden in Dippoldiswalde. In 1968 the artist, expelled from his chair at Dresdener Kunstakademie in 1933 and living at Lake Constance ever since, finally sold the picture to Staatliche Kunstsammlungen Dresden, having previously provided it on loan for twenty years. Impressively and in minute, gory detail, it bears witness to the indelible mark which the horrors of World War One left on Otto Dix, who volunteered for military service in 1914 and was not released until 1918. During that time, he mainly fought at the site where the war was at its most violent: in the trenches of the Western Front. He recorded his impressions and experiences in numerous sketches and gouaches.

“War” encapsulates Dix’s view of his experiences; he understood it as the sum of his ability as a painter and as a universal window on humankind’s capabilities. It is no coincidence that he chose the form of the triptych, originally reserved for religious depictions. The left-hand panel shows soldiers heading out at the first light of dawn, the central panel depicts the battlefield as a place of death, and the right-hand panel their return from the hell of battle. The predella panel beneath shows the soldiers at rest in the dugout. Here, the atrocity and pointlessness of war appears as an unending cycle with no release. The figure of the Saviour as depicted in a classic triptych is replaced with nameless soldiers and horrendously maimed corpses.

Yet Dix did more than just citing the external forms used in the Old Masters: he was also fascinated by the painting techniques applied by artists such as Matthias Grünewald or Albrecht Dürer, for example using their varnishing techniques for his painting. Until this exhibition, however, it was not known what steps he took when working on his masterpiece, or what elements of the painting he first created and then discarded. For the first time, this exhibition, curated by Dr Birgit Dalbajewa, a conservator at the Galerie Neue Meister and Dr Olaf Peters, a professor at the Martin Luther University in Halle-Wittenberg, presented the history of how “War” was created, reconstructed thanks to new research by experts in restoration and art history. Led by Prof. Marlies Giebe, the team at the Staat-

Dr Birgit Dalbajewa,
the exhibition curator



The special exhibition
on the triptych "War" ...



... drew 54,641 visitors



liche Kunstsammlungen Dresden restoration workshop used radiography to reveal the individual stages from the underdrawing to the final version.

They revealed how often Dix reworked the painting's colours and subject, and how great a change the message he wanted to get across underwent. For example, in several places he painted over images of wartime equipment, making the layout of the picture clearer and drawing the viewer's eye to the human tragedy.

The exhibition not only laid bare Dix's work process, but also contextualised the work within both history and art history, for example placing it among the sketches and gouaches which Dix made while in service at the front. This was accompanied by a copy of the 1924 portfolio "War", containing 50 prints, from the Kupferstich-Kabinett holdings in Dresden. Further-reaching links to other elements of art history were revealed by an early copy of a crucifixion by Matthias Grünewald, and by works by Francisco de Goya and Albrecht Dürer.

Other works in the exhibition brought to life the time of the Weimar Republic, caught between the trauma of war, new democratic beginnings and revanchist nationalism. At the same time as Dix painted this piece, Erich Maria Remarque wrote his "All Quiet on the Western Front" (1929), which was filmed by Lewis Milestone (1930) alongside films such as Georg Wilhelm Pabst's "Westfront 1918" (1930). These allowed for a comparison of approaches to artistic perception spanning a range of different media.

The historical background was rounded off with postcards from the front, and posters. The exhibition was officially opened on 4 April 2014 in the atrium of the Albertinum before an invited audience of roughly 650. After some introductory words by the Director-General of Staatliche Kunstsammlungen Dresden, Prof. Dr Hartwig Fischer, and the curator, Dr Birgit Dalbajewa, the Dresden Philharmonic Orchestra played Alban Berg's violin concerto dedicated "to the memory of an angel", performed by Carolin Widmann and conducted by Markus Poschner. The piece was written in 1935 in painful memory of the early death of Manon Gropius, the daughter of Walter Gropius and Alma Mahler-Werfel.

The supporting events for the exhibition, which included the Dresden Philharmonic Orchestra repeating the opening concert for the public, featured guided tours for different target groups, an interactive theatre project and a series of film showings. Evening lectures and an exhibition catalogue revealed the new scientific findings which had been made while engaging with Otto Dix and his most famous work in the time leading up to the exhibition.

Heiko Lachmann of the Ostsächsische Sparkasse Dresden management board



View of the Galerie Neue Meister rooms during the special exhibition "To Egypt!"



Dr Marion Ackermann, Director of Kunstsammlung Nordrhein-Westfalen, Düsseldorf



TO EGYPT! THE TRAVELS OF MAX SLEVOGT AND PAUL KLEE

Two artists who could not be any more different; two journeys at different times, but to the one destination of their dreams: Egypt. Since Napoleon's campaign there in 1798, accompanied by scientists and artists, the country had exerted a strong fascination on European travellers and scholars. Drawn by the lure of the Oriental on one hand and of ancient Egyptian culture on the other, increasing numbers went on expeditions and journeys to Egypt during the 19th century, soon leading to excavation campaigns, for example in Tell el-Amarna, where the bust of Nefertiti was discovered in 1912.

The artist Max Slevogt (1868–1932) travelled to Egypt in the spring of 1914. Following meticulous preparation, and equipped with pre-primed canvases, during the 39 days of his trip Slevogt produced 21 paintings and numerous sketches and watercolours. As well as the "exotic" subjects, his main interest was in the atmospheric effects of colour and the special light conditions. A unique cycle of pictures was generated; a late showpiece of German Impressionism which is today almost entirely the property of Staatliche Kunstsammlungen Dresden.

On his journey to Egypt in 1928, Paul Klee (1879–1940) took the same route from Cairo via Luxor to Aswan, but

followed a very different artistic approach. The works inspired by this journey were created after his return, over a long period of time lasting until the final months of his life. Moreover, he travelled alone, without the support of friends as enjoyed by Slevogt, and encountered different conditions in Egypt itself, as the country had gained independence from British colonial rule in 1922. Klee had an entirely different way of translating what he had experienced and seen, partly reinforced by his work at the Bauhaus school.

The idea behind the exhibition "To Egypt!", shown from 30 April to 10 August 2014 at the Albertinum, was to present the tension arising from the different positions the artists took on the same subject, offering visitors a chance to gain an equal understanding of both journeys. As well as paintings, watercolours and sketches directly linked to the trips, the 150 exhibits also included selected examples of ancient Egyptian art. Visitors could also follow the course of the journeys based on documentary evidence in the form of photographs which, in the case of Slevogt, could sometimes even be directly linked to the subjects of individual paintings. The exhibition was supplemented by multimedia stands enabling visitors to leaf through Slevogt's illustrations to "1001 Nights" or learn about Egypt-related means of expression in Paul Klee's works.

The exhibition thus not only offered an insight into the fascination of Egypt, which each artist made use of in his

59,951 visitors saw the exhibition
"To Egypt! The Travels of Max Slevogt and Paul Klee"

Heike Biedermann,
the exhibition
curator

Dr Henry Hasenpflug,
permanent secretary
to the State Ministry
for Science and the
Arts (SMWK)



own way, but also showed the wide range of artistic approaches which existed side by side in Germany at the start of the 20th century.

The exhibition was made possible not only by the generosity of numerous lenders and supporters such as the Zentrum Paul Klee in Bern, the Landesmuseum Mainz or the Rudolf August Oetker Foundation, but also, especially, by the partnership with the Kunstsammlung Nordrhein-Westfalen, which owns a large number of pieces from Paul Klee's oeuvre. The exhibition was shown in Düsseldorf from 6 September 2014 to 4 January 2015.

At the same time, the exhibition was the result of a research project lasting many years and funded by the Gerda Henkel Foundation, during which scientists at the Galerie Neue Meister and other specialists worked on the roughly 70 works produced by Max Slevogt on his journey to Egypt, using contemporary documents such as diary entries, letters and photographs to contextualise them and place them in relation to the images of Paul Klee. On one hand this made an extensive scientific examination of the two artists' journeys possible for the first time; on the other it was an important contribution to research on how Egypt came across in German painting of the first half of the 20th century. The results were laid out in two volumes, each cataloguing one artist.

The exhibition was opened in the atrium of the Albertinum on 29 April 2014. More than 700 invited guests were welcomed by the Director-General of Staatliche Kunstsammlungen Dresden, Prof. Dr Hartwig Fischer, followed by speeches by Dr Henry Hasenpflug, permanent secretary to the Saxon State Ministry for Science and the Arts (SMWK), Heiko Lachmann of the Ostsächsische Sparkasse Dresden management board and Dr Marion Ackermann, Artistic Director of Kunstsammlung Nordrhein-Westfalen. Finally, the exhibition was introduced by Heike Biedermann, who curated it along with Dr Andreas Dehmer.

The scientific highlight of the supporting events was a colloquium carried out in cooperation with TU Dresden university, supported by Henry Arnhold. In addition to this there were lectures and guided tours plus a series of film showings and concerts. A research game was specially developed for young visitors and set out for their use in the exhibition rooms. All this brought the fascination of Egypt as seen by Paul Klee and Max Slevogt to life in a manner which extended beyond the boundaries of painting and into very different worlds of experience.

Prof. Dr Bernhard Maaz,
Director of the Kupferstich-
Kabinett and Gemälde-
galerie Alte Meister

Dr Gudula Metze, curator of the
exhibition "At the Cradle of Art" ...



... during the opening event in the
Kupferstich-Kabinett



AT THE CRADLE OF ART

Hardly any other era has affected the history of European art as much as the Italian Renaissance. In the 14th and 15th centuries, influenced by the new theory of perspective, artists such as Giotto, Fra Angelico, Filippino Lippi, Pintoricchio or Sandro Botticelli created new spheres of imagery, inspired just as much by Classical antiquity as by the everyday world around them, extending the repertoire of subjects addressed by mediaeval art.

The exhibition "At the Cradle of Art. Italian Drawings and Paintings from Giotto to Botticelli", on show in the rooms of the Kupferstich-Kabinett from 29 October 2014 to 18 January 2015, offered visitors a new view of outstanding works from the late Gothic period to the early Renaissance. In the years leading up to this, the relevant holdings at the Kupferstich-Kabinett and the Gemäldegalerie Alte Meister had been studied by art historians on two research projects and examined using x-radiography. These examinations were carried out by the restoration departments in cooperation with the Academy of Fine Arts, Dresden and the Helmholtz-Zentrum Dresden-Rossendorf. They offered a previously unknown insight into painting and drawing techniques, bringing to light once hidden elements. This made it clear how important drawings were even in artists' studios of the early modern period, not just for practice and teaching but also for creating major works.

Curated by Dr Gudula Metze and Dr des. Judith Claus, the exhibition placed drawings directly opposite paintings, allowing them to be compared and thus revealing how the

works were created. The roughly 60 works, all from Dresden holdings, were hung by subject in chronological order to show both lines of artistic development and general thematic structures. The results of the research projects were published, among other things, in the form of a film presentation and an accompanying catalogue, the first to document the entire Staatliche Kunstsammlungen Dresden holdings of Italian drawings and paintings from the late Gothic and early Renaissance periods.

The exhibition was opened on 28 October 2014 in the Kleiner Schlosshof (Small Palace Courtyard) of the Residenzschloss (Royal Palace) before some 250 invited guests. After a welcome speech by Prof. Dr Bernhard Maaz, director of the Gemäldegalerie Alte Meister and the Kupferstich-Kabinett, the curators Gudula Metze and Judith Claus introduced the exhibition concept.

Through this exhibition, the scientists at Staatliche Kunstsammlungen Dresden and their partners have succeeded not only in shedding new light on a significant part of their own collections but also in presenting the practice of drawing as a fundamental artistic technique which European art can thank for one of the most important spurts in its development.



The black flags in the eponymous exhibition at the Kunsthalle im Lipsiusbau



BLACK FLAGS

Two industrial robots were at the centre of the exhibition “Black Flags” by William Forsythe, on show at the Kunsthalle im Lipsiusbau from 27 November 2014 to 11 January 2015.

Usually employed in the automotive industry, the robots moved large black flags on long carbon-fibre poles. William Forsythe developed the installation for the Lipsiusbau during intensive practice sessions in close cooperation with computer scientist Sven Thöne. The long sequence of movements programmed in dual counterpoint in a 20-minute loop offered the viewer no chance to spot any regularities. Nonetheless, along with the sounds made by the robots’ operation, sometimes quiet, sometimes growing louder, it created the impression of a dance in dialogue, made especially fascinating by the interplay between the precise electromechanical movements of the robots and the floating weightlessness of the flags. Viewers were invited to give free rein to their associations and feelings: Forsythe deliberately did not provide any interpretational views on the content of his work.

In the separate galleries at the sides of the Lipsiusbau, Forsythe presented two video pieces. “Bookmaking” (2008/14), newly edited for the exhibition, shows the artist himself on twelve monitors, trying to print a book with his own body. The choreographic momentum lay on one hand in his movements and the rhythmic sounds they produced, and on the other in the switches between the chopped video sequences, again in counterpoint to one another.

This contrasted with the third piece, “Analogon” (2014), in which the choreographic element did not come from a pre-programmed, controlled composition of movements, but purely from watching an everyday process which was apparently entirely down to coincidence. The piece showed a bowl with seven strawberries in a sink with a stream of water pouring into it. The floating strawberries moved in circles around the stream of water, bobbing under, being washed to the side and constantly being drawn back in. For Forsythe, this interplay between the water and the strawberries, as seen in everyday life, is his broadly defined understanding of choreography, which does not reduce the movements of dance only to the human body or the stage.

The exhibition was opened in the lower foyer of the Lipsiusbau on 26 November 2014 before some 300 visitors. The introductory address was held by Prof. Dr Hartwig Fischer, Director-General of Staatliche Kunstsammlungen Dresden.

The exhibition was a high point of the close cooperation between Staatliche Kunstsammlungen Dresden and William Forsythe.

In the “Fantastical Worlds” exhibition at the Zwinger, Dresden

Adam Friedrich von Löwenfinck, lidded vase with yellow background and mythical creature (detail), Meissen, around 1734



Prof. Dr Georg Prinz zur Lippe, Chairperson of the Board of Directors for the Friends of the Porzellansammlung



Prof. Dr Ulrich Pietsch, Director of the Porzellansammlung and exhibition curator



FANTASTICAL WORLDS

Though Adam Friedrich von Löwenfinck only lived to the age of 40, he led an eventful life and, above all, left behind a valuable legacy: one of the loveliest and most significant collections of painted ceramics from the 18th century. To mark the 300th anniversary of his birth, the Porzellansammlung at Staatliche Kunstsammlungen Dresden dedicated an exhibition to him: “Fantastical Worlds. Painting on Meissen porcelain and German faience by Adam Friedrich von Löwenfinck, 1714–1754”, on show in the Zwinger from 1 October 2014 to 22 February 2015.

Löwenfinck started out as a trainee at the porcelain manufactory in Meißen in 1728, at the age of 13. In 1736, however, he fled the poor working conditions at the manufactory as he thought the opportunities for developing as an artist were too restricted. He went on to work as a painter at the faience manufactories in Bayreuth and Fulda. In 1746 he was involved in the founding of the faience factory in Höchst, managing to advance to executive positions. Finally, from 1750 to his death, he worked as the director of the faience manufactory in Hagenau.

As an artist, Löwenfinck was inspired by the painted Japanese and Chinese porcelain in Augustus the Strong’s royal collection, creating a whole cosmos of subjects of his own with idealised landscapes, mythical creatures, groups of figures in the chinoiserie style, religious depictions and Asian flowers. As well as their imaginative choice of subjects, Löwenfinck’s pieces are also attractive for their brilliant draughtsmanship and vivid colours. Even after he left

the Meißen manufactory, he stayed true to its style, influencing the fashion of ceramics throughout the German-speaking countries.

However, Löwenfinck rarely, if ever, signed his work, meaning that his oeuvre was not even known to specialists for a long time. In the 1960s, there were then heated arguments about whether to ascribe individual pieces to him. Here, the many years of research behind the Dresden exhibition played an important role. The results were published in a lengthy book to accompany it. Curated by the director of the Porzellansammlung, Prof. Dr Ulrich Pietsch, the exhibition itself showed about 100 of the artist’s main works. As well as items from the museum’s own holdings, these included loans from museums such as the Metropolitan Museum of Art in New York, the Rijksmuseum in Amsterdam and the Bayerisches Nationalmuseum in Munich.

The exhibition was opened on 30 September 2014 in the Kleiner Schlosshof (Small Palace Courtyard) of the Residenzschloss (Royal Palace) before some 300 invited guests. With an accompanying musical programme by the harpist Magdalena Schmutzler, there were speeches by the Director-General of Staatliche Kunstsammlungen Dresden, Prof. Dr Hartwig Fischer; the Chairperson of the Board of Directors for the Porzellansammlung Friends’ Association, Prof. Dr Georg Prinz zur Lippe, and the exhibition curator, Prof. Dr Ulrich Pietsch.

The exhibition and the accompanying book and programme offered an insight into the fascinating work of the artist Adam Friedrich von Löwenfinck, inspired by scientific research and aesthetic enthusiasm.

from left to right: Prof. Dr Hartwig Fischer, Director-General of the SKD, collector couple Eva Züchner and Dr Peter Hahn, Dr Martin Hoernes, deputy secretary-general of the Kulturstiftung der Länder (until Oct. 2014), Prof. Dr Bernhard Maaz, Director of the Gemäldegalerie Alte Meister and the Kupferstich-Kabinett, and Dirk Burghardt, Commercial Director of the SKD

Prof. Dr Hartwig Fischer with Dr Peter Hahn in front of the self-portrait by Oskar Kokoschka



KOKOSCHKA AND DRESDEN

“Kokoschka and Dresden” was the name of the exhibition by Staatliche Kunstsammlungen Dresden (SKD) with which everything began in 1996. It described the relationship between the Austrian painter and draughtsman Oskar Kokoschka (1886–1980) and the city where he lived from 1916 to 1923, at whose art academy he influenced a generation of young artists from 1919 on as the youngest professor to date. Back then, six of his works were added to Dresden’s gallery of the modern age. Confiscated as “degenerate” by the Nazis in 1937, today they are in museum collections around the world.

In this context, the 1996 exhibition was not just the acknowledgement of an artist at the place where he worked, but also the start of many years of trusting cooperation with Dr Peter Hahn, once the director of the Bauhaus archive in Berlin, and the son of the musician and art collector Willy Hahn (1896–1988). The latter spent many years assembling the heart of his collection: more than 80 drawings and watercolours by Kokoschka, with whom he was linked by a close friendship.

This holding, which was first presented in its entirety in the 2011 exhibition “Kokoschka as a Draughtsman” at the Dresden Kupferstich-Kabinett, became the property of Staatliche Kunstsammlungen Dresden in 2014. Director-General Prof. Dr Hartwig Fischer had the honour of announcing this generous gift at a press conference on 10 July. The artworks are now part of the collection at the Kupferstich-Kabinett, where in-depth research is now

being carried out into them. Alongside the prints from the Fondation Oskar Kokoschka, kept at the Musée Jenisch in Vevey (Switzerland), they are the internationally most significant museum collection of works on paper by the artist.

Yet this gift was not the only event to take place in 2014 with regard to Oskar Kokoschka and the Willy Hahn collection. Several weeks before the news of the gift, the SKD announced that it was buying Kokoschka’s painting “Gitta Wallerstein” for the Galerie Neue Meister. Peter Hahn succeeded in acquiring the work by Kokoschka, which had been on permanent loan to the Albertinum since 2005, thanks to considerable support from the Free State of Saxony, the Ernst von Siemens art foundation and the Kulturstiftung der Länder (Cultural Foundation of the German Federal States). The painting, dating from 1921, depicts the ten-year-old Gitta Wallerstein, daughter of the Berlin art dealer Viktor Wallerstein, in brilliant shades of blue. Gitta Wallerstein posed as a model for the painting in Kokoschka’s studio at Dresden Art Academy.

Both its acquisition and the gift are exceptional strokes of luck for the SKD, and a major step in bridging a historically raw gap in the collection. The artist’s close connection to Dresden makes these additions to the collection even more significant. At the same time, they form a basis on which the SKD can work as a leading centre for further research and interpretation of Oskar Kokoschka’s work.

Anupam Sah (Head of Art Conservation, Research and Training, CSMVS) appraising an Indian miniature

During the meetings over several days between SKD staff and members of international institutions as part of the MEEP ...



... there was a vigorous exchange of specialist knowledge



“EUROPE / WORLD” RESEARCH PROGRAMME

Shedding light on the world in all its variety was something which the *Kunstkammer* already aspired to when it was established in the mid-sixteenth century. Early on, the art treasures gathered in Dresden were not only from Saxony and Europe but also unusual items from all over the world. Thanks to this consistent collecting strategy, the non-European collections held by *Staatliche Kunstsammlungen Dresden (SKD)* are today of a remarkable historical depth. The multifaceted transcultural connections play an important role not only for the ethnographic museums but also in almost all the collections. Some of these high-quality holdings are, however, little known and investigated, and have not yet been published.

The SKD is dedicating itself to this field with the “Europe/World” research programme, established in 2014 and made possible by the Museum and Research Foundation. This approach, spanning multiple museums, combines the various projects and ideas with one key idea: investigating the links between Dresden, Saxony, Europe and the world and giving critical thought to its own position within this network, both historically and today. The research projects (see also pp. 30–31) are not just about scientifically processing historical connections; they also ask how the works which have entered the collections over the last five centuries shape and reflect our image of the world. The Dresden scientists have been working closely on this with researchers and museum workers from the countries where the items originate, e.g. with restorers from India

or scientists from China, working on tasks such as decoding the fascinating world of imagery on Chinese porcelain vases and woodcuts.

The focus on “Europe/World” stands out among the SKD’s many research activities. It originated in a recommendation by the *Wissenschaftsrat* (German Council of Science and Humanities) after their scientific activity was evaluated at the start of 2014, suggesting that cooperation between the different museums should be increased and the Saxon State Ethnographic Collections (SES) more heavily involved. The latter joined the SKD in 2010. Together, the three SES institutions in Leipzig, Dresden and *Herrnhut* hold some 300,000 items, along with just as many photographs and documents. The digitalisation and documentation of the photographic archives of important explorers as part of the “Europe/World” programme is providing plenty of material for further investigations.

On the research programme, the connections to Asia are drawing particular attention. The tradition of exchange between Europe and Asia can today be revealed based on the example of porcelain. The Saxon court became a centre of the fashion for *chinoiserie*, with collections of Chinese and Japanese porcelain, Asian prints, Chinese soapstone figurines, fabrics, costumes, weapons and lacquerware. As well as the Chinese and *chinoiserie* prints (the latter being based on Chinese examples), works from India were also kept at the *Kupferstich-Kabinett* in a cupboard labelled “*La Chine*”, and recorded in the inventory of 1738 under that name. One restoration and research project is investigating the Indian miniatures in the *Kupferstich-Kabinett* which entered the collection

Roja Zaroodi using a fixer on the restoration of a wooden frame in the Dresden Damascus Room



Dr Anke Scharrahs with Prof. Dr Peter Gaethgens



Final meet-up at the Residenzschloss in Dresden



under Augustus the Strong and from the estate of August Wilhelm Schlegel in the 19th century.

The theme of the project “Deus ex machina: views of the world and the cosmos in mechanical models of the solar system” is people’s view of the world and how it developed along with the introduction of globes and astronomical clocks, influencing people’s perceptions and where they situated themselves. The aim is to use two astronomical clocks made by Baldewein, one in the Cabinet of Astronomy and Physics (Museumslandschaft Hessen Kassel) and one in the Mathematisch-Physikalischer Salon in Dresden, to deepen our knowledge on the spread of astronomical knowledge between the Orient and the Occident.

The restoration project for the Dresden Damascus Room, an extensively preserved set of room panelling from the start of the 19th century, is providing insights into the history of Syria. This project is a particularly effective way of demonstrating the significance of gaining a historical perspective on our relationship with the world. Engaging with the items and their history means that the present no longer seems absolute; it seems possible to shape the future with a new sense of responsibility. Recognising the historical set of dynamics behind the complex, interwoven relationships between Europe and the world also serves the purposes of cooperation between the SKD scientists and restorers and international researchers. As part of the research programme, the exchange of ideas among experts and a shift in perspective have received particular support from the Museum Experts Exchange Program (MEEP) with China and the cooperation with the British Museum on

the International Training Programme (ITP). The partners in China involved in the MEEP (which receives considerable funding from the Goethe Institute in China) are the National Museum of China, the National Art Museum of China (NAMOC), both in Beijing, and the Shanghai Museum and Guangdong Museum of Art in Guangzhou. An initial exchange focussing on restoration and conservation allowed 23 members of staff to exchange specialist knowledge with their Chinese and German colleagues. As part of the cooperation with the ITP, Sun Yue of the Palace Museum in Beijing spent three months at the Porzellansammlung, starting in October 2014, carrying out research into East Asian porcelain of the 17th and 18th centuries. In Leipzig, Antonio Ntimbanga of Mozambique supported the team at the Völkerkundemuseum from November to December 2014. There, he was mainly involved in provenance research, particularly dedicating his time to a series of photographs taken in the museum of his home town: the Ethnology National Museum in Nam-pula City.

“Europe / World” and other projects such as the “research journeys in the storage facility” (see pp. 7–9) were made possible thanks to the Museum and Research Foundation, which is based on generous private support. Research is one of the museum’s key tasks, and the SKD offers rich material for that purpose. However, a constant supply of additional funding is required to make the most of it, which is why the SKD is all the more grateful for this substantial funding, enabling us to see and think about things in a new way.

Scene from the first meeting by the members of the "Dresden Conferences" at Brühl's Palace on 23 December 1850, in a painting by Carl Christian Vogel von Vogelstein



A pair of silver kettledrums played by the court musician to Augustus the Strong, from the Rüstammer



PROVENANCES, RESEARCH, COMPARISONS, RESTITUTIONS

The Staatliche Kunstsammlungen Dresden (SKD) understand it as one of their most important tasks to carefully investigate the origins of their holdings, and to restitute items to their rightful owners when their acquisition does not meet strict modern legal and moral criteria. These include works which were stolen from their Jewish owners after 1933, or taken from them in other unlawful ways, which were expropriated in 1945/46 when the contents of stately homes were "rescued" (the estates were dissolved) or which "illegal emigrants" escaping the GDR were forced to leave behind.

The "Daphne" project, funded by the Saxon state government, has been looking into these questions since 2008, involving systematic provenance research, among other things. Accompanied by research into the institutions' history, the cataloguing of holdings in the "Daphne" museum database and inventory work, all new additions since 1933 are being checked. Thanks to this project, which has acted as a model for many museums, the SKD has now become an international centre of competence for provenance research.

In 2014 the SKD took another step on its path. In the summer of that year, a settlement was made with representatives of the former royal house of Wettin which, after years of intensive research and negotiation, has now finally ended in some legal certainty. The settlement applied to all the works of art which were seized by the Soviet army

after the end of the Second World War in the Wettin palaces at Moritzburg and Wachwitz, some of which were allocated to the museums.

Following the agreement successfully made with the Wettin family back in 2011 for the Porzellansammlung holdings, establishing where the porcelain in question would remain in return for financial compensation, further research was carried out at other SKD museums and the results documented in academic dossiers. Based on these it has now been possible to negotiate a settlement which takes both parties' interests into account and makes it possible for the items to stay at the SKD museums and other institutions run by the Free State of Saxony in return for a compensatory payment. The works which are thus retained for the collections and the public include, for example, the painting "Noli me tangere" by the court artist Louis de Silvestre, from the Gemäldegalerie Alte Meister; a valuable pair of silver kettledrums used by the court musician to Augustus the Strong, from the Rüstammer, or (from the Kunstgewerbemuseum) various baroque clocks, cupboards and tables which once furnished the castles of the Wettin dynasty. In contrast with an initial agreement with the House of Wettin signed in 1999, the extensive contract from 2014 no longer contains an escape clause, meaning that the years of discussion have come to a good conclusion.

In other cases, too, it has been possible to close this chapter of post-war history.

November 2014 saw the end of the usufruct period which gave the museums in eastern Germany a chance to

Sculpture of Mars, in the possession of the SKD Skulpturensammlung until 1924, now owned by Bayer AG, Leverkusen



The painting "Noli me tangere" by the court artist Louis de Silvestre, Gemäldegalerie Alte Meister



Excerpt from the "New Geographical Land Charta or General Map of the Wettin Region" by Balthasar Zimmermann, 1632



keep holdings "rescued" from stately homes in 1945/46 for 20 years before returning them to their old owners. The prerequisite for this was that these works of art would be exhibited or made accessible to the public. Generous support from the Saxon state government made it possible for the SKD to acquire most of the works from the descendants of their former aristocratic owners.

The discovery of artworks in Schwabing in November 2013, known as the "Gurlitt case", continued to have an effect in 2014 of bringing provenance research to the focus of public attention on a previously unimaginable scale. The collection by the art dealer Hildebrand Gurlitt, discovered by his son, raises many questions. From 1937 on, Hildebrand Gurlitt worked for the state, dealing in "degenerate art" from museums, and from the early 1940s in artworks from Jewish collections. The problem with the heated public debate which has lasted the entire past year is that it implies that museums in Germany have generally been deliberately hesitant when dealing with Nazi loot – even though the "Gurlitt case" was about a private collection. Director-General Prof. Dr Hartwig Fischer and SKD staff frequently used the opportunity to point out this key difference in interviews, discussion or lectures. It is in any case true that a blanket accusation that art looted by the Nazis and other works confiscated in the context of persecution are far from the reality of 2014: the museums today take this subject seriously and often take a proactive approach towards it.

In 2014 the SKD resumed its search for art looted by the Nazis and its attempts to restitute artworks which had

been traced. Among other things, this involved a large lot of drawings and graphic prints which, originally intended for Hitler's "Linz art gallery", had remained in the storage facility at the Kupferstich-Kabinett. The complicated provenance research having been done, restitution has now been completed or prepared in the relatively few cases in which the works were confiscated as a consequence of persecution. Happily, when they had been returned to the descendants of the original owners, it was immediately possible for the Kupferstich-Kabinett to reacquire the drawing by Wilhelm Leibl of a sitting man with a pipe, or chalk studies by Heinrich Friedrich Füger. Negotiations are continuing in two other cases regarding drawings from the early 19th century.

Science and research





COUNCIL OF SCIENCE AND HUMANITIES AND SCIENTIFIC ADVISORY BOARD

For Staatliche Kunstsammlungen Dresden (SKD), the year 2013 was all about the Wissenschaftsrat (Council of Science and Humanities) evaluating the research work they had done in relation to their collections. The German Council of Science and Humanities, which advises the federal and state governments on academic and university issues, was asked to provide an evaluation by the Saxon State Minister for Science and the Arts, Prof. Dr Sabine von Schorlemer. After a complex inspection process made up of several stages, in January 2014 the Council of Science and Humanities published its final report. In short, this certified that the SKD museums carried out very good to outstanding research which set international standards in many fields. This praise was followed by a series of recommendations allowing the SKD not just to maintain its top position as an institution of museum research, but also to extend it further. Above all, the SKD was thus called upon to increase its cross-collectional, transdisciplinary work as a necessary addition to the highly specialised and qualified research at individual museums. The report pointed out that the great variety of the collections and their holdings held great potential which should be tapped even more effectively by raising questions relating to multiple museums.

In its statement, the Council of Science and Humanities also acknowledged the impressive efforts made by the Free State of Saxony, especially in restructuring and reconstructing the museum buildings in Dresden, Leipzig and Herrnhut. At the same time, it called upon the state to provide even greater financial support for the SKD's consistent research work, as the high level can only be maintained, or even raised, with the help of additional scientific staff, and the highly motivated SKD staff are currently working at their limits. The report pointed out that though the SKD itself is trying to acquire new staff by raising external funding, these can only ever be temporary posts linked to specific projects; it is up to the sponsor to improve the basic supply of scientific staff.

The largest programme based on external funding by a private foundation is named "Europe/World", and is presented in greater detail elsewhere in this annual report (pp. 20–21). By setting up the programme, the SKD's main intention was to step up cross-collection research approaches and take a more targeted look than previously at the non-European holdings in many museums, rather than just the ethnological holdings, thus following one recommendation by the Council of Science and Humanities.

The SKD has also already been able to follow recommendations in other fields; for example, an external scientific advisory board was convened, and held its inaugural meeting in the Schlosskapelle (Palace Chapel) at the Residenzschloss (Royal Palace) in the late summer of 2014. This advisory board is made up of renowned scientists from

Henry Loyrette, Hartwig Fischer and Neil McGregor in the large courtyard of the Residenzschloss

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



In future, the scientific advisory board will meet once a year to continue its collaboration



various disciplines, as well as experienced museum directors from Denmark, Germany, Britain and France.

The advisory board includes: Neil MacGregor (Director of the British Museum), Dr Silke Ackermann (Museum of the History of Science, Oxford), Prof. Dr Bruno Klein (Technische Universität Dresden), Prof. Dr Karl-Heinz Kohl (Frobenius-Institut, Frankfurt am Main), Dr Bruno Latour (Sciences Po, Paris), Henri Loyrette (Conseiller d'État, Paris), Dr Jette Sandahl (Copenhagen), Dr Bernd Scherer (Haus der Kulturen der Welt, Berlin), Prof. Dr Lambert Wiesing (Friedrich-Schiller-Universität, Jena). One key result of the intense discussion was the encouragement to carry out interdisciplinary work which covered the holdings of the different collections, but the board members also suggested more clearly indicating the roots shared by the individual museums and the ideas which connected them, especially at the Residenzschloss. During an inspection of the suites of rooms in the northern and western wings, which have not yet been completed, the board members also asked whether a complete reconstruction which covered all traces of the destruction of 1945 was really appropriate to the building's past.

In future, the scientific advisory board will meet once a year to provide constructive criticism of the SKD's work. In 2014, an internal scientific advisory board was also established, made up of representatives of the different SKD museums. Above all, this is intended to push forwards discussion on shared research subjects and aims, as well as on structures. It will also serve to ensure the quality of research projects at the SKD.

A museum alliance which sees itself as an ambitious research facility needs a department which comes up with ideas for research projects, coordinates and guides them, and encourages and supports networking with other museums, universities and research institutes. It was for this purpose that the Department of Research and Scientific Cooperation was set up in 2013. This department has already accompanied the evaluation by the Council of Science and Humanities and the implementation of the "Europe/World" research programme. Now, in its meeting of 15 December 2014, the SKD governing board has confirmed that this interdisciplinary department will be established and have a firm position in the SKD organogram. Alongside the tasks mentioned above, among other things this department is also the base for the "Daphne" project for provenance research, data-gathering and stocktaking, which will continue to play an important role in the SKD's cross-collectional work in future.

In 2014, SKD scientists were involved in numerous conferences in Germany and abroad, giving lectures and exchanging ideas with fellow experts. The SKD also organised several conferences itself. The 250th anniversary of the death of Heinrich, Count von Brühl (1700–1763) provided an occasion to bring together research on this controversial sponsor and collector at a conference in March 2014. The Dresden conference, developed jointly with the Bibliotheca Hertziana, and with a second part taking place in Rome, centred on Brühl's work as a collector, sponsor and cultural policymaker. Brühl not only developed numerous

The advisory board is made up of renowned scientists from various disciplines, as well as experienced museum directors from Denmark, Germany, Britain and France



collections but was also a significant patron of works by painters, sculptors and architects from Germany and abroad.

Brühl made use of a network of well-informed artists and artists' agents to add to and complete his courtly and private collections and make them internationally competitive. Contributions by academics from Germany, Italy, Poland, Russia and France, among other places, combined current research results from disciplines such as urban planning, history, architecture and art history.

During the lead-up to the special exhibition "Luther and the Princes", which is being shown in 2015 in Torgau as the first of four National Special Exhibitions marking the 500th Reformation Jubilee, a conference was held with international and interdisciplinary speakers, the first in a series of three preparatory academic conferences. For three days in May 2014, this event in Torgau and Dresden was devoted to the topic of "the Public Portrayal and Self-Image of Rulers in the Age of Reformation". When Martin Luther, the militant monk and doctor of theology, was threatened with papal excommunication and an Imperial ban, his ruler Frederick the Wise offered him protection. From then on, Luther maintained a close connection to the Saxon electoral princes, whose policy was shaped by the reformist influence and who accordingly developed a new self-image. The speakers shed light on the mutual influences of the Reformation and politics, covering a wide spectrum which took in the relevance of the topic not only for Saxony but for the entire German cultural area and

beyond. The SKD organised the conference in cooperation with the main district town of Torgau and the rural district of northern Saxony.

Finally, at the end of the year, the SKD hosted a workshop initiated by the Guernica-Gesellschaft in Karlsruhe, dedicated to new postcolonial methods of analysis in art. During the event, the speakers and attendees for the first time questioned the productivity of "Critical whiteness studies" and other postcolonial methods with regard to image analysis and its relevance to current museum work. One subject which was put forward and discussed heatedly, for example, was how "whiteness/blackness" is discussed in European art history, in the visual culture of the 20th and 21st century and in the museum.

Among other places, Dresden concept events took place at the Saxon State and University Library (SLUB) (here: Prof. Dr Lambert Wiesing of Jena University), ...

... at the German Hygiene Museum (here: Prof. Dr Horst Bredekamp of HU Berlin), ...



DRESDEN CONCEPT NETWORK

For Staatliche Kunstsammlungen Dresden (SKD), cooperating with universities, research institutes and museums in Germany and abroad is key to meeting the museum's obligations. Professional and interdisciplinary exchange is important for the art historians, ethnologists, restorers and other experts at the SKD, among other things to link their own research in with current discourses and work carried out in specialist communities. The SKD are thus pleased about their association with the "Forschungsallianz Kulturerbe" (Cultural Heritage Research Alliance). This alliance is made up of thirteen Fraunhofer Institutes, eight Leibniz Association research museums and seven institutions in the Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation). Along with the Saxon Regional Library: Dresden State and University Library (SLUB), the SKD put the final seal on the associated partnership in restoration, conservation and materials research at an international symposium on 2 July 2014.

The SKD is particularly closely integrated into Dresden's academic landscape. Alongside specific cooperative ventures, the main structural expression of this is via the DRESDEN concept e.V. alliance, which stimulates and funds cooperation between TU Dresden (a University of Excellence) and non-university research institutions. Within this alliance, TU Dresden, the German Hygiene Museum (DHMD), the Militärhistorisches Museum der Bundeswehr (MHM), the SLUB and the SKD jointly form Scientific Area Committee (SAC) 4, "Culture and Knowledge". Other

members of SAC 4 include the Leibniz Institute of Ecological Urban and Regional Development (IOER), Senckenberg Natural History Collections, Dresden and the Saxon Regional Archaeological Office (LfA). The alliance representatives on behalf of the museums are Prof. Dr Hans Vorländer (TU Dresden) and Prof. Dr Hartwig Fischer (SKD).

The tasks of the universities, museums and libraries include generating, protecting, organising, preparing and conveying knowledge. The members of SAC 4 manage issues around the relationship between knowledge and culture, or how to deal with changes in how knowledge is organised. As receptacles of knowledge, items in museums are just as much a subject of investigation as the history of the collections and institutions themselves. Here, there is particular interest in processes of globalisation, digitisation and networking which are changing the way knowledge is generated and received. According to SAC 4's 2014 mission statement, there should be critical reflection on these transformation processes, which should be actively shaped. The cooperation makes productive use of the differences and similarities in the way the institutions involved work and see themselves. The results range from theoretical basic research to the establishment of a shared strategy or the presentation of new findings.

In 2014 the partner institutions invited more than 20 doctoral candidates, postdoc research candidates and young museum experts to exchange ideas with renowned academics and experts at the two-week Henry Arnhold Dresden Summer School.

... in the Lipsiusbau (here: panel discussion with Tulga Beyerle, Director of the SKD's Kunstgewerbemuseum, Dr Daniel Tyradellis, philosopher and curator, and Via Levandovsky, artist) ...



... and in the Militärhistorisches Museum der Bundeswehr



The theme of the summer school, which was in its second year, was “Power, Knowledge, and Participation – Collecting Institutions in the 21st Century”. It focused on historical shifts in the structures of these three categories, based on the history and present of significant collecting and exhibiting institutions. At the SKD, the group met Director Prof. Dr Dirk Syndram at the Grünes Gewölbe to talk about the representation of power and concepts of publicity. The head of the Kunstfonds (Art Fund), Silke Wagler, opened up the storage facility for the attendees and addressed issues related to collection policy in the GDR. At the GRASSI Museum für Völkerkunde in Leipzig, the group held a discussion with Acting Director Dr Birgit Scheps and Prof. Dr Ursula Rao, the director of the Ethnological Institute at the University of Leipzig. The highlights of the programme were a lecture on the museum in the age of exhibition, held by Prof. Dr Wolfgang Ullrich (Karlsruhe University of Art and Design, HfG) in the Fürstengalerie at the Residenzschloss (Royal Palace), and a lecture on the Renaissance of the chamber of art and the relationship between nature and art, held by Prof. Dr Horst Bredekamp (Humboldt-Universität zu Berlin). A panel discussion was held in the Lipsiusbau with the director of the Kunstgewerbemuseum, Tulga Beyerle, the philosopher and curator Dr Daniel Tyradellis and the artist Via Levandovsky. Recorded by the MDR broadcasting company, it was dedicated to the topic of the curator's power to create new worlds and organise knowledge.

The discussion was of benefit to all. The topics for the 2015 Henry Arnhold Dresden Summer School are already being planned.

For many years, SKD academics have been linked to TU Dresden and other institutes of higher education, such as the Academy of Fine Arts, Dresden, thanks to honorary and ad personam professorships and teaching events. There have also been several cooperative ventures such as jointly organised symposia. Since 2014 another facet has been added to this relationship: as of 1 September 2014, an endowed chair in philosophy and art history was set up at TU Dresden in close cooperation with the SKD. The means for this were provided for five years by various funding parties including Museis Saxonis Usui, the SKD friends association. Dr Bruno Haas was appointed to the Institute of Philosophy at TU Dresden. Haas last lectured at the Sorbonne in Paris, and has so far been dedicated to the philosophy, intellectual history and history of art in Europe from the Middle Ages to the present. His work focuses on the history of painting and chromatic systems in natural philosophy and the natural sciences, as well as the structural history of the image. In terms of methodology, he developed a new approach to the historical components constituting the phenomenon of the image.

Astronomical clock by Eberhard Baldewein, Hans Bucher, Hermann Diepel, 1563–1568

Dr Petra Kuhlmann-Hodick guides the Indian Ambassador H. E. Vijay Gokhale and his wife Vandana Gokhale through the SKD Kupferstich-Kabinett

Item from the photographic collection of the State Ethnographic Collections of Saxony



RESEARCH PROJECTS ON THE “EUROPA / WORLD” PROGRAMME

(see also pp. 20–21)

These projects are funded by the Museum and Research Foundation GmbH.

- **Deus ex machina: the cosmos and our view of the world in planetary mechanisms**

A project by the Mathematisch-Physikalischer Salon in conjunction with the Museumslandschaft Hessen Kassel Cabinet of Astronomy and Physics.

During the 16th century, there was increasing criticism of the astronomical knowledge handed down from the Ancient World and the Middle Ages, and it was re-evaluated by means of contemporary research. This can be seen not only in the astronomical corpus but also in the most famous three-dimensional models of the heavens of the century: the two astronomical clocks which the landgrave Wilhelm IV of Hessen-Kassel had constructed in the 1560s. The two clocks – Wilhelm’s own in Kassel and that of his brother-in-law, Elector August, in Dresden – show the position of the planets which are visible to the eye in relation to the Earth. They are depicted in line with the theory developed by Ptolemy during the period of Late Antiquity, based on the observations and calculations of Babylonian calendar-makers and refined

by generations of Islamic astronomers. As the clocks differ in some important technological details, with the later Dresden clock evidently using some basic parameters which are not from the Ancient World, there was clearly a re-evaluation of the foundations of astronomy during the 1560s which calls for detailed research.

- **Indian miniatures**

A project by the Kupferstich-Kabinett in cooperation with the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSM VS), Mumbai, the Federal Institute for Materials Research and Testing (BAM) in Berlin, Mumbai Goethe Institute and the Indian Embassy in Berlin.

The main subject of the research project is two as yet almost unknown groups of holdings in the Kupferstich-Kabinett. Under the heading “La Chine”, the 1738 collection inventory lists six volumes of Indian miniatures, mainly of rulers, and other works subsumed under the category “Indica”. These albums are a rarity and illustrate the early reception given to Indian art at the Dresden court. In 1848 the Kupferstich-Kabinett received a second group of 78 miniatures, mostly Indian, from the estate of August Wilhelm Schlegel. Research is being carried out into both holdings in cooperation with specialists in India. Particular attention is being paid to the functions and context of the works, their origins and where they fit in between courtly

representational art and exports, their reception, and their acquisition and museumisation in Dresden since the end of the 17th century. One central concern is to combine research into art technology and the science of art in cooperation with the project partner in India.

- **The photographic collection of the State Ethnographic Collections of Saxony: digitalisation and cataloguing**

A project by the State Ethnographic Collections of Saxony (SES) in cooperation with the Saxon Regional Library: Dresden State and University Library.

The SES, with sites in Leipzig, Dresden and Herrnhut, own an extensive collection of photographs from almost every region in the world. These collections, which have hardly been catalogued until today, are now to be given visibility. As the roughly 260,000 items are digitised and catalogued, they are being re-evaluated, and the process also allows them to be returned virtually to their societies of origin. As museum exhibits, the photographs evoke new questions, especially in the context of postcolonial discourse: who is using them to represent whom? What power relationships do they articulate, and how is the “Other” visually constructed in them? The history of ethnographic theory and methods is thus linked to issues from the field of visual studies and photographic theory.

Unknown, Indian, 17th/18th century: royal suite of the Great Mogul of Delhi



The Chinese porcelain expert Sun Yue of the Palace Museum in Beijing with SKD staff member Cora Würmell in the Porzellansammlung storage facility



- **Early orientalia and chinoiserie at the Saxon court**

A project by the Kupferstich-Kabinett along with other Staatliche Kunstsammlungen Dresden (SKD) collections.

As the European craze for everything Chinese in the 17th and 18th centuries took its course, Chinese, Japanese, Indian and pseudo-oriental elements merged to form an idealised construct of what was Far Eastern. The Saxon court developed into a centre for the Chinese fashion; in around 1700 one of the world's biggest collections of orientalia was brought together here. The SKD Kupferstich-Kabinett contains particularly extensive and significant holdings which have, however, as yet received little attention: Chinese and chinoiserie prints which were first catalogued as a group in 1738. There are only few places in the world where such a complete group of Asian prints from the 17th and 18th centuries have been preserved, some of them extremely rare. The fact that the prints which served as examples and the chinoiserie pieces which were subsequently made are both found in the SKD collections means that a detailed investigation can be carried out into how a European court responded to and dealt with non-European culture.

- **East Asian porcelain and its significance for European culture**

A Porzellansammlung project in cooperation with the Institute of East Asian Art History at Heidelberg University, the Institute of Software and Multimedia Technology at TU Dresden and the Helmholtz-Zentrum Dresden-Rossendorf.

This international research project looks for the first time into all the holdings of East Asian porcelain collected by Augustus the Strong (1670–1733), evaluating the 18th-century inventories. A scientific comparison between the entries in the historical inventory books and the items themselves – i.e. combining the porcelain with the contemporary documentation (only found preserved in this form in Dresden) is the first of its kind in the world. The subject of the research is the roughly 8,000 Chinese and Japanese artefacts which have been preserved in the Porzellansammlung at the Zwinger in Dresden. Built up by Augustus the Strong, it is the largest collection of this kind, and served both as an inspiration and a model for Meissen Porcelain Manufactory. The research into the holdings involves systematically cataloguing the items' iconography, investigating how three-dimensional structural symbolism and two-dimensional imagery relate to one another, and reconstructing the processes of cultural exchange and trade routes of the time.

OTHER RESEARCH PROJECTS

- **Catalogue of Bolognese paintings at the Dresden Gemäldegalerie Alte Meister**

A project by Gemäldegalerie Alte Meister in cooperation with the painting restoration workshop, supported by the Getty Foundation, the Getty Museum and the National Gallery of Art in Washington.

The holdings of Bolognese paintings in Dresden are unique for a German museum, and investigating them is thus a central element laying the foundations for further scientific engagement with Bolognese painting. One way in which the curator for Italian painting continued this work in the field of art history was to carry out research at the Center for Advanced Study in the Visual Arts in Washington DC as a 2013/2014 Samuel H. Kress Senior Fellow. Along with the painting restoration workshop, and partly in cooperation with the Archaeometric Lab at HfBK Dresden, works from the 17th century were investigated regarding their painting technique and using radiography.

“The Festival of Love”,
Antoine Watteau, around 1717



“Plain with Windmills”,
Jan Brueghel, 1611



International colloquium on
“New Research on Roman Republican
Coinage” in the Hans-Nadler-Saal
at the Residenzschloss in Dresden



- **Catalogue of French painting in the Gemäldegalerie Alte Meister**
A Gemäldegalerie Alte Meister project in cooperation with the painting restoration workshop.

The holdings of French paintings, almost 220 works, are notably divided into two sections of almost the same size. The first comprises paintings which have been collected since the early 18th century to be presented in the royal gallery, some of which belonged to the established canon (e.g. by Watteau, Poussin, Claude Lorrain) and some of which were subject to the fashion of the time and later vanished into the storage facility. The other section is made up of works to decorate representative courtly rooms (by artists at the French court such as Louis de Silvestre and Jean Baptiste Gayot Dubuisson). Work on the catalogue is initially concentrated on researching into the paintings in terms of their attribution, dating, provenance and iconography using analysis methods from the natural sciences and radiography, among other things (restoration workshop and external partner). In addition, the special features of the holdings mean that more general questions can be touched upon, e.g. about the history of taste or courtly culture.

- **Catalogue of Flemish painting**
A Gemäldegalerie Alte Meister project in cooperation with the painting restoration workshop.

This three-volume catalogue will list all of the roughly 380 works of Flemish painting from the 16th to the 18th centuries in the Gemäldegalerie Alte Meister. This art theory study of one of the world's most significant collections focuses on questions of style criticism, iconography and provenance, as well as extensive engagement with the conservational state of the work in technological terms. It also considers general issues of workshop practice, the phenomenon of individual painters cooperating within an institution, the context in which the pictures were painted and their original function. The special exhibition “Paradise on Earth. Flemish landscape painting from Brueg(h)el to Rubens”, to be held from 30 September 2016 to 15 January 2017, will be dedicated to a selected aspect within the Dresden collection of Flemish paintings.

- **The Meaning of the Die-Axis for the Interpretation of Roman Republican Coins. Localization of Mints, Dating, Coin Designs**
A project by the Münzkabinett and the Department of Ancient History at TU Dresden, funded by the Deutsche Forschungsgemeinschaft (DFG).

The die-axis, which means the position of the obverse to the reverse die in the minting process, has thus far been a neglected criterion for the interpretation of Roman Republic coins. As its regularity or irregularity is a fixed local tradition in the Mediterranean region, it offers information about the region, sometimes even the town, where a coin was minted, allowing it to be dated, telling us how it was used and allowing images to be re-interpreted. To mark the end of the project, the partners held an international colloquium at the Residenzschloss (Royal Palace) from 19 to 21 June, involving roughly 90 attendees. Fifteen internationally renowned historians, numismatists and archaeologists presented their results on the die axis as a new criterion in categorising coins and discussed the results of the DFG project with an expert audience.

Portrait of Messalina, just after 40 AD.



Detail on a volute krater, "Cupid and the swan among blossom tendrils", 340–330 BC



Relief on a public servant's grave: "Crossing the Water", Egypt, 2450–2290 BC



- **Catalogues of works from the Ancient World**

A Skulpturensammlung project, funded by the Ernst von Siemens art foundation.

In the coming years, the Skulpturensammlung plans to make all the originals in the museum accessible to the academic community and the public at large in a three-volume catalogue in line with the latest research and using high-quality photographs. The existing two-volume set on idealised sculpture in the Roman Empire and the catalogue of portraits from the Ancient World have set a benchmark for coming volumes. The aim is to document the works using a well-founded method and with a view to their context, ensuring that the language of the texts can be generally understood so as to facilitate interdisciplinary discourse. This also applies to the terminology and editorial formatting of the references. Volumes II and III have already come out, while Volume I (Mediterranean sculptures from the early Aegean period to the end of Hellenism) and Volume IV (reliefs from the time of the Roman Empire; inscriptions, stone utensils) are in preparation.

- **Catalogue of ancient vases as part of the Corpus Vasorum Antiquorum (CVA) founded by the Union Académique Internationale**

A project by the Skulpturensammlung and the Bavarian Academy of Sciences and Humanities in Munich.

One important part of the Dresden Antiquities Collection is the collection of ancient vases comprising almost 2,000 items. In 2003, the Southern Italian vases were presented in "CVA Dresden Volume 1"; now, this is followed by the next three of five volumes in total. Volume 2 scientifically examines and describes Attic red-figure vases, recorded in drawings and photographs. "CVA Dresden Volume 3" catalogues Attic geometric pottery, Boeotian geometric vases and Proto-Corinthian and Corinthian vases. In addition to this, "CVA Dresden Volume 4" deals with a second group of Attic red-figure vases and fragments, accompanied by extensive restoration.

- **The Dresden Antiquities – paradigm of the modern work of art. The Antiquities in the Dresden collection as subjects of perception, discourse and practice between 1728 and 1836**

A Skulpturensammlung project.

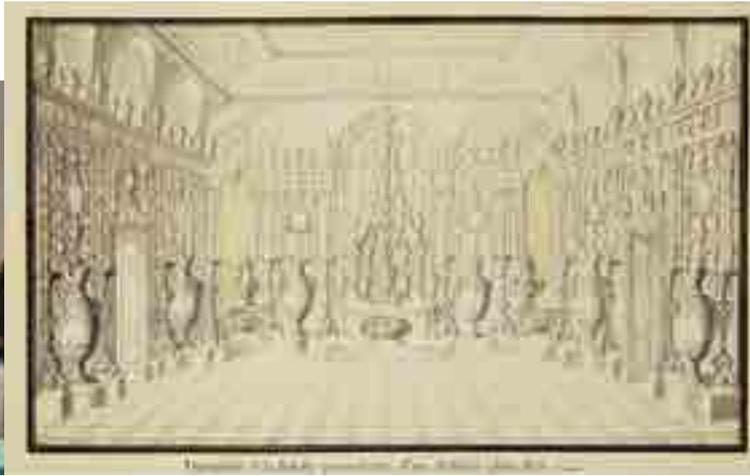
Our modern idea of what makes a work of art did not come about within independent discourses cut off from reality, but

through people using their senses to engage with the actual works. The Dresden Antiquities play a special role in this. All the important German theoreticians of the time in which our idea of the modern work of art developed had experience of the Dresden Antiquities. However, the modern concept of the artwork did not come about only through thought on this subject, but also as a social practice in which people interacted in a certain way with material objects such that both the people and the objects underwent a change. In this respect, people's contact with the Dresden Antiquities played a particular historical role. The planned historical study is intended to set out the relationship between the high esteem in which the Dresden Antiquities were held, going as far as sacralisation, and how the modern concept of the work of art came about. In this way, the Dresden Antiquities will no longer be seen as nostalgic reminiscence of Dresden in the Biedermeier period, but as important components in the process of modernity, thus allowing them to be dealt with in a new, productive manner.

Guests in the Grünes Gewölbe looking at goldsmiths' work from the 16th to 18th centuries



Depiction of a wall display of silver and gold vases in the tower room of Dresden Residenzschloss, Raymond Leplat, 1665–1742



A masterwork of glass cutting: the sheet glass "Jupiter and Juno" (detail), Caspar Lehmann, 1588–1590



• **Goldsmiths' works as a means of courtly display at the Dresden court of the 16th to 18th centuries**

A Grünes Gewölbe project. In 2014, Freunde des Grünen Gewölbes e.V. provided start-up funding for the research project.

The Grünes Gewölbe owns one of the most important royal collections of goldsmiths' works from the Renaissance and the Baroque period. Its investigation as a reference collection provides illustrative information about the function of the goldsmith's art at the courts of the early modern age. The aim of the project is to use sources and historical inventories to reconstruct the works' provenance and look into their significance as a means of courtly display. One initial focus of the project is on what is known as the Silberbuffet – complex silverware wall displays – and their role as an expression of royal magnificence. The second focus is on investigating gift-giving, providing information on the behaviour of the person giving and the person receiving the gift, and thus shedding light on the network of relationships at and between the courts. Another aspect of the research project is the investigation of the cold-painted decorations which are remarkably well-preserved on much of the silverware in the collection. Non-destructive analysis methods (ESEM, TU Dresden / HfBK Dresden and PIXE-PIGE, HZDR) are

being used to date the polychrome fragments visible today and investigate earlier colour and design concepts.

• **The porcelain cabinet in the tower room of Dresden Residenzschloss**

A Porzellansammlung project.

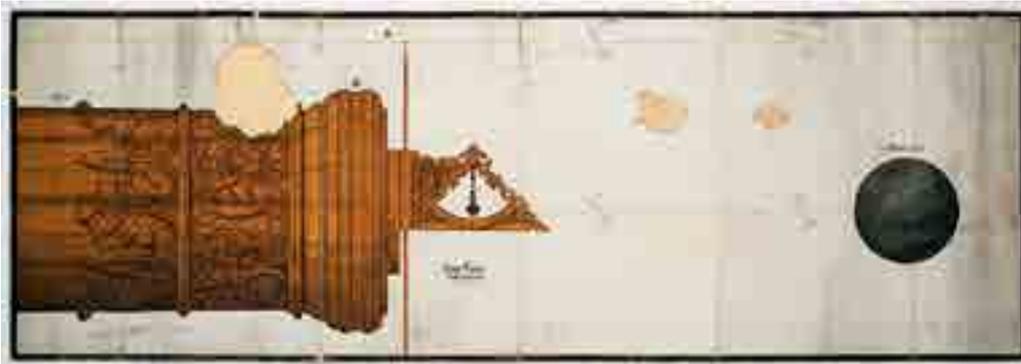
In 1719, to celebrate the wedding of Prince Elector Friedrich August II, the tower room, about 100 square metres in size, was set up as a Silberbuffet (silverware wall display); from 1727/28 it was filled with porcelain from Meissen and East Asia. This state of affairs was to be maintained, with some changes, over the centuries until 1942, documented in old inventories. In 1933 and 1941, the "tower room porcelain" was documented in photographs. Scientific studies of the historical photographs compared with the current Porzellansammlung holdings allow the group to determine what was lost in the war. Other investigations will deal with the impressive place where porcelain was presented outside the Japanisches Palais (Japanese Palais), at the Residenzschloss (Royal Palace), and look into the question of how porcelain was important in the palace; why it was chosen to follow the Silberbuffet in the tower room. The question will be what function the porcelain cabinet in the tower room had in the series of state apartments in the Residenzschloss, and what the future holds for the room in view of its current reconstruction following its destruction in 1945.

• **The furniture of the state apartment at Dresden Residenzschloss**

A Kunstgewerbemuseum project in cooperation with Staatsbetrieb Sächsisches Immobilien- und Baumanagement.

To mark the marriage of his son Friedrich August II to the daughter of the Emperor, Maria Josepha von Habsburg, in September 1719, August the Strong had the palace in Dresden refurbished. The showpiece of this construction campaign was the State Apartment. During the reconstruction of the Residenzschloss (Royal Palace), this is now to be restated as it appeared during August's reign. For this reconstruction to be carried out, thorough research into the mobile furnishings is necessary. In 2014, art history research focused on the reverse-etched mirrors which, according to a new interpretation of the sources, are earlier than thought and have been proven to be of French origin. The Dresden holdings have thus proven to be very well documented compared with many other collections, and an important reference source for international research. A publication on the research results is currently in preparation.

“Shot at noon” Depiction of the muzzle of a gun with sights and shot, Paulus Puchner, 1577



Refracting telescope, prior to 1750



- **Glass cutting of the early modern age: interdisciplinary study on Caspar Lehmann, the Schwanhardt family and their circle**

A project by the Grünes Gewölbe, the Bayerisches Nationalmuseum and the Doerner Institute and Bayerische Staatsgemäldesammlungen, Munich, in cooperation with the Helmholtz-Zentrum, Dresden-Rossendorf.

Based on four pieces by the glasscutter and gem cutter Caspar Lehmann (1563/65–1622) at the Grünes Gewölbe, the project investigates some 100 glasscut pieces from collections in Europe and the USA in terms of their technology and the history of their subjects. From 1580 to 1700, the intaglio cutting technique previously used at court for gem cutting was transferred to sheet glass and glass receptacles, and developed in various nuances. Rotating wheels and suitable abrasive powder were used to cut the designs into the surface of the material. The aim of the project is to gain a better picture of the glasscutting technology and how the depictions and decorations spread over the history of their development, in order to date pieces more reliably and improve their attribution. The investigation of the pieces will be completed in 2015.

- **“Shot at noon” – the function and significance of European artillery instruments, 1500–1750**

A project by the Mathematisch-Physikalischer Salon in cooperation with the British Museum, London, the Germanisches Nationalmuseum in Nuremberg and the Militärhistorisches Museum in Dresden.

Artillery instruments are used to sight and hit a target. The sights from the 16th and early 17th centuries in the collection at the Mathematisch-Physikalischer Salon have as yet undergone little investigation as a separate group among the new instruments for measuring the earth and heavens, and for navigation, in the late Middle Ages and Renaissance.

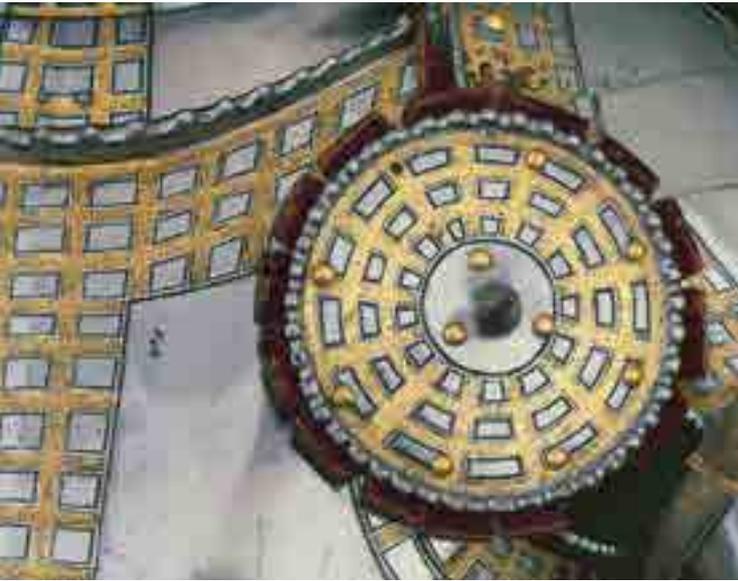
Yet they are a particularly good illustration of symbolism in defining the role of the ruler, due to the discrepancy between the prototypes’ actual function and their magnificent design. These mostly gilded pieces were not designed for the battlefield, but mainly for display. The project investigates the means by which the sights in the collection were designed and how they were used to demonstrate the single-minded actions and strength of the ruler’s strategy.

- **The long view: a census of surviving pre-1750 refractory telescopes**

A project by the Adler Planetarium & Astronomy Museum, Chicago, in cooperation with the Mathematisch-Physikalischer Salon, funded by the National Science Foundation (USA) and the National Endowment for the Humanities (USA).

It is generally said that the invention of the telescope in 1608 not only extended human vision at one stroke but also transformed our understanding of the universe. However, this triumphal tale overlooks many of the technological challenges involved in constructing and using the new instrument. How did the instruments improve; what solutions were found to optical challenges? By bringing together detailed information on as many of the surviving early telescopes as possible, using a mobile lab to investigate their optical and technical properties consistently, the project aims to shed light on some of the developmental steps in the history of the telescope and to date unsigned instruments. In 2014, research visits by scientists to the Deutsches Museum in Munich offered new insights into this subject. The project was presented at the American Association for the Advancement of Science Annual Meeting in Chicago. “Dioptrice”, the project database, went online the same year.

Detail from a suit of armour
by Anton Peffenhauser



Max Slevogt, here painting the picture
“Grain port in Aswan”, 1914



- **Graphic templates for painting at the Meissen Porcelain Manufactory in the 18th century**

A Porzellansammlung project, supported by Freundeskreis der Dresdner Porzellansammlung im Zwinger e. V. and Gesellschaft der Keramikfreunde e.V.

This project was the first time that the graphic templates for Meissen porcelain painting of the 18th century were comprehensively and systematically investigated, primarily on the basis of the surviving holdings in the archives of Meissen State Porcelain Manufactory and Staatliche Kunstsammlungen Dresden (Kupferstich-Kabinett und Porzellansammlung). The project's central focus was the question of how the Meissen painters used the graphic templates and what led to their acquisition, in order to gain insights into the workflows and structures in the manufactory at the time. The publication is currently in preparation.

- **The furniture of the Paris ébéniste Jean-Pierre Latz (around 1691–1754)**
A research and restoration project at the Kunstgewerbemuseum.

The Kunstgewerbemuseum owns one of the most extensive collections of furniture by Jean-Pierre Latz, who is considered one of the most important ébénistes to work in the Louis Quinze style. Its good documentation and mostly authentic condition make the Dresden Latz furniture unique reference items for research into the artist's oeuvre. In 2014 the results were published (Dresdener Kunstblätter, Restauro) of an investigation into two pendulum clocks on pedestals which were each found to contain handwritten notes by Latz in which he revealed not only that he was the maker but also the date the pieces were made (1739). Finding these signatures is of fundamental significance to research on Latz as it provides two more examples of his work which are definitely by him and which are very well documented. Moreover, the network was extended to include relevant collections in Germany and abroad, and research was carried out into the external funding methods required to pay for further investigations.

- **The Augsburg plate armorer Anton Peffenhauser. An analysis of his works for the Prince Electors of Saxony in the context of his overall works**

A Dresden Rüstkammer project in cooperation with, among others, the Metropolitan Museum of Art, New York and the Collection of Arms and Armour at the Kunsthistorisches Museum, Vienna.

The Rüstkammer run by Staatliche Kunstsammlungen Dresden is one of the most important collections of royal ceremonial weapons, armour and apparel in the world. One part is the suits of armour made by the Augsburg plate armorer Anton Peffenhauser. They are the result of his long-lasting relationship with the Prince Electors of Saxony. Dresden Rüstkammer possesses the world's largest collection of armour by this master, and that is the basis for this research project. It seems absolutely essential for these holdings to undergo scientific research, as the Dresden Rüstkammer can be used as a reference example to provide information about the function of the armorer's art as a means of royal display. Moreover, the project is dedicated to all of Peffenhauser's works, to the actions he took in their historical context, to his extensive contacts and to positioning his works in the context of art history and of stylistic development.



- **From Max Slevogt to Paul Klee. Egyptian influences in German painting from the first half of the 20th century**

A Galerie Neue Meister project funded by the Gerda Henkel Stiftung.

The results of this project led to the special exhibition “To Egypt! The Travels of Max Slevogt and Paul Klee”, which was shown in Dresden and Düsseldorf in 2014. Two monographic catalogues were published on the subject (“Max Slevogt. The journey to Egypt, 1914” and “Paul Klee. The journey to Egypt, 1928/29”). Through this contrast, the project contributed to an extensive documentation of two artists’ journeys and to research on how Egypt was perceived in the art of the modern age. To this end, an interdisciplinary colloquium was also held, “Imagination and Contemplation – the reception of Egypt and travels in Egypt in the first half of the 20th century”, a cooperative project between the Galerie Neue Meister and the Institute of Art and Music at TU Dresden, with articles by Egyptologists, cultural historians and art historians. In 2015, to round off the project, the articles were published in a conference volume by Heike Biedermann, Andreas Dehmer and Henrik Karge; they show how many fields of cultural life in Germany displayed a keen fascination with Egypt in and around 1900.

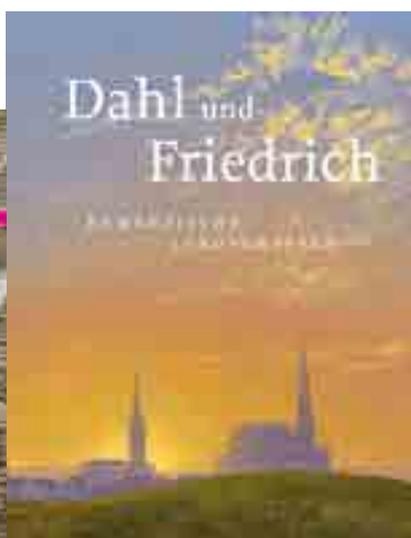
PUBLICATIONS

As they deal with the works they are entrusted with, the scientists at Staatliche Kunstsammlungen Dresden (SKD) continually come up with new research results which find their way into the special exhibitions, the permanent presentations of the collections and the accompanying teaching materials. At the same time, scientific publications make these findings accessible (even after the exhibitions) in catalogues of exhibitions and holdings, in monographs and in journal articles. Many of these publications come about in close cooperation with scientists at other museums, universities or research institutes, or are enhanced by articles they write. Catalogues on the special exhibitions, it can already be said today, set scientific standards in their fields for years into the future – such as *Fantastical worlds. Painting on Meissen porcelain and German faience by Adam Friedrich von Löwenfinck* (Porzellansammlung exhibition) or *“Otto Dix. Der Krieg (“War”) – The Dresden Triptych”* (exhibition by Galerie Neue Meister as the SKD’s contribution to the 100th anniversary of the start of the First World War), New, experimental types of exhibition such as *“The Things of Life /The Life of Things”* (Wolfgang Scheppe for the SKD, at the Residenzschloss [Royal Palace]) are also

accompanied by publications offering a second and third level of understanding and insight.

Research projects lasting many years end with publications, their results making them of public value. This applies not only to a politically explosive topic such as art in the GDR (“Socialist collection. The Galerie Neue Meister in GDR times”) but also to the great tradition of the prince electors’ court (“Constellatio felix. Augustus the Strong’s Festival of the Planets to mark the marriage of his son Frederick Augustus to the emperor’s daughter Maria Josepha von Habsburg in 1719 in Dresden”, *Kupferstich-Kabinett*, accompanying an exhibition).

Most of the SKD’s publications are still printed, and this will basically remain the case, but in coming years the SKD will increasingly also be producing digital publications. The website www.skdmuseum.de is already an indispensable source of information, and in future it will also be a means of conveying research results.



SELECTION

- Jahrbuch der Staatlichen Kunstsammlungen Dresden
Jahrbuch 2011 / Volume 37
2011 articles, reports
ISSN: 0419 – 733 X
Jahrbuch 2012 / Volume 38
500 Jahre Raffaels Sixtinische Madonna.
2012 lecture series, articles, reports
ISSN: 0419 – 733 X
- Dresdener Kunstblätter
For 50 years, the “Dresdener Kunstblätter” quarterly magazine has offered its readers brief, interesting, well-informed texts on a wide range of the fields in which Staatliche Kunstsammlungen Dresden’s collects and works, taking them with it on research trips and journeys of discovery. Every article covers a new topic presenting the museums’ wide spectrum of research, restoration and exhibitions. Since 2013 the magazine has been published in a new, more lavish design, four times a year. Volume 1/2014 reported on courtly art and artists from Saxony and elsewhere; Volume 2/2014 provided new information on Heinrich, Count von Brühl; Volume 3/2014 was dedicated to the Kunstgewerbemuseum on its 100th anniversary and Volume 4/2014 asked the question “How much is art worth?”

Galerie Neue Meister

- Otto Dix. Der Krieg – Das Dresdner Triptychon, ed. by Birgit Dalbajewa, Simone Fleischer and Olaf Peters for Staatliche Kunstsammlungen Dresden, Sandstein Verlag, Dresden
- Max Slevogt. Die Reise nach Ägypten 1914, ed. by Staatliche Kunstsammlungen Dresden and Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Sandstein Verlag, Dresden
- Paul Klee. Die Reise nach Ägypten 1928/29, ed. by Staatliche Kunstsammlungen Dresden and Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Sandstein Verlag, Dresden
- Curvature of Events. Barock. Romantik. Video, ed. by Staatliche Kunstsammlungen Dresden, Kerber Verlag Bielefeld, Bielefeld and Dresden
- Sozialistisch sammeln. Die Galerie Neue Meister zur Zeit der DDR, ed. by Birgit Dalbajewa, Simone Fleischer, Gilbert Lupfer and Kathleen Schröter for Staatliche Kunstsammlungen Dresden, Verlag der Buchhandlung Walther König, Cologne

- Dahl und Friedrich. Romantische Landschaften, ed. by Petra Kuhlmann-Hodick and Gerd Spitzer for Staatliche Kunstsammlungen Dresden and Ernst Haverkamp and Bodil Sørensen for the Nasjonalmuseet for kunst, arkitektur og design, Oslo, Sandstein Verlag, Dresden

Gemäldegalerie Alte Meister

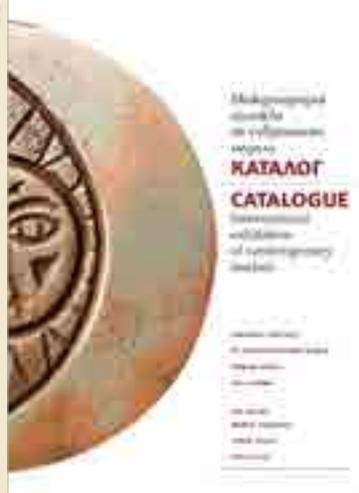
- Gemäldegalerie Alte Meister Dresden. Eine Geschichte der Malerei, Verlag der Buchhandlung Walther König, Cologne
- Rembrandt – Tizian – Bellotto. Geist und Glanz der Dresdner Gemäldegalerie, Verlag der Buchhandlung Walther König, Köln

Commissioned work

- Die Dinge des Lebens / Das Leben der Dinge, ed. by Wolfgang Scheppe for Staatliche Kunstsammlungen Dresden, Verlag der Buchhandlung Walther König, Cologne

Commissioned work / education and information

- Zwei Engel und der Zauber des Orients, ed. by the Department of Teaching and Information for Staatliche Kunstsammlungen Dresden, Sandstein Verlag, Dresden



Grünes Gewölbe

- Dirk Syndram, August der Starke und sein Großmogul, with photographs by Jörg Schöner, Hirmer Verlag, Munich
- Das Wort im Bild. Biblische Darstellungen an Prunkwaffen und Kunstgegenständen der Kurfürsten von Sachsen zur Reformationszeit, ed. by Jutta Charlotte von Bloh, Yvonne Fritz and Dirk Syndram for Staatliche Kunstsammlungen Dresden, Sandstein Verlag, Dresden

Kunstgewerbemuseum

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Kupferstich-Kabinett

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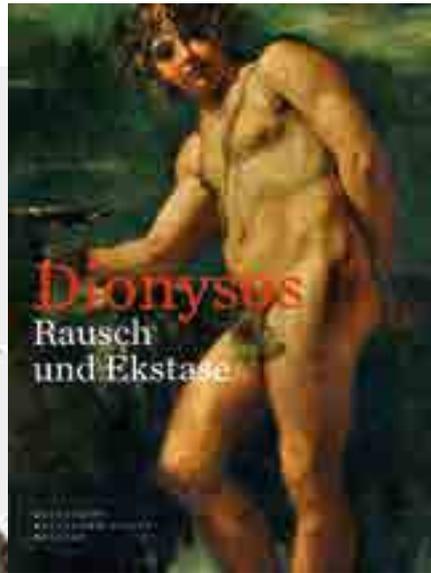
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RESTORATIONS

The restorers at the 14 museums run by Staatliche Kunstsammlungen Dresden (SKD) see it as an integral part of their job to seek continuous exchange with fellow specialists from Germany and abroad. Nonetheless, the Museum Experts Exchange Program (MEEP) with China, which in 2014 focused on the restoration and conservation of cultural heritage, provides an exceptional opportunity for international expert discussion.

The SKD, the Staatliche Museen zu Berlin and the Bayerische Staatsgemäldesammlungen in Munich have already maintained close relationships with various museums in China for years. To step up the dialogue between experts from the two countries and promote the long-term development of cooperation projects, they jointly came up with the Museum Experts Exchange Program as a way for experts from Germany and China to gain qualifications. The partners in China involved in the exchange (which receives considerable funding from the Goethe Institute in China) are the National Museum of China, the National Art Museum of China (NAMOC), both in Beijing, and the Shanghai Museum and Guangdong Museum of Art in Guangzhou. From 12 to 31 May 2014, eleven attendees from Berlin, Dresden and Munich visited the restoration workshops, storage facilities and

exhibition rooms of their partners in Beijing, Shanghai and Guangzhou. As well as issues around basic restoration principles and techniques, other subjects were preventive conservation, environmental control equipment and lighting. The programme also gave those attendees who had already travelled to China to set up and take down exhibitions the chance to take their first look behind the scenes. This is where the extensive preparatory work carried out by the Goethe Institute paid off; the institute played a key role in China in coordinating the ambitious range of content and the varied programme offered to the German restorers.

From 12 October to 2 November 2014, twelve Chinese restorers, storage facility administrators and natural scientists then visited Berlin, Dresden and Munich. The German restorers, now in the role of the hosts, were able to introduce the fellow experts they had met in May in China to their own places of work methods and techniques, and to continue the discussions they had begun in the first part of the programme.

During these respective trips abroad, it became clear how important it is to have dialogue among experts, with concrete debates on specialist issues helping to develop an understanding of the other's culturally shaped approach to restoration and conservation. One example: in China the aim is generally to show museum visitors what an item looked

Discussing specific restoration processes for items in the Rüstkammer



Looking behind the scenes: experts from China examine items to be restored



Anton Graff's "Self-Portrait Aged 58" underwent extensive restoration



like when it was produced. For this reason, for example, cracks or missing parts of porcelain or bronze pieces are hidden or filled in as best possible. Even though restorers usually try to make these additions reversible, the aim is always to exhibit an item which is as "perfect" as possible. Many of the Chinese restorers had not previously understood the approach which is widely followed in Germany of deliberately not concealing certain cracks or missing pieces, making the item's history visible. During discussions at the German workshops this practice was taken up with interest as a new way of also providing the Chinese audiences with more information in future. As well as this transfer of knowledge on a professional level, the exchange also allowed people to make personal contact, providing intercultural encounters of lasting benefit to both sides. The Museum Expert Exchange Program is funded by the Museum and Research Foundation.

SELECTION

Gemäldegalerie Alte Meister

- **Self-Portrait Aged 58**

The Sempregalerie's restructuring, with a reduced amount of exhibition space, offers a chance to carry out necessary restoration work on important works in the painting collection. Anton Graff's "Self-Portrait Aged 58" of 1794 is one example. The picture had a large number of discoloured retouchings, overpainting and loose, flaking layers of paint as a result of Anton Graff's special painting technique and the work's difficult history. During the May Revolution of 1849, for example, when there was fighting on the barricades of Neumarkt square, several shots damaged this painting on canvas in the building which then held the gallery. For this reason, during its thorough restoration, before the painted layer could be stabilised, the yellowing varnish and ageing retouchings had to be removed. One important and rare finding which thus came to light was the surviving egg-white coating originally covering the entire painting. This was verified at the laboratory of the Academy of Fine Arts (HfBK) in Dresden using gas chromatography and mass spectrometry. New, finely nuanced fillings and retouchings, plus a thin layer of varnish bring the radiance back to the

gentle greys of the artist Anton Graff's brilliant self-portrait, which visitors to the gallery will see from the autumn of 2015.

- **John the Baptist in Prison**

In the period leading up to the exhibition "At the Cradle of Art. Italian Drawings and Paintings from Giotto to Botticelli", which was shown from October 2014 to January 2015 at the Kupferstich-Kabinett in the Residenzschloss (Royal Palace), work began on the complex restoration of the painting "John the Baptist in Prison" (Gal. no. 5), which comes from the studio of Giotto. The picture was part of a large retable whose separate pictures were sawn apart. In 1860, the Dresden painting entered the Gemäldegalerie as a separate piece, from the Woodburn Collection in the UK. By that point it had already been extensively overworked, with a thick ground and new gilding by the frame.

After thorough preliminary investigations and the removal of tiny samples, revealing a relatively well preserved original layer of gold beneath this gilding, the decision was made to fully expose the original painting. The overlayers of varnish and retouchings are now to be removed from the painting, which was initially only shown with the exposed frame.

The aim of the restoration work which then follows will be to draw attention to the existing original sections of the picture compared with the parts which have been lost.

“John the Baptist in Prison”
from Giotto’s studio, with
exposed frame



Beneath the gilding is a
well-preserved original layer
of gold



The “Tyrolean Peasant Couple”
with reconstructed base



The work “Emperor Hadrian
Offering Sacrifice to Diana”
after its extensive restoration



Grünes Gewölbe

- **Tyrolean Peasant Couple**

The Tyrolean Peasant Couple are part of a group of ornate ivory genre figures which August the Strong had displayed in the “corner cabinet” of the Grünes Gewölbe from 1724 on.

The decorative base to the woman peasant is considered to have been lost in the war, and means that the figure group has since been in a condition making it almost impossible to display. After carefully balancing aspects related to the history and theory of art, and to restoration, it was decided to reconstruct the missing base in line with the original. The combination of materials used in the base called for cooperation with all kinds of craftspeople and restorers before work could begin. Thus, among other things, a copy of the main corpus, made of ivory, was carved by Helmut Jäger from Brombachtal, and copies of the missing gems and silver settings were cut and cast in Idar-Oberstein based on their historical appearance. The Cedros company in Sigmaringen provided individually worked mother-of-pearl veneer to match. Thanks to the sensibility and craft skills of all those involved, it was possible to reconstruct the base. The ivory figures, with polychrome elements, were all restored in one go, and are now on display in the context of the many other genre figures in the “Room of Precious Objects” in the Neues Grünes Gewölbe.

Kunstgewerbemuseum

- **Hainhofer table cabinet**

In preparation for the permanent exhibition on “World View and Wisdom”, which involved the Kunstgewerbemuseum loaning 26 items in the long term, the restoration of 11 pieces began in 2014. These measures were funded via the Rüstkammer and dealt with by staff at the Rüstkammer and Kunstgewerbemuseum. The main project, in 2014, was the Hainhofer table cabinet (Inv. No. 47714) including its more than 190 component parts, such as a folding chair (Inv. No. 47711) with carrying handles and measuring instruments, a spinet, a medicine cupboard, a games collection and a sewing box. The variety of materials led to the separate steps being carried out by a team of several external specialist restorers for the different types of material (wood, leather, fabric, paper, metal, other organic materials, musical instruments). The restoration complemented the art history research into the collectors’ cabinets by Ludwig Kallweit.

Kupferstich-Kabinett

- **Emperor Hadrian Offering Sacrifice to Diana**

The exhibition “At the Cradle of Art. Italian Drawings and Paintings from Giotto to Botticelli”, which opened in October 2014 at the Residenzschloss (Royal Palace), was the conclusion of a research project lasting several years, cataloguing the Italian Renaissance drawings at the Kupferstich-Kabinett. This involved work on some 40 drawings, not only from the point of view of art history but also from that of the technology of art. Investigations using infrared and UV light, as well as X-ray fluorescence spectrometry, provided new insights into artists’ signatures, dating and the drawing implements used. As the example of the print “Emperor Hadrian Offering Sacrifice to Diana” by Giovanni Maria Falconetto (1468–1535) shows, in-depth research related to projects can sometimes also lead to spectacular discoveries. The left-hand half of this drawing executed in iron gall ink and cut in half during the 18th century was discovered and reunited with the right-hand part during careful restoration work. The drawing now once again reflects the subject which inspired the artist: a relief on the Arch of Constantine in Rome.

Oban AXA3428, Japan,
Shōgun Tokugawa Iemochi
(1858–1866)



A conservational challenge:
restoring the Imari porcelain



Rapier to Match a Dagger,
1601–1602, after restoration



Münzkabinett

- **Strange Forms of Money**

“Strange Forms of Money” is one of the money-related topics in the new permanent exhibition at the Münzkabinett.

These include Japanese oban or oban-kin, oval gold coins minted from the end of the 16th century to about 1860. The name “oban” means “large plate” and the suffix -kin refers to “gold (coin)”. As well as its unusual shape and size, what makes this coin special is the fact that its value and the issuing ruler’s mark were applied by hand in black Indian ink.

Some of the Indian ink inscription on the oban marked out for the presentation had come off, leaving gaps in it. To maintain the surviving parts it was urgently necessary to strengthen and fix the damaged parts of the inscription. After a preliminary investigation, the first step was to increase the flexibility of the brittle ink inscription, some of which was curled up, by carefully moistening it. The loose flakes of ink were then strengthened and fixed to the metal ground using isinglass.

Porzellansammlung

- **Imari porcelain**

This year, work began on restoring a group of some 60 works of Japanese Imari porcelain, which will still take many years.

These large covered vases not only feature blue underglaze painting but are also richly decorated in gilded, brightly coloured, raised layers of lacquer applied to the porcelain in Japan after firing. An absolutely magnificent combination of two very different materials which can give rise to major conservational problems. The extremely poor condition they now found themselves in means that they have long led a shadowy existence in the storage rooms of the museum and people are hardly aware of their existence, even though the Porzellansammlung in Dresden has the largest number of receptacles with this specific kind of decoration in the world.

The first job will be to record the vases’ condition, sort fragments which have broken off, clean them, fit pieces together and find their old place on the porcelain vase. One key stage of this project will be the restoration of one of the vases at the National Research Institute for Cultural Properties in Tokyo. Afterwards, the plan is to conserve and restore all 60 vases at their Dresden location. This will give the public access to a collection of works of art of a quantity and uniqueness which is unmatched anywhere in the world.

Rüstkammer

- **Ornate rapier**

This rapier, Inv. No. RK VI 438, which forms a set along with the dagger Inv. No. p. 224, was restored for the special exhibition “Precious Ceremonial Weapons”. It is a New Year’s gift from Duke John George I of Saxony to Elector Christian II of Saxony in 1603. The ornate rock crystal hilt was probably made in Milan and the blade in France. Various animals, mythical creatures, human figures and garlands are engraved into the rock crystal parts. The loop guard is broken into three parts and the pas d’âne is missing. Moreover, adhesive has been applied to the pommel during past restoration and has become very yellowed over time. This adhesive was dissolved in acetone. Hextal NYL-1 was used to bond the fractures using infiltration. Thanks to capillary action, the thin-flowing adhesive is drawn into the interstices, where it hardens. The ends of the loop guard were affixed to the silver settings on the hilt using Paraloid B 72.

Robed statue before (left) and after (right) restoration



One of four Buddhist praying figures from the second half of the 18th century



“Section of Layering”
by Tobias Stengel, 1989/90



Skulpturensammlung

- **Empress and Deities**

The Skulpturensammlung friends' association PARAGONE Dresden e.V. financed the restoration of a robed statue which probably represents an empress, by Uwe Konjen (Bautzen). The first step was to clean the surface to identify any damage, and to map historical additions in marble and plaster. After the plaster fillings had been removed, marble additions were stabilised using adhesive, corroded iron dowels were drilled out and cracks in reattached historical marble additions were refilled. The dowel holes were sealed using a complementary acrylate-based material and discoloured spots removed using non-woven swabs. Sparing retouching helped give the robed figure the overall appearance of having a carefully restored surface.

The plaster relief of three deities from the temple of Sumerjati in Kediri, East Java, which came to Dresden at the start of the 20th century as a gift from the Royal Dutch Government, was also restored. The lot stands out for its casting technique and the quality of its surface. The restoration consisted of stabilising the casting without damaging the colouring of the relief, which was designed to make the casting look like stone. Missing spots on the surface were filled and retouched accordingly.

Staatliche Ethnographische Sammlungen Sachsen

- **Temple offerings from the praying Buddhist figure of Namthösä, the Guardian of the World**

The Grassi Museum für Völkerkunde in Leipzig holds four praying Buddhist figures from the second half of the 18th century, bought in 1908 from the collection of Baron Hermann Speck von Sternburg. During the restoration of Namthösä, the northern Guardian of the World, it was found that the lid of a triangular opening on the underside had come loose. What seemed to be a serious insect infestation gave rise to the temple offerings being removed from inside it. Removing temple offerings is a major intervention into an item's originality, as according to religious belief this can cause the desecration of the sculpture. However, this step was considered necessary to gain a better impression of the figure's overall condition.

The temple offerings were paper bags filled with tea and pulses, scrolls printed with Tibetan texts, the “Tree of Life” as the centre, with a folded document, the “Yaksa wheels”. All the offerings were first treated in the nitrogen fumigation chamber before being cleaned and packed in Japan paper to keep loose parts safe and protect the delicate items against further damage. After a second nitrogen treatment, the offerings were put back in the sculpture.

Kunstfonds

- **Section of Layering**

The outdoor sculpture “Section of Layering”, 1989/90, by Tobias Stengel, was subjected to extensive conservation and restoration work. The interior construction was in an abysmal state, the foot area was weathered and the steel sheets rusted through. In the sculpture's head area, the wooden blocks were particularly badly weathered or missing. The artist reconstructed some parts of the sculpture, replaced weathered wooden blocks, and cut, assembled and welded new steel sheets on the front and back. The interior was rebuilt using weatherproof laminated wood for the main body, additional reinforcement and the addition of a new base plate with a framework to stand on.

**A changing
institution**



Page 46: View inside the exhibition “Trading places. Designers meet the collection” in the Kunstgewerbemuseum, Schloss Pillnitz

Tulga Beyerle, Director of the Kunstgewerbemuseum

View of the Bergpalais from outside, Schloss Pillnitz



NEW INSPIRATION AT THREE MUSEUMS

In 2014 three directors' posts were refilled at Staatliche Kunstsammlungen Dresden (SKD). The editorial team takes the opportunity to introduce them. On 1 January 2014, Tulga Beyerle was the first to take up her new position as director of the Kunstgewerbemuseum. She had previously been responsible for the Vienna Design Week as its director, having founded it in 2007 along with Lilli Hollein and Thomas Geisler.

Ms Beyerle,

Dresden is not exactly known as the spearhead of the avant-garde, but you came from the Vienna Design Week and worked right in the present, so to speak. What are your fundamental notions of a 21st-century museum of decorative arts, and how can they be put into practice in Dresden, which is so enamoured of tradition?

The “decorative arts” is a name that comes from the past. For me, today it is about general questions of design. In developing the museum I work step by step, always trying to form connections with the collection. The question is how I discuss works, how I make them available and how I make them accessible to the public. How do you get in touch with the public when they are neither porcelain collectors nor art historians and ask themselves why they should look at old furniture or glasses from the past? How do I get people from all age groups and very different educational backgrounds excited about a discipline which

has a great deal to do with our everyday life? That is a question faced by all museums of this kind, whether in Dresden, Berlin or Vienna. I believe that in future, we will need to break down museum presentations, deal with items differently and ask different questions not only about the collection itself but also about our environment, our everyday life, the shape of this world – and that goes far beyond any object. In the long term, I see this as an important task for a museum for design which deals with current questions of our times. Design is one of the most essential subjects of our times, and can include processes, or social issues such as the depopulation of certain regions. The challenge of asking such questions here in Dresden may be particularly great, but they are just as current or relevant as in other places, and affect people just as much.

Of course there is a very traditionally minded view of the past in Dresden, especially of the Baroque past, which could be considered restrictive, but there may also be more curiosity or a wish for novelty than might be expected of this city. There are entries in the guest book at Pillnitz which are very negative, but I also have a lot of visitors who are enthusiastic, in every age range.

Now that you have been director of the Kunstgewerbemuseum in Pillnitz for a year, is there still a feeling of starting out anew?

Work is incredibly good fun, we are carrying out great projects and have been extremely successful, with over 40 per cent more visitors to Pillnitz.

View inside the exhibition "Trading places. Designers meet the collection" in the Kunstgewerbemuseum, Schloss Pillnitz



View of the exhibition "OKOLO OFFLINE TWO", "Everyday" collection in the Kunstgewerbemuseum, Schloss Pillnitz



During the opening of the exhibition "WerkStadt Vienna" at the Kunstgewerbemuseum, Schloss Pillnitz



My team is absolutely behind me. They are proud and enthusiastic that we are moving in a new direction. I knew that it was a museum which had received little attention for a long time and was having a lot of trouble, but I feel that a lot can be done in that respect. I am gaining some good connections in the city and meeting fascinating people. I feel as if I am in the right place at the right time, with the right job.

The exhibitions which you organised in Dresden in 2014 show signs of a change: you are increasingly working with designers and factories on projects which are developed jointly. Is the old museum tenet of "collection, conservation and presentation" a thing of the past? Should and can a museum of the decorative arts set things in motion in the crafts and design sector of today? And, if so, is that turning your back or linking in with the tradition which was founded at the Kunstgewerbemuseum in Dresden; that od providing a collection of examples for the crafts and industry to follow?

I think that the idea of collecting examples as the reason for founding the Kunstgewerbemuseum is absolutely thrilling. Back then, the founders made it their task to improve the quality of design and production to become internationally competitive. Today I would define this task more broadly, and we can no longer wag our finger and say what is good and attractive or formally right or wrong. Our world has become complex, with both questions about design and their answers becoming extremely varied. But I do see it as my task to make design a subject of discussion

once again and to position the museum as an active initiator. Collection, conservation and teaching, yes, but also initiating things, making connections between designers, manufacturers, materials research and science in general. Positioning the museum as an active platform; that is, not only presenting things but also actively initiating things; that is what I see as the cultural duty of a museum of this kind. In economically difficult times, companies are being increasingly careful, so the museum needs to take action to make this experiment possible, which will then result in innovation and new ideas.

That's a lot on your plate! Now, Schloss Pillnitz is only open for six months in the summer. Is that enough?

No, it's not enough – and there's something else that isn't enough, either: the personnel structure. The staffing policy and cutbacks enforced upon the SKD in past years have put us in a precarious situation, both for staff and for this kind of programme. I urgently need more staff who can bring with them this different, contemporary view of design, but before that I also need additional research staff to work with the collection. I believe the collection is an important trove of information which we can dip into. That is why I was happy to become the museum director; otherwise I could continue to work on a festival where we could discuss all these questions, too.

With a museum, you can work lastingly, in the long term, and prepare the ground; use research and various projects to prepare both the public and general topics for science or research, or work on design. Moreover, it is absolutely

Hilke Wagner, director of the Albertinum



View of the Albertinum from Brühl's Terrace



clear that the museum needs a location all year round, and that it should be in the city. ■

On 1 November 2014, Hilke Wagner took over as the new director of the Albertinum, which means running the Galerie Neue Meister and the new part of the Skulpturensammlung. Together, the two make up the Albertinum as a museum of the 19th, 20th and 21st centuries. Hilke Wagner's last position, since 2007, was as the manager of Kunstverein Braunschweig.

Ms Wagner,

Though Dresden is not in the geographical centre of Germany, that does not mean that it is on the sidelines of the art world with the Albertinum and the other Staatliche Kunstsammlungen museums. Of course any art historian is familiar with the museum and its spectacular holdings. Just think of Caspar David Friedrich, to whom we dedicated a magnificent special exhibition along with Johan Friedrich Dahl in the winter of 2014/15. Or think of the Expressionists, the rooms for Gerhard Richter and Georg Baselitz – to name just some of the artists who make the Albertinum so unmistakable.

You are known as an expert in contemporary art, but the Albertinum stands for art from Romanticism to the present. Two important museums, the Neue Meister and the Skulpturensammlung, cover this range in the Albertinum. Is it your job to turn the Albertinum into a site for contemporary art?

At heart, the Albertinum aims to constantly surprise the public and get them excited about art – and that is the art of the 19th, 20th and 21st centuries. It cannot be about playing one era off against another. All of them are close to my heart, or I would not be here. But our visitors also need to get the chance to discover internationally relevant artistic interpretations of the present, something which did after all happen to outstanding effect under the management of my predecessor Ulrich Bischoff, and which has actually been taking place for a long time in the Dresden collections: as long ago as the 19th century, Georg Treu purchased contemporary art such as Rodin, Meunier or Klinger for the Skulpturensammlung. The gallery director Hans Posse was also highly engaged in the art of his time at the start of the 20th century. The significance of the collection(s) is, after all, in no small measure thanks to these innovative purchasing decisions!

But my task will be to raise the profile of the Albertinum as a centre of modernity, rooting it firmly as such in international awareness. In my eyes, social modernity began with the dramatic political and economic changes of the 19th century – and the late works of Friedrich, especially, though they can be seen as a reaction to these two elements, can be formally considered the start of the modern age of art.

To gain a clearer profile and also in view of the lack of presentation space, the decision to create new, adequate exhibition space for pre-1800 sculpture in the Semperbau (Semper Building) was thus not only inevitable but also consistent and absolutely the right choice. As a result there

"9 Upright Standing Panes",
Gerhard Richter, 2010

"Große Gehege near Dresden",
Caspar David Friedrich,
1831–1832



Georg Baselitz room in
the Albertinum



will be more space for all parts of the collection, including contemporary art. These days, in any case, it no longer makes sense to separate or even differentiate between the artistic disciplines. The world of art has moved on, becoming more multifaceted and interdisciplinary, and will continue to change; that is precisely what I want to reflect in the Albertinum.

But the visitors, particularly the tourists, would rather see Friedrich or Rodin?

Who says that they won't get excited about contemporary artists too? There is no need for the tourists (or the people of Dresden) to do without Caspar David Friedrich and his ilk. However, I want to make it clear to our visitors, wherever they come from, that the art of today is equally fascinating. The exhibitions which I have been responsible for in the past have always reflected the reality of our lives, the relevant issues of the present day. It may be a challenge for some visitors to adapt to that and go further than pure contemplation. Ultimately, if you want to penetrate further into Friedrich's work, you need time, intense engagement and perhaps some external food for thought and information. Otherwise, these multifaceted works, too, are restricted to pure contemplation.

So, you are stimulated by the challenge of repositioning Dresden on the artistic landscape as a city of new beginnings, contemporariness and development. Does that not require an incredible act of strength, and won't people nonetheless continue to go to Berlin for trendy art, rather than travelling to dependable old Dresden? Wouldn't it be

better to build on your strengths?

As you rightly say, part of this is to reposition Dresden as a city of new beginnings! Even though Dresden may sometimes seem almost bogged down in tradition, in the past this was a city of artistic open-mindedness and the avant-garde. Think not just of C.D. Friedrich but also of "Die Brücke" and later Dix and Kokoschka – or, something that has almost been forgotten, that Dresden was once also a centre of constructivism which led Mondrian and El Lissitzky to come up with highly innovative projects! We also need to link in with those strengths.

Of course, Berlin has more commercial galleries than Dresden, but in the field of modern art, and especially contemporary art, it actually has disproportionately few serious exhibition venues. We shouldn't put ourselves down unnecessarily; in fact, we should think of it the other way round. Berlin, Dresden and Prague give us three fascinating European cities of the arts all in a line. I will be making use of that. ■

Nanette Snoep, director
of the State Ethnographic
Collections of Saxony

The Japanisches Palais in Dresden,
view from Palaisplatz square



The anthropologist and culture manager Nanette Jacomijn Snoep took over as director of the State Ethnographic Collections of Saxony on 1 February 2015. Previously she had worked since 1999 on establishing the Parisian Musée du Quai Branly, the French national museum for non-European art which opened in 2006. In 2005 she became the head of the Historical Collections Department there.

Ms Snoep,

Paris is an inspiring, cosmopolitan city, and you worked at the highest level of the Musée du Quai Branly in the Jean Nouvel building, one of the world's top museums. A great collection with an internationally respected presentation and high visitor numbers. What drew you to Saxony, where the Ethnographic Collections are not yet a firm fixture on the international museums map?

The answer is in your question. It is a great challenge to come here in Saxony after my 15 years' experience at the Quai Branly Museum, which is one of the top 5 museums in the field of non-European art. It is so interesting to arrive here and to have a second chance to rethink the meaning of a Weltkulturenmuseum in the 21st century. Branly was designed at the turn of the 21st century. Almost 10 years after its inauguration in 2006, it is time to sit down and think about how to go further: "a Weltkulturenmuseum – for what purpose?" The museum has to develop a new visual rhetoric. In a certain way, the museum should reconsider its own collection entirely and come up with new ways of seeing. How can we hold a postcolonial discourse on the museum?

Personally I think that museums of this kind are the future, with our global multicultural society. Here in Saxony, we have three wonderful collections: in Dresden the Japanisches Palais (Japanese Palais) is closed, waiting for a new permanent collection and a dynamic temporary exhibition policy; in Leipzig the permanent collection is waiting for a fresh wind and experimental temporary exhibitions, while Herrnhut, with its wonderful small historical collection, needs to be better known in the field of missionary museums. Those three collections are an inherent part of the SKD collections and this is where it becomes so interesting for me. We share an incredible world heritage along with the fourteen museums' collections.

What fundamental ideas have you brought with you from Paris; what is transferable and what not?

I take with me the kind of exhibitions and approaches I developed there: topics, mixing different media (sculptures, paintings, drawings, design...) and epochs, blurring the boundaries between "We" and the "Others", breaking down classical art classifications and mixing genres. I take with me my deep interest in global history. I also took in my luggage my interest in the dark sides of global history: colonialism and imperialism, genocides, racism. You can work with these topics anywhere in the world. The only thing I really feel here is that most of our SKD visitors have no connections yet with non-European topics.

In multicultural Paris, people know what you mean when you speak about the Dogon people, in part because of French colonial history. Here in Germany, the German colonial time has almost been forgotten.

View of Völkerkundemuseum
Herrnhut



Main entrance of GRASSI Museum für
Völkerkunde in Leipzig



52

I haven't seen large African or Asian communities here in Saxony, for example. We cannot speak of large-scale immigration here, in contrast to what Pegida followers shout here in the streets. So we have a lot to explain, and to build bridges between Saxony and the "outside world". We have to open up the windows to other parts of the world that are so fascinating and full of life.

Today's view of ethnography is different to that at the time the museums were founded. What journey will you be taking visitors on?

That was almost the main reason why I came to Saxony: this chance to work closely with other "European art collections". It's really a challenge. All of us here at the SKD have this tremendous opportunity to share an amazing cultural global heritage. We could tell new, different stories in the exhibitions, building bridges between different collections; we could portray all kinds of knowledge and visions, telling people about interactions and encounters through objects, collisions of worldviews, multiple confrontations. We still tend to represent the "Cultural Other" as existing in isolation from the European context. The history of globalisation and encounters is crucial for a 21st-century museum. It will be interesting for us to show in our SKD museums how both Western and non-Western visions and knowledge have been adapted, adopted, rejected, integrated or ignored. If we look at the history of the SKD collections and when we visit the Grünes Gewölbe, for example, we could say that Saxony was global before globalization. So let's make the SKD one of the first really global art museums! ■

Concert by Cappella Sagittariana
Dresden in the Schlosskapelle



Performance of the sung poem "Feuersnot" by
Richard Strauss in the large palace courtyard



Bernd Neumann (left), Federal Government Commissioner
for Culture and the Media (until the end of 2013), and
Prof. Dr Georg Unland, Saxon State Minister of Finances
signing the funding agreement for the continued exten-
sion of the Residenzschloss



MUSEUM BUILDINGS

Contemporary classical music in the Residenzschloss

"The vaulted ceiling of this room is a lovely example of what can emerge when everything links together!" The words spoken by Prof. Dr Hartwig Fischer, Director General of Staatliche Kunstsammlungen Dresden, at a press conference in the Schlosskapelle (Palace Chapel), Dresden, might easily have been taken as a description of the curved rib vaults. And so they were – but they were also a description of the cooperation between Staatsbetrieb Sächsisches Immobilien- und Baumanagement (SIB) and architects, researchers and builders in reconstructing this significant historical monument with its complicated construction.

At the start of 2014, a change of legal entity meant that the SKD was assigned responsibility for this site, so rich in tradition. Between 1553 and 1737, the Saxon Prince Electors' artistic appreciation and need for show turned the Schlosskapelle into a musical centre of European renown. Since March 2014, music has again been playing there: in cooperation with a newly founded advisory board of musical experts, the SKD has organised up to twelve concerts at the Schlosskapelle a year in the completed, impressive hall, funded by the SKD.

"Feuersnot" at the Great Courtyard

In May 2014 a brilliant "dress rehearsal" took place in the unfinished Großer Schlosshof (Large Palace Courtyard) at the Residenzschloss (Royal Palace) in Dresden. In the 16th century the Prince Electors had this courtyard built for their huge jousting festivals and tournaments. Now, as part of

the Dresden Music Festival, it saw a performance of Richard Strauss's rarely heard sung poem "Feuersnot" featuring the Dresden Festival Orchestra and Semper Opera House soloists and choir. All three evenings were sold out and the audience's enthusiasm confirmed that this venue has the power and potential for large open-air events. The asphalt still needs to be replaced with sandstone and the technological infrastructure installed to add the final touch to future summer nights in the unique atmosphere of the Great Courtyard, but the performance of "Feuersnot" was in any case nominated for the International Opera Awards 2015.

New treasure chamber at the Residenzschloss

In the Georgenbau building, another major phase in the construction of the Residenzschloss (Royal Palace) is nearing completion. In 2014, preparations for the opening of the Münzkabinett continued. With almost 300,000 items, the Münzkabinett in Dresden is one of Germany's largest, oldest encyclopaedic coin collections, and its holdings give it a high standing within Europe. Since the permanent collection in the Albertinum closed in 2004, it has only been able to exhibit small excerpts of its holdings in special exhibitions. Now, it is returning to its place of origin with a redesigned permanent exhibition, at the same time completing another stage in the reconstruction of the Residenzschloss. The opening of the Münzkabinett is planned for June 2015, when some 3,300 exhibits on 350 square metres of exhibition space will draw a clear picture of the variety and historical significance of coins and medals.

Lighting situation in the atrium of the Albertinum during the presentation by Maria Nordman



View of the Semper building at the Zwinger



More light in the Albertinum

Since 2010, visitors to the Albertinum have been met by a newly built atrium. This previously unused courtyard was built over by Staab Architekten to create an impressive space crowned by two storage levels. The underneath of the storage space was clad with a semi-transparent stretch ceiling to create the impression of a dimmed luminous ceiling. In fact, it is just daylight falling through the outer ceiling layers. Lighting strips are also installed which can be turned on using a lighting control system when needed. For the special exhibition on Maria Nordman, the side canopies were folded up for the first time in the four years the museum has been open to light the space entirely with natural daylight, which changed over the course of the day, allowing visitors to experience her Standing Pictures as a presence over time.

Old Masters in a new light

The Semperbau (Semper Building) was restructured in two stages. The eastern wing was restructured during the first stage of construction in 2014 as planned. The collection is due to move back into this wing in 2015. In the second stage, which will probably start in the autumn of 2015, the western wing will also be revamped. Before the restructuring began, this was already showing clear signs of constructional damage to the skylights. To protect visitors against the risk of falling glass, nets had to be hung in three galleries with skylights.

After thorough planning a natural daylight system was developed for the Gemäldegalerie Alte Meister which only

uses artificial light for support. On one hand this natural daylight system links in with the original presentation as conceived by Gottfried Semper; on the other it treads new ground in museum construction. In future, visitors will experience the paintings in lighting conditions which change along with the time of day and the season.

Construction work on the two-storey gallery building, which is 127 metres long and 29 metres wide, is due to finish by 2017.

Storage building in Dresden

Over the last 20 years, the Free State of Saxony has succeeded in reorganising, revamping and reconstructing much of the exhibition space used for permanent and special exhibitions. Space has been made for all the museums' restoration studios except for the Kunstfonds, which does not yet have its own restoration studio. The museums' managerial offices (apart from the Kunstfonds) have also found a home or have applied for a new one (Puppentheatersammlung). So far, conservationally and logistically suitable solutions have only been found for some of the collections' storage needs (Grünes Gewölbe, Münzkabinett, Kupferstich-Kabinett, Porzellansammlung, Mathematisch-Physikalischer Salon, Museum für Völkerkunde Dresden, Kunstbibliothek). Other museums (Gemäldegalerie Alte Meister, Galerie Neue Meister, Skulpturensammlung, Rüstkammer) have managed to find conservationally and logistically good solutions for some of their holdings. Some collections are still being kept in conservationally and logistically problematic spaces (Kunstgewerbemuseum, Kunstfonds, Museum für Sächsische Volkskunst).

Inner courtyard of the GRASSI Museum in Leipzig



View inside the Puppentheatersammlung's puppet storage facility



Kraftwerk Mitte in Dresden



For this reason, a requirements notice in 2014 addressed all the SKD's unsolved storage issues, reporting a need for several museums located in Dresden.

Storage building for Völkerkundemuseum Leipzig

Among other things, a requirements notice on the GRASSI Museum für Völkerkunde in Leipzig, run by the State Ethnographic Collections of Saxony (part of the SKD alliance since 2010) applied for an external storage facility to be built. In its newly designed rooms on Johannisplatz square, the Grassi Museum displays objects and works of art from a range of cultures. Currently, the collecting is expanding by 1,000 items a year, on average. Due to a loss of space while the Grassi Museum was being revamped, and the collection's growth over the past ten years the museum could no longer return all its holdings to the stack in the Grassi Museum. Part of them is currently packed away in a temporarily rented external store and thus not available for research or exhibition. Moreover, these spaces do not meet conservational storage requirements and were only considered a temporary solution. In future, an external store is to be built so that external space does not need to be rented, and the objects can be kept in a proper environment with regard to expert safety, fire protection and organisational needs. Another aim is to improve working conditions for people doing research and preparing for exhibitions.

Puppentheatersammlung at Kulturkraftwerk Mitte

The Puppentheatersammlung (PTS) at the Museum für Sächsische Volkskunst is one of the world's largest and most significant collections in its field. There is a discrepancy between the excellent reputation this collection enjoys among professionals and its current provisional place in the side rooms of a church desecrated in GDR times. The rented rooms have technical equipment from GDR times which is now in a poor state. This situation is untenable from the view of both conservation and safety aspects. However, it is not possible to thoroughly modernise the rooms, as the property is rented. The PTS also has no opportunity to display its treasures. Its public influence is limited to a small, annually changing exhibition at the Museum für Sächsische Volkskunst.

The City of Dresden has now decided to set up a theatre centre at Kraftwerk Mitte, once a power station, with the State Operetta House and theater junge generation (tjg) along with the related Puppentheater. In the theatrical context, Kraftwerk Mitte is becoming a creative site for the Dresden art scene. The PTS fits perfectly into this concept along with the tjg's puppet theatre. The SKD's request to put a stop to the PTS's provisional situation, giving it a site with a future and public appeal at the future Kraftwerk Mitte theatre centre, was passed on to the responsible ministry and the SIB property management office in a requirements notice.

Special exhibitions



Opening event for the special exhibition "Architekt – Bus driver – Two bridges. The 20th Anniversary of the Gesellschaft für Moderne Kunst in Dresden" at the Kunsthalle im Lipsiusbau



Installation by Maria Nordman in the atrium of the Albertinum



CONTEMPORARY TOUCHES

In 2014 the 14 museums of Staatliche Kunstsammlungen Dresden (SKD) again held numerous special exhibitions displaying not only the quality and variety of their collections but also the variety of the questions and scientific projects which they prompt. The following pages provide an overview. Eight selected projects are presented in more detail in the "In the focus" section (pp. 7–8).

This year, five special exhibitions were explicitly dedicated to interpreting contemporary art. From July 2014, the American artist Maria Nordman turned the atrium of the Albertinum into a stage for her "Standing Pictures". In this space, she installed tall, slender cases containing photographs and drawings. Visitors could pull out the pictures, creating ever new combinations of pictures over the course of the exhibition. Maria Nordman's installation was the start of a series of artist interventions which are to take place at the atrium of the Albertinum every year from now on.

From August 2014 the SKD celebrated the 20-year anniversary of the Gesellschaft für Moderne Kunst in Dresden e.V. by displaying the exhibition "Architekt – Bus driver – Two bridges" in the Kunsthalle im Lipsiusbau. Founded to raise funding for the Galerie Neue Meister in 1994 by Dr Axel Bauer and Barbara Bauer at the suggestion of Prof. Dr Ulrich Bischoff, in recent years the association has succeeded in acquiring more than 40 works of contemporary art and make the gallery available for permanent loans. The exhibition shows a selection of

these acquisitions complemented by pictures from the Albertinum and the Kunstfonds.

The Albertinum, meanwhile (and simultaneously also the Gemäldegalerie Alte Meister in the Zwinger), hosted the exhibition "Curvature of Events" by the Ethiopian curator Meskerem Assegued from October 2014. She had closely examined the Dresden collection holdings while preparing for the exhibition and selected works from the Galerie Neue Meister, the Gemäldegalerie Alte Meister and the Skulpturensammlung. Three international video artists used them as the basis for their own pieces.

Another event in October 2014 was the opening of the exhibition "Akademie der Dinge – The Academy of Things" by the American installation artist Mark Dion – in cooperation with the Academy of Fine Arts, Dresden. He presented his view of museum and archive organisation by reclassifying and arranging items from the storage facilities and archives both in a central spot in the Academy's octagon and, in parallel, at little "satellites" in the Grünes Gewölbe and the Albertinum.

The fifth contemporary interpretation came from William Forsythe with his installation "Black Flags", a choreography of two industrial robots which was on display at the Kunsthalle im Lipsiusbau from November 2014 on. This exhibition is presented separately on p. 17.

View inside the
Puppentheatersammlung's
puppet storage facility



"Finke River" by
Steven Walbungara



Gerhard Richter in front of his
work 930-2/2012 in the special
exhibition "Strips & Glass"



SPECIAL EXHIBITIONS IN DRESDEN AND SAXONY

- **Behind 13 Doors – The Hidden World of the Puppet Theatre Collection**
Exhibition by the Puppentheatersammlung
2 March 2013 to 9 February 2014, Museum für Sächsische Volkskunst, Jägerhof
This exhibition took visitors into the mysterious, wonderful and very vibrant world behind the 13 doors of the storage facility, revealing many of the items which otherwise slumber in boxes and crates: marionettes, rod and hand puppets, shadow puppets and automated theatre, scenery, props and costumes, funfair attractions from days gone by, cartoon figures, photographs, films, posters and theatre playbills, correspondence and original stage scripts, items from the estates of famous puppeteers and much more. Some exhibits could be tested and set in motion: an exhibition with art big and small for big and small explorers.
- **Aboriginal Art from Ntaria. Landscapes by members of the Hermannsburg School**
Exhibition by the GRASSI Museum für Völkerkunde in Leipzig
31 August 2013 to 23 March 2014, Leipzig Hermannsburg, a small mission 115 kilometres southwest of Alice Springs, was the site of Australia's first centre for modern Aboriginal art. When the Australian landscape artist Rex Battarbee visited the mission in 1934, the Aranda Albert Namatjira guided the artist to especially beautiful places in the desert and watched him paint his watercolours. Namatjira himself then started painting, becoming well-known and recognised in Australia as the first Aboriginal artist. Since then, watercolour painting is the privilege of the Namatjira clan, and is appreciated around the world as the "Aranda School".
It follows in the tradition of European landscape art, but the colouring and subjects have their own, independent style. The exhibition showed pieces by the Hermannsburg artists from the holdings of the GRASSI Museum für Völkerkunde in Leipzig, the only collection of such paintings in Germany. The works were complemented by photographs, ethnographic objects, books and pottery.
- **Gerhard Richter. Strips & Glass**
Exhibition by Staatliche Kunstsammlungen Dresden
14 September 2013 to 5 January 2014, Albertinum
This three-room exhibition presented new works by Gerhard Richter, most of which were developed for this presentation, from his current production of strip pictures and glass objects. Since 2011, Richter has been working on his "Strips" series of computer-generated works based on his paintings. To do so, he digitally divided his 1990 painting "Abstract Painting" (724-4) into 4096 sections, then mirrored, multiplied and recombined the details before printing them as horizontal strip pictures up to ten metres in length. Gerhard Richter used the computer-controlled imaging process to reinterpret his abstract painting, coming up with surprising pictorial inventions. Glass has played an important role in his work since as early as the 1960s. Richter's latest glass work also premiered in Dresden, and is a development on the 2002/10 sculpture "9 Upright Standing Panes" (879-3), which was displayed at the same time in the permanent exhibition at the Albertinum.

Busts in the special exhibition "Tecumseh, Keokuk, Black Hawk. Portrayals of Native Americans in Times of Treaties and Removal", Ferdinand Pettrich, around 1850



View into the special exhibition "Dawn of a New Age. Early Engravings from Italy and the Netherlands" in the Kupferstich-Kabinett



"Darrajayn Hills", Betty Carrington, 2002



"Moon", Herbert Kunze, 1969



- **Tecumseh, Keokuk, Black Hawk.**

- Portraits of American Indians in Times of Treaties and Removal**

- Cooperative project by the Vatican Museums and Staatliche Kunstsammlungen Dresden

- 1 October 2013 to 2 March 2014, Albertinum
 - As the world was colonised by the European powers, the colonised cultures and people began to produce a wide range of pictures. Pictures of Native Americans, especially, have found a prominent place in Euro-American visual culture. One of the less well-known artists of the early 19th century to have tackled the subject of "American Indians" was the Dresden sculptor Ferdinand Pettrich (1798–1872). He can even be considered one of the first to use the medium of sculpture in this way. Pettrich learned under his father Franz Pettrich at Dresden Academy of Fine Arts, and under the famous Danish sculptor Bertel Thorvaldsen in Rome. In 1835 Pettrich moved to Washington, where he created portraits of representatives of indigenous nations negotiating treaties with the US government on the future use of their land. This resulted in four bas-reliefs, four life-size statues, 16 busts and nine bozzetti made of terracotta-coloured painted plaster which are now owned by the Vatican's Ethnological Museum. Many of the portraits are labelled by name, including those

- of Tecumseh, Keokuk and Black Hawk. The cooperative project with the Vatican Museums showed Pettrich's "Indian Museum", as the artist called his work in a letter to Pope Pius IX, in Dresden for the first time.

- **Dawn of a New Age. Early Engravings from Italy and the Netherlands**

- Exhibition by the Kupferstich-Kabinett
 - 11 October 2013 to 19 January 2014, Residenzschloss (Royal Palace)

- The Dresden Kupferstich-Kabinett has an unusually large number of works from the early stages of printmaking until around 1520/30. The most famous is the outstanding collection of early German engravings which Max Lehrs catalogued in his multi-volume work "Geschichte und kritischer Katalog des deutschen, niederländischen und französischen Kupferstichs im 15. Jahrhundert". For the first time, two catalogues examined the early Italian engravings and the early Dutch engravings and woodcuts, which had previously not been systematically catalogued. Lehrs still subsumed most of them under the German works. The exhibition used selected examples to follow the mutual relationships between Italy and the Netherlands.

- **Geteilte Erde – Shared Ground.**

- Indigenous Australian Painting and Pottery by Lotte Reimers**

- Exhibition by the GRASSI Museum für Völkerkunde in Leipzig

- 11 October 2013 to 25 May 2014, Leipzig
 - This exhibition presented an unusual contrast between pictures by Aboriginal Australian artists from the Bähr collection and pottery by Lotte Reimers. This direct dialogue revealed surprising creative relationships. It contrasted the glazing, made with natural materials, on the clay vessels, and the painting media used by the Aboriginal artists, made of earth pigments or in colours based on them. Discovering stylistic correspondences across the continents and cultures sharpened the viewer's eye for connections while also drawing attention to what made the pieces unique and special.

- **Herbert Kunze – for his 100th birthday**

- Exhibition by the Kunstfonds in cooperation with Volksbank Raiffeisenbank in Dresden

- 23 October 2013 to 10 January 2014, Dresden, Villa Eschebach

- This exhibition to mark the 100th anniversary of the birth of the Dresden artist Herbert Kunze showed a selection from the more than 350 works in the partial collection bequeathed to the SKD and kept at the Kunstfonds.

View inside the exhibition "My Joburg" in the Kunsthalle im Lipsiusbau



The painting "Two Friends" by Henri de Toulouse-Lautrec, 1895



Gold passements for the back of a throne: original, 1719 (left) and reconstruction, 2011 (right)



Over a period of some 45 years, Kunze created an oeuvre of significant variety. Based in figurative painting which is strongly shaped by Dresden tradition, from the 1960s his work was influenced by cubist and abstract art as well as art informel – a transformation which marks a key point in Kunze's work, and which the artist used to position himself outside the realm of politico-culturally funded and requested art. His work is an example of some of the many remarkable pieces which often stood in the shadows of the art activities known to a broad public under Socialism.

- **My Joburg. The Johannesburg art scene**
An exhibition previously shown at La Maison Rouge – Fondation Antoine de Galbert, Paris
26 October 2013 to 5 January 2014, Kunsthalle im Lipsiusbau
"My Joburg", developed by La Maison Rouge – Fondation Antoine de Galbert in Paris, presented the current Johannesburg art scene. The exhibition introduced not only contemporary art by some 50 well-known artists such as Jane Alexander, Kendall Geers, Candice Breitz or William Kentridge but also works by more recent newcomers such as Kudzanai Chiurai, Zanele Muholi, Mary Sibande or Mikhael Subotzky. Through photography, installations, sculpture, painting and video they describe life and work in the Johannesburg

of today, in this metropolis of eight million people which is heavily marked by social change. "My Joburg" was organised by the foundation La Maison Rouge – Fondation Antoine de Galbert, Paris, with support from the National Art Council (NAC) of South Africa and the Institut Français.

- **"Peinture à l'essence" – Henri de Toulouse-Lautrec in the Albertinum**
A cabinet exhibition by the Galerie Neue Meister
9 November 2013 to 2 February 2014, Albertinum
One of the distinguished French paintings in the collection at the Galerie Neue Meister is the 1895 painting "Les deux amies" (The Two Friends) by Henri de Toulouse-Lautrec. This cabinet exhibition presented the recently extensively restored painting along with lithographs from the portfolio "Elles" ("Them", 1896) from the holdings of the Kupferstich-Kabinett. In the 1890s, Toulouse-Lautrec rigorously examined the subject of the Parisian demi-monde and brothels. His depictions of the milieu in the Montmartre entertainment district, especially his posters, earned him a reputation as an artist of the Belle Époque, on the cusp of the 20th century.

- **Parade Textiles for August the Strong – the originals and their thread-by-thread replicas for the Residenzschloss**
Exhibition by the Rüstkammer in association with the state-owned enterprise Sächsisches Immobilien- und Baumanagement, Dresden I
13 November 2013 to 24 February 2014, Residenzschloss (Royal Palace), Neues Grünes Gewölbe
This exhibition presented parade textiles made for August the Strong for his coronation as the King of Poland in 1697 in Cracow and for the wedding of the Saxon Electoral Prince Friedrich August II in 1719 in Dresden. In future the originals will be presented in the Residenzschloss along with thread-by-thread reconstructions. They comprise not only garments from the king's coronation statue, including the rediscovered golden cap for his crown, but also fabrics used to decorate the state apartments on the second floor of the western wing of Dresden Residenzschloss. The gold and silver fabrics, velvets in royal blue, crimson and "Saxon green", plus heavy gold embroidery and gold passements, represent the culmination of Baroque textile art.

“Untitled” Tilman Hornig,
2007



“Female Swimmer”,
Waldemar Grzimek, 1959



Cover of a wall planner, “2011 Signs of Life –
Autonomy and Self-Determination”,
Völkerkundemuseum Herrnhut



- **Localization. Contemporary Art from Saxony**

An exhibition by the Kunstfonds, Staatliche Kunstsammlungen Dresden, in cooperation with Kulturhistorisches Museum Görlitz, marking the 20th anniversary of Kulturstiftung des Freistaates Sachsen 15 November 2013 to 2 March 2014, Görlitz, Kulturhistorisches Museum Görlitz, Kaisertrutz

“Localization” marked the 20th anniversary of the Kulturstiftung des Freistaates Sachsen. Works from the rich range of purchases supported by the Kulturstiftung des Freistaates Sachsen gave an overview of significant stances taken by contemporary art in Saxony. At the same time, the exhibition honoured the foundation’s activities; since 2005 it has been making annual purchases of contemporary art in the interests of the Kunstfonds. With some 60 works in the genres of painting, graphics, sculpture, photography, installation art and video art, the exhibition addressed some key topics which can be seen among the new acquisitions of recent years. At the same time, it gave an impression of the variety of ways that contemporary artists in and from Saxony express themselves.

- **“Schwimmerin” und “Kauernde” by Waldemar Grzimek – Two Donations for the Dresdener Skulpturensammlung**

Exhibition by the Skulpturensammlung 19 November 2013 to 2 March 2014, Albertinum

The artistic creations by the graphic artist and sculptor Waldemar Grzimek was not only important to art in the GDR but also to the development of a new Realist trend in sculpture of West Germany in the 1960s and 1970s. Works by Grzimek, mainly small sculptures, have been in the Skulpturensammlung since 1957. Thanks to a significant donation by the artist’s widow, Rd. Lydia Grzimek, two life-size bronzes were added to these holdings: “Kauernde” (Crouching Nude) and “Schwimmerin” (Female Swimmer), both created in 1959. This cabinet exhibition brought together these works demonstrating Grzimek’s artistic range and his expert grasp of all forms of sculpture.

- **Ethnographic Calendar Sheets. Viewing Directions**

An exhibition by Völkerkundemuseum Herrnhut

29 November 2013 to 2 March 2014, Herrnhut

The cover of a wall calendar: a brightly clothed native teaches white men in suits. Surprising? The Völkerkundemuseum Herrnhut has a collection of more than 200

wall planners and art calendars with pictures of people from different cultures and their objets d’art. This exhibition used them to investigate some questions: Why do we look at calendars? What snippets of cultural life do calendars reveal; what clichés do they repeat? The exhibition offered an insight into this section of the museum’s collection and offered food for thought.

- **Revisiting Collections – a collaboration with the source community in Nicaragua**

A project by Völkerkundemuseum Herrnhut

29 November 2013 to 2 March 2014, Herrnhut, foyer

In around 1900 the first Herrnhut missionaries visited the territory of Sauni As in Nicaragua. Objects in the collection of the Völkerkundemuseum Herrnhut tell of their encounters with the native Mayangna people living there.

How do Mayangna people see their culture’s historical objects today? What do they think of the great change their culture has undergone since the objects were collected? To pursue these questions, a volunteer from the Völkerkundemuseum Herrnhut carried out a research trip to the Mayangna people as part of the “Revisiting Collections” project run by the Deutscher Museumsbund.

“Farewell”,
Anett Stuth, 2005



“Sphinx, slender” by
Norbert Tadeusz



View inside the special exhibition
“Christmas with Fredo Kunze, Mario
and Lukas Lerch” in the Jägerhof



Under a resolution passed by the German Bundestag, this project was funded by the Federal Government Commissioner for Culture and the Media, and the findings presented in the exhibition.

• **Christmas at Jägerhof: Christmas with Fredo Kunze, Mario and Lukas Lerch**
Exhibition by the Museum für Sächsische Volkskunst

30 November 2013 to 2 February 2014,
Jägerhof

The special exhibition “Christmas with Fredo Kunze, Mario and Lukas Lerch” was dedicated to some highly unconventional artistic characters. Lukas Lerch, the father, has a gift for turning pieces of found wood into cheeky angels, miners and other characters from folk art. His son Mario Lerch uses the talent he has inherited to carve reinterpreted copies of works by the expert wood turner Karl Max Dittmann, whom he greatly admires. The works by another artist presented here for the first time are entirely different, but no less original: Fredo Kunze decorates his pyramids with figures telling Biblical and fairy-tale stories like a three-dimensional cartoon.

• **A class of its own: photography as action space**
250 years of Saxon Academies in Leipzig and Dresden

Exhibition by the Kupferstich-Kabinett
1 February to 18 May 2014, Kunsthalle im Lipsiusbau

The fact that aesthetic education has long been understood in Saxony as bearing potential, and that academic teaching here goes hand in hand with a connection to real life, is thanks to the academies founded in Dresden and Leipzig, which celebrated their 250th anniversaries in 2014. Today they are among Germany’s leading art academies.

“A class of its own: photography as action space”. For the first time the celebrations brought photography, the youngest genre in the canon of the arts, to the fore. At the same time, the anniversary exhibition breathed new life into the idea behind the two academies, one which connected the two cities. The many perspectives taken by photography as it focuses on life from its position within the academy remain full of surprises. This exhibition was designed to present that variety through some examples. A circle of young photographers was presented who gathered around Timm Rautert, a professor at the Academy of Visual Arts in Leipzig from 1993 to 2008. He is among the most important initiators of

new trends in recent German photography. Groups of works by Rautert faced works by his ex-students.

• **Norbert Tadeusz. In the Schaukabinett**

Exhibition by the Kupferstich-Kabinett
4 February to 6 April 2014, Albertinum
Thanks to a generous donation in 2009, the Galerie Neue Meister and Kupferstich-Kabinett possess a large number of groups of works by the painter and draughtsman Norbert Tadeusz (1940–2011), a representative selection of which was presented.

Norbert Tadeusz mainly used conventional formal media; the spectrum ranges from classic pencil drawings to watercolours and oil paintings. This was accompanied by the experimental method of collage – which, among other things, he used to paint over excerpts from magazines – and painting on unusual surfaces such as plastic. Vibrant combinations of colour can be found alongside an earthy palette whose light and dark hues give the images their effect. In terms of topic and subject, Tadeusz always remains close to the Realist tradition, one of his favourite topics being the human figure.

His artistic viewpoints sometimes have roots which go back a long way; the depictions of interiors and studios have a heavily formal structure.

Visitor to the exhibition “CONSTELLATIO FELIX – Augustus the Strong’s Festival of the Planets * Thomas Ruff’s stellar constellations” at the Kupferstich-Kabinett



Scene from “The Adventures of Pinocchio” (Staatliches Puppentheater Dresden, 1979, design: Carl Schröder) in the exhibition “Acting! Behind the curtain, it’s all haywire”



“Columbus and Queen Anacaona” by Frantz Zéphirin



- **Dionysus. Intoxication and Ecstasy**
Exhibition by the Skulpturensammlung and Bucerius Kunst Forum in Hamburg
6 February to 10 June 2014, Residenzschloss (Royal Palace)
>> see pp. 10–11

- **CONSTELLATIO FELIX – Augustus the Strong’s Festival of the Planets * Thomas Ruff’s stellar constellations**
Exhibition by the Kupferstich-Kabinett
13 March to 9 June 2014, Residenzschloss (Royal Palace)
“CONSTELLATIO FELIX” – a fortunate stellar constellation – was the motto of one of the most significant celebrations of the Baroque era: the 1719 Festivals of the Planets held by Augustus the Strong in Dresden. The king staged the event to mark the marriage of his son Frederick Augustus (II) to Archduchess Maria Josepha of Habsburg. Since ancient times, all life on Earth had been seen as an integral part of a higher cosmic order, leading artists and creative minds to explore the topic of the planets. Our fascination with the stars and yearning for the endless depths of space have not left us today, as Thomas Ruff’s commanding large-format photographic works made tangibly clear. Like no other artist, he explores the limits of visual conceivability, or the invisibility of the celestial bodies, a topic probed in his series. In comparing the universal Baroque imagery and

contemporary photography of celestial bodies, the exhibition revealed an anthropological constant: our lingering excitement and awe at the secrets of space.

- **Acting! Behind the curtain, it’s all haywire**
Exhibition by the Puppentheatersammlung
15 March 2014 to 10 May 2015, Museum für Sächsische Volkskunst with Puppentheatersammlung, Jägerhof
Puppetry is enveloped in its own special magic. Things happen on stage which are not even possible. The puppeteer breathes life into dead objects and uses them to tell stories. The theatre is always an illusion, a depiction of reality and fantasy. In standard theatres, people are played by people – but on this stage, sculptures made of lifeless materials such as wood, paper and fabric develop a life of their own. Over more than 2,000 years, puppets such as marionettes, hand puppets and rod puppets have been created to tell stories on the stage. In recent decades, especially, new techniques and means of depiction have repeatedly sprung up. Rod puppets developed into the varied world of table puppets. The booth which puppeteers once hid inside can now be dispensed with, without detriment to the illusion of the show. People fade out of sight behind the well-operated puppet, which draws all the attention.

The exhibition ventured glances behind the scenes, presented puppetry techniques and also revealed a trick or two. Visitors got the chance to find out if they would make good puppeteers or wanted to tame the elements as machine operators.

- **Heavenly Colours of Hell. Painting from Haiti from Alix to Zéphirin**
An exhibition by Völkerkundemuseum Herrnhut in cooperation with the Denkmalschmiede Höfgen
28 March to 1 June 2014, Herrnhut
This exhibition showed works by Préfète Duffaut (b. 1923) and Frantz Zéphirin (b. 1968). Both painters follow the tradition of native Haitian painting, which came about in 1944 when the Centre d’Art was founded in Port-au-Prince, and was soon admired by Picasso and the French Surrealists. Frantz Zéphirin, one of the most successful of the latest generation of artists, was a guest at the Saxon artists’ residence Denkmalschmiede Höfgen immediately after the catastrophic earthquake of 2010. The pictures which he created during his stay were part of the exhibition. Zéphirin’s subjects, which he depicts in powerful acrylics and a characteristically delicate style, include not just events from Haiti’s chequered history and spiritual depictions of the cult of voodoo but also his processing

View inside the exhibition
 "Otto Dix. DER KRIEG ("War") – The Dresden
 Triptych in the Albertinum



"Pirates" by Max Slevogt
 from 1914



of the traumatic events of the earthquake in January 2010. These were shown in contrast with works by Préfète Duffaut, one of the first members of the Centre d'Art. Within Haitian painting, his fantastical landscapes formed what is known as the Jacmel style, with his pictures entering the permanent exhibitions of such important museums as the Brooklyn Museum in New York.

- **Otto Dix. DER KRIEG ("War") – the Dresden Triptych**
 Exhibition at the Galerie Neue Meister
 5 April to 13 July 2014, Albertinum
 >> see pp. 12–13
- **Crisscross. Cryptic idylls by Rolf Steinbach**
 Exhibition by the Museum für Sächsische Volkskunst
 5 to 27 April 2014, Jägerhof
 In 2014 the loveliest Easter eggs were to be found on a family stroll through the Museum für Sächsische Volkskunst at the Jägerhof, which was all decked out for spring. The loveliest examples from the museum's Easter egg collection were on display – adorned with paint, glued-on decorations, bobbin lace, with the Sorbian wax technique, with patterns scratched, etched and chipped into them, decorated in hundreds of surprising ways. In 2014 the special

theme was straw and grass appliqué. Once again, of course, visitors were able to watch the artists at work, and both children and adults could try out the techniques in the crafts room. The accompanying exhibition was dedicated to the meaningful, cryptic carvings of Rolf Steinbach. In "Crisscross" he imagined and created his scenes with their many figures in the tradition of his native mountains, adding a sprinkling of unorthodox belief, unexpected associations and unfathomable humour.

- **polke / richter. Documentation of an exhibition**
 A cabinet exhibition by the Galerie Neue Meister
 8 April to 1 June 2014, Albertinum
 The only exhibition to be held jointly by Gerhard Richter and Sigmar Polke took place in 1966 at the galerie h in Hannover. Instead of a catalogue, Richter and Polke created an artist's book in which they brought together images and texts made up of staged photographs, information they wrote themselves and odd snippets of texts from lowbrow paperback novels. Years later, Richter reminisced, "At the time we were working on the text, I was closer to Polke than anyone else before."
 The original paste-up of the artist's book was acquired by the Gerhard Richter

Archive at Staatliche Kunstsammlungen Dresden. Along with the invitation card, the exhibition poster, newspaper reviews, photographs of the exhibition and the shots taken for the artist's book, but not used, it allowed this unique exhibition by Gerhard Richter and Sigmar Polke to be reconstructed.

- **The Things of Life / The Life of Things. Proposition I**
 Exhibition by Wolfgang Scheppe with Staatliche Kunstsammlungen Dresden
 26 April to 24 August 2014, Residenzschloss (Royal Palace), 2nd floor, north wing
 >> see pp. 7–9
- **To Egypt!**
 The Travels of Max Slevogt and Paul Klee
 Exhibition at the Galerie Neue Meisters
 30 April to 10 August 2014, Albertinum
 >> see pp. 14–15

View of the special exhibition "WerkStadt Vienna. Design Engaging the City" in the Kunstgewerbemuseum, Schloss Pillnitz



"Portrait of Gertrud Ruhnau", Pan Walther, 1956



Image from the series "Sri Lanka's Smile", Knut Stritzke, 2007



- **WerkStadt Vienna.**

Design Engaging the City
Exhibition by the Kunstgewerbemuseum,
1 May to 27 August 2014, Schloss Pillnitz,
Bergpalais (Upper Palace)

"WerkStadt Vienna" offered an overview of a series of cooperative projects involving Viennese manufacturing facilities and international designers, revealing in a variety of ways the interactions which can develop between the knowledge amassed by traditional companies and the creative input of contemporary designers.

The designers' interest was geared towards their partners' invaluable material knowledge and skill. Created as an open-ended process, the projects did not necessarily lead to a product being developed; they also appreciated results in the form of advice provided or short-lived exhibitions. The exhibition presented works from the "Passionswege" series (Vienna Design Week) and had its roots in a Vienna Design Week initiative in cooperation with the MAK (Austrian Museum of Applied Arts / Contemporary Art).

- **Seeing, Feeling, Creating.**

Josef Hegenbarth and Pan Walther
Exhibition by the Kupferstich-Kabinett
10 May to 26 October 2014, Josef-Hegenbarth-Archiv

The draughtsman Josef Hegenbarth and the photographer Pan Walther are two of the most well-known representational artists from the post-war, Modernist era. The two lived and worked in Loschwitz, Dresden, were direct neighbours and were close in person and as artists. Thus Walther shot the most significant series of portraits of the artist, while Hegenbarth portrayed the photographer in drawings. Though Walther moved to Münster in 1950, he and Hegenbarth (and later his widow) stayed in touch.

For both the draughtsman and the photographer, the human countenance was a central topic of their work. Both tracked down people's hidden self, behind their external appearance. The results were not always flattering; both the photographic and drawn portraits frequently mutated into unpleasant character studies, which eventually even led Hegenbarth to anonymise his portraits as "Heads". The exhibition invited visitors to compare the views of two artists in photographs and drawings, and to find what linked them.

- **Sri Lanka's Smile. Photographs by Knut Stritzke**

Exhibition by the GRASSI Museum für
Völkerkunde in Leipzig

24 May to 24 August 2014, Leipzig

In 2007 the photographer Knut Stritzke travelled to Sri Lanka with his camera in his bags. Among other things, the photographs which he took there show the faces of all kinds of people. Their eyes tell tales not only of joy and hope, but also of strokes of fate. For Knut Stritzke, as he says himself, Sri Lanka was an incredibly intense experience. To him, it was a land of friendliness, where he could travel openly and without inhibition. He wanted to photograph the country and its people without prejudice, to bring out people's true nature and the beauty of the countryside. He came across some down-to-earth people with their heads firmly screwed on. He wanted his photographs to capture the signs revealed to him in their gaze and their attitude. "Truth is a thing of the moment. The present contains all the essential answers: you just have to understand, to read the signs, and then they will tell you about the past and the future."

"Strollers", taken by
Jens Klein, 2012



"Etappen-Lazarett" with people by
Louis Heinrich Hiemann, buildings
by Emil Bilz, around 1915



Installation by the Dechem Studio
design team from Prague in the
exhibition "Trading places.
Designers meet the collection"



• **Jens Klein. Dog paths. Index of a
Conspirational Daily Life**

A cabinet exhibition by the Galerie Neue
Meister

3 June to 6 July 2014, Albertinum

The theatre festival "Parallel Lives – Das 20. Jahrhundert durch die Augen der Geheimdienste gesehen" was run by Dresden Staatsschauspiel in June 2014 at the Kleines Haus theatre and dealt with the influence and legacies of the secret services in the former Eastern bloc countries. It was on this occasion that the Galerie Neue Meister first presented Jens Klein's work "Dog paths. Index of a Conspirational Daily Life" (2012). A series of 30 photographs from this extensive series of works was acquired for the Kunstfonds as one of the 2013 purchases designed to support artists. For this photographic piece, Jens Klein used surveillance photographs from the Stasi documentation office. The black-and-white photographs show people and places which were under observation. Originally, they accompanied surveillance reports as evidence. The obviously "non-artistic" quality and blurredness of these secret snapshots match the shady circumstances in which they were taken. Klein organised the images into typological series and does not offer any context. Lining up the repeated subjects without their explanatory texts takes away the photographs' documentary

nature as "evidence" and turns them into unspecific snapshots of anonymous people going about their everyday lives. Without the context of the Stasi, they can be "read" in a totally different way.

• **Playing War. Roles, Rules, Regiments
Exhibition by the Museum für Sächsische
Volkskunst**

7 June to 2 November 2014, Jägerhof

Playing at war – is it acceptable? For the bourgeois war enthusiasts of the Napoleonic era the question did not even need asking, as their enthusiasm first for and then against Napoleon was expressed in a euphoric militarisation of boys' toys. Thus, like generations after him, the young Wilhelm von Kügelgen fought wild battles with paper soldiers he folded himself. This uninterrupted passion for war only came to an end with the Second World War. Realistic war games were considered taboo, and the settings of battles moved to the politically correct settings of the Wild West, the Middle Ages and eventually the depths of space. Board games such as chess, the Game of Besieging (Fox and Geese), Risk or Stratego became quieter, better regulated and more tactical. The most exciting game is modern live-action role-playing, during which players spend an entire weekend together taking on exotic roles and experiencing fantastical adventures as warriors, elf queens or orcs.

Rarely displayed treasures from the storage facilities, home-made props for all ages, historical and modern parlour games to try out and a games console: this exhibition had something to offer everyone.

• **Trading places. Designers meet the
collection**

Exhibition by the Kunstgewerbemuseum

20 June to 2 November 2014, Schloss
Pillnitz, Bergpalais (Upper Palace) and
Wasserpalais (Water Palace)

Five European design studios were invited to set their hand to the Kunstgewerbemuseum collection. After an open-mouthed exploration of the holdings in all their variety and abundance, the designers entered into a dialogue with objects of their choice. They presented the results of their encounter in five rooms at the Kunstgewerbemuseum. Again and again, things were shaken out of their usual place: the focus shifted and new stories developed. The Kunstgewerbemuseum played host to talents on the international design scene: Daphna Laurens (NL), mischer'traxler (A), Loris & Livia (CH), Studio Judith Seng (D) and Dechem (CZ).

Copy of the painting
 “The Power of the Gospel”
 by Alfred Bernert, 1966



Gift by Mr and Mrs Pietzsch of Berlin, “The Swing” by Gerhard Altenbourg, watercolour from 1954, for the exhibition “terra Altenbourg. The World of the Draughtsman”



- “Remember the past time ...”

- 250 Years of Unity Archive

- Joint special exhibition by Unitätsarchiv Herrnhut and Völkerkundemuseum Herrnhut

- 28 June to 2 November 2014, Herrnhut
 - The Unitätsarchiv, the Archive of the Moravian Protestant Church, was founded 250 years ago. To mark the occasion, this exhibition presented a cross-section of the archive’s holdings and collections as a cooperative project involving the Moravian Archives and Völkerkundemuseum Herrnhut. The two institutions are closely connected. While the ethnographical collections from the areas served by missionaries from the Moravian Church have found a permanent home in the museum, founded in 1878, the archive mainly contains written documents and pictures from the time of the Herrnhut Mission. Its history stretches back more than 600 years to the times of Jan Hus († 1415). Historical books have been preserved which tell the story of the old Bohemian/Moravian brethren. Traces of the family of Count Nikolaus Ludwig von Zinzendorf (1700–1760) have been preserved in a gallery of ancestral oil portraits. It was on the Count’s land that the revived Moravian Church was formed in 1727. Zinzendorf and the members of the Moravian Church had links to various contemporaries throughout Europe. As a missionary free church, the Moravian Church has also carried out its work overseas since

1732. This global commitment was reflected in a wide range of exhibits, documents and collections, in the form of records, prints, paintings, sketches, photographs and items of ethnographical, scientific and folkloristic interest.

- terra Altenbourg. The World of the Draughtsman

- Exhibition by the Kupferstich-Kabinett 3 July to 29 September 2014, Residenzschloss (Royal Palace)

- The Dresden Kupferstich-Kabinett has recently been enhanced by a major treasure trove of 20th-century German draughtsmanship and book art. In 2012, in association with the Federal Republic of Germany, represented by the Federal Government Commissioner for Culture and the Media, the museum succeeded in purchasing a unique lot of one-of-a-kind artist’s books and drawings by Gerhard Altenbourg (1926–1989), one of the most important draughtsmen and graphic artists after 1950. A quarter of a century after the artist’s death, the Kupferstich-Kabinett took advantage of the collection’s expansion to hold this exhibition. The exhibition focused not only on Altenbourg’s large-format sketches of busts and landscapes, but also on the artist’s books, displayed in the exhibition with their imagery, sometimes figurative and poetic, sometimes mysterious

and abstract, or even disturbing, as intimate settings in which the artist found himself. An exhibition catalogue was published, offering an essential addition to the research literature on Altenbourg, featuring colour photographs of all new acquisitions in Dresden and shedding new light on the artist’s oeuvre as “terra incognita”.

- Precious Ceremonial Weapons from the Rüstammer displayed in August the Strong’s Jewel Room in 1728

- An exhibition by the Rüstammer 9 July to 6 October 2014, Residenzschloss (Royal Palace), Neues Grünes Gewölbe
 - With ceremonial swords, ornate rapiers, daggers, sword hangers and spurs, this special exhibition presented the ceremonial weapons which August the Strong selected from the Rüstammer in 1728 for permanent presentation at the Jewel Room in the Grünes Gewölbe. These are the most precious, dynastically important and artistically outstanding melee weapons from the 16th and 17th centuries to be passed down by the House of Wettin. The ceremonial weapons, decorated with gold, silver, coloured enamel, rock crystal and precious stones came from armourers in Spain, Milan and Germany; others were artistic masterpieces fashioned by Dresden’s goldsmiths and jewellers. In 1728 they found their new home in the Grünes Gewölbe alongside the King’s jewels of the time.



The special exhibition "Snowman to the Square" at the GRASSI Museum für Völkerkunde in Leipzig



A visitor looks at paintings in the exhibition "Architect – Bus driver – Two bridges" in the White Cube at the Kunsthalle im Lipsiusbau



These weapons' splendour matched their use in public for civil and ceremonial events, as well as their representative status as a diplomatic gift. In the guise of the rapier, and later the ceremonial épée, the knight's sword had become a kind of impressive fashion accessory, in line with the increasing luxury of people's clothing.

- **Maria Nordman. Standing Pictures – Bewegungsbilder**

Exhibition at the Galerie Neue Meister
16 July to 7 September 2014, Albertinum, atrium

At the invitation of Staatliche Kunstsammlungen Dresden, the artist Maria Nordman displayed works of sculpture in the atrium of the Albertinum. Her *Standing Pictures*, large-format boxes on rollers with space inside for individual photographs or drawings, were positioned at changing spots in the hall during the course of the exhibition, with the help of students from TU Dresden. For Maria Nordman it is of central importance that people react actively to her works, and use them to find their own places. In the Albertinum, visitors were given the chance to accompany the artistic works, created by processual means, and themselves become part of the art intervention. As well as the active human participation which Nordman intended, natural light, in particular, is the category which characterises all her works and

her spontaneous "lectures". At the Albertinum, natural daylight, indoors and outdoors, again played a central role. During her exhibition, Maria Nordman worked in the atrium with visitors, students and children. The experience of this space, the light changing over the day and the sculptures "wandering" around the hall allowed people to directly experience time and their own existence.

- **Snowman to the Square – Contemporary Art from East Africa & African Tales by Maix Mayer**

Exhibition by the GRASSI Museum für Völkerkunde in Leipzig

18 July to 5 October 2014, Leipzig
The GRASSI Museum für Völkerkunde in Leipzig boasts a rich collection of modern art from East Africa. This special exhibition presented a representative selection of contemporary works: Tingatinga painting, Makonde carvings, sculptures and graphic art by renowned and even internationally famous artists such as Mankeu or Malangatana. "Tingatinga painting" is one of the most important East African art styles to have developed in the 1960s. The main subjects of these pictures, usually 60 by 60 cm in size, are animals (usually big game and birds), everyday scenes, religious topics, magic or spiritual acts and ghosts or demons. Some of the pictures are also very sensual.

The second part of the exhibition was the experimental presentation "African Tales" by the Leipzig artist Maix Mayer. This work centred around the GDR children's film "Ein Schneemann für Afrika" (A Snowman for Africa, 1977), which was translated and performed in a small video theatre in Dar es Salaam by the Tanzanian film commentator Captain Mukandala. As well as this film projection, the exhibition was also complemented by the mixed-media collection "Ein Schneemann in Afrika" (A Snowman in Africa). Maix Mayer gave two of his own photographic series (snowmen from Leipzig parks and urban scenes from Tanzania) to local artists to be reworked in the Tingatinga painting style.

- **Architect – Bus driver – Two bridges.**

The 20th Anniversary of the Gesellschaft für Moderne Kunst in Dresden
Exhibition at the Galerie Neue Meister
30 August to 2 November 2014, Kunsthalle im Lipsiusbau

In 2014 the Gesellschaft für Moderne Kunst in Dresden e.V. celebrated its 20th anniversary. The Galerie Neue Meister took the occasion to honour the committed work of its funding association with an exhibition of contemporary art.

Mask, New Ireland,
GRASSI Museum für
Völkerkunde in Leipzig



View of the main hall of the Bergpalais
im Schloss Pillnitz during the special exhibition
"OKOLO OFFLINE TWO"



Lidded vase, painted by Adam
Friedrich von Löwenfinck, Meissen,
around 1734, special exhibition
"Fantastical Worlds" in
the Porzellansammlung



Founded in 1994 with the aim of providing the gallery with moral and financial support in its acquisitions and projects, over the past two decades the Gesellschaft für Moderne Kunst has acquired more than 40 works, mainly of contemporary art, and made them available to the Galerie Neue Meister as permanent loans. Along with the gallery's own acquisitions, these works have a key influence on the collection's contemporary profile. This exhibition presented selected acquisitions by the funding association in the context of the holdings of the Galerie Neue Meister and the Kunstfonds; alongside paintings these also include examples from the fields of photography, film and installation art.

- **Tracking Traces**

A gallery exhibition at the GRASSI Museum für Völkerkunde in Leipzig

31 August 2014 to 22 February 2015, Leipzig
At the GRASSI Museum für Völkerkunde, the archives and stacks, the restoration workshops and the library form an internal network for research into the materials and techniques used to produce items in the collection. The design of the ethnological items is always shaped by the materials and methods used. To give visitors an insight into this "research process", a dissertation project was presented by the Academy of Fine Arts, Dresden involving items

from the Museum für Völkerkunde in Leipzig. The subject was an investigation into the materials used in six Tatuana masks from New Ireland, and two examples of how they were conserved and restored. The academic preparatory work on a restoration project of this kind is like a chase after the cultural and historical context of an item, and the materials used to make it, by tracking down those materials and the ways in which they were processed, in order to establish what restoration strategy to use. Visitors were invited to accompany the restorers and scientists on their search for the secrets which the items guarded.

- **OKOLO OFFLINE TWO**

Exhibition by the Kunstgewerbemuseum
3 September to 2 November 2014, Schloss Pillnitz, Bergpalais (Upper Palace)

The basis for this exhibition was the work of the Czech designer collective Okolo. Okolo are fascinated by the significance of the object. They search the world of things with keen senses and present paradigmatic examples of design on their blog okoloweb.cz. It is this particular interest which has turned Okolo into collectors. The very much human topic of collecting

things was thus at the focus of the exhibition. Equal attention was paid to private and museum collections; experts expressed themselves and, finally, several topics were presented as examples. The title "OKOLO OFFLINE TWO" pointed in two directions: on one hand the previous exhibition in Basel, which was developed further for Dresden, and, above all, on the exhibition taking place both online and offline. Every week, the exhibition contents were updated in a post on okoloweb.cz, thus making it accessible to the public outside the exhibition itself.

- **Fantastical Worlds. Painting on Meissen porcelain and German faience by Adam Friedrich von Löwenfinck, 1714–1754**

Exhibition in the Porzellansammlung
1 October 2014 to 22 February 2015, Porzellansammlung
>> see p. 18

- **Curvature of Events.**

A cooperative project by the Goethe-Institut in Sub-Saharan Africa, Johannesburg, South Africa, and the Galerie Neue Meister 17 October 2014 to 4 January 2015, Albertinum and Semperbau (Semper Building) at the Zwinger, Gemäldegalerie Alte Meister In cooperation with the Goethe-Institut in South Africa, the Staatliche Kunstsammlungen Dresden invited the Ethiopian curator

View of the exhibition "Curvature of Events" at the Kunsthalle im Lipsiusbau



Württemberg, Herzog Ulrich, 1498–1519/1543–550), Coin from the Ernst Otto Horn collection in Meissen



Installation by Mark Dion at the Grünes Gewölbe, Residenzschloss Dresden



Meskerem Assegued to Dresden to engage with the collection holdings in situ and plan an exhibition for the Albertinum and the Zwinger. Meskerem Assegued decided to make "Curvature of Events", a video exhibition based on works in the permanent exhibitions of the Gemäldegalerie Alte Meister, the Galerie Neue Meister and the Skulpturensammlung.

The exhibition acted as a window onto the past, linking the historical Old Masters' artistic view of society to a contemporary interpretation, even though the cultural background behind the choice of works and their layout was entirely different to that of the originals. The curator invited three video artists to engage with the selected artworks and choose the ones which fascinated them most for their films. The film-makers Gunter Deller, Barbara Lubich and Abel Tilahun used modern media to examine the art of times gone by from the point of view of the present.

- **The universal coin collection of the wine merchant and art enthusiast Ernst Otto Horn of Meissen.**

Exhibition by the Münzkabinett

18 October 2014 to 18 January 2015, Residenzschloss (Royal Palace), Neues Grünes Gewölbe

This coin collection by the Meissen merchant Ernst Otto Horn (1880–1945), with more than 46,000 pieces, was considered the final example of the private universal coin collections which Saxony once boasted. A 2010 settlement agreement between the Otto-und-Emma-Horn-Stiftung in Meissen and the Free State of Saxony formed the basis for the purchase of numismatic items from the collection. With funding from the Free State of Saxony and Fritz Rudolf Künker GmbH & Co. KG, Osnabrück in association with a donation by a private collector, 10,554 items of importance to science and the museum were acquired for the Münzkabinett in Dresden. This special exhibition presented an exquisite selection of more than 250 coins and medals from the lots purchased, dating from the 10th to the 20th centuries. One focus was on Meißen/Saxon minting of the Middle Ages and the modern age, as well as Saxon medals. In addition, there was a display of rare high-quality coins from various German moneyers and Italian mintings.

- **Mark Dion. Akademie der Dinge / Academy of Things**

Joint project by the Academy of Fine Arts, Dresden and Staatliche Kunstsammlungen Dresden

24 October 2014 to 25 January 2015, Historisches and Neues Grünes Gewölbe, Galerie Neue Meister

The Academy of Fine Arts, Dresden and Staatliche Kunstsammlungen Dresden invited the American artist Mark Dion to Dresden for a joint exhibition project. Dion prefers to work with scientific collections, and is interested in organisational systems used to collect, classify, present and teach about things. In the octagon at the Academy of Fine Arts, Dresden, Mark Dion designed a large "Academy of Things" using items from the academy's own collections. At the same time he set up two interventions in the rooms of the Staatliche Kunstsammlungen Dresden.

For the Albertinum he created a "Wild Animal Salon", for which he hunted through the storage facilities of the Old and New Masters for pictures of "wild" animals. A selection was presented hung in a dense salon style in the Slevogt hall of the permanent collection. The central focus was on the relationship between people and animals, culture and nature.

Visitors in front of the painting “Scenes from the Life of Saint Zenobius» by Sandro Botticelli, around 1500, in the special exhibition “At the Cradle of Art” in the Kupferstich-Kabinett



“Symphony of Spoons” in the exhibition “Objects of Knowledge. Reflections on Anthropological Ways of Seeing”



Three Smoking Men by Kurt Fürchtner, made in around 1940



For the Grünes Gewölbe, Mark Dion created “New Curiosities”, commenting on the objets d’art in the cabinet of curiosities at the Saxon court, as the origin of today’s art collections.

- **At the Cradle of Art. Italian Drawings and Paintings from Giotto to Botticelli**
An exhibition by the Kupferstich-Kabinett and Gemäldegalerie Alte Meister
29 October 2014 to 18 January 2015, Residenzschloss (Royal Palace), Kupferstich-Kabinett
>> see p. 16
- **Objects of Knowledge. Reflections on Anthropological Ways of Seeing**
In cooperation with Leipzig University Institute of Ethnology
7 November 2014 to 22 February 2015, GRASSI Museum für Völkerkunde in Leipzig
Ethnological objects tell different tales, both about the people who create and use them, and about the people who collect and display them. The exhibition “Objects of Knowledge. Reflections on Anthropological Ways of Seeing” was dedicated to collection pieces with their various meanings, links and interpretations. It encouraged visitors to think about the ways in which ethnology works. The large number of ethnological items which began to pile up in museums from the mid-19th century constantly call upon us to interpret, investigate and organise them. This exhibition

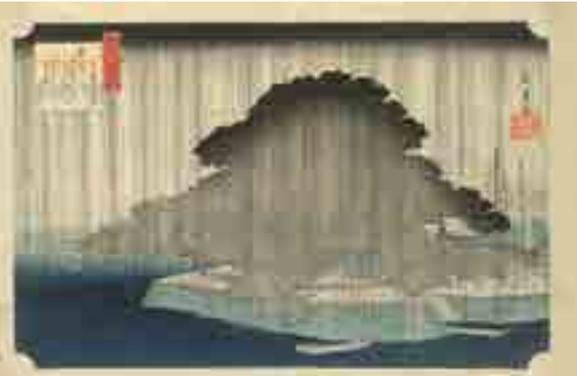
experimented with two forms of presentation. Large numbers of similar items were contrasted with precious one-off pieces. This provided some captivating insights into human creativity, the basic comparability of people’s lifeworlds, global power relations and the change in our understanding of culture. The aesthetic experience, entering into cultural means of storytelling and stories about collecting opened up visitors’ minds to a wide range of alternative ways of understanding and interpreting objects.

- **William Forsythe. Black Flags**
Exhibition by the Galerie Neue Meister in cooperation with the Forsythe Company
27 November 2014 to 11 January 2015, Kunsthalle im Lipsiusbau
>> see p. 17
- **From all over the World – New Acquisitions from 2010 to 2014 in the Ethnological Museum Herrnhut**
Exhibition by State Ethnographic Collections of Saxony
28 November 2014 to 22 February 2015, Herrnhut
At regular intervals, the Völkerkundemuseum Herrnhut presents the public with its new acquisitions for its collection and library, offering an insight into the additions to the collection and also to honour donors

and sponsors. This display presented 150 selected items from different regions in Africa, America, Asia, Australia and Europe. Some were brought back by Herrnhut missionaries as long ago as the 18th and 19th centuries. They include pipe bowls made by Indian tribes in eastern North America, or tsatsa (clay amulets) collected in Ladakh (western Tibet). Other items were of more recent origin. They draw a clear picture of the cultural change expressed, among other things, in the contemporary art of the Inuit, and also in the production of souvenirs for tourists. The museum’s collection of graphic art was extended by depictions of the Kalmyk people who live in southern Russia, with a note underneath saying “The Kalmyks in Dresden Zoological Gardens” (1883), illustrating the practice of ethnological expositions in the 19th and the start of the 20th centuries.

- **Christmas at Jägerhof – Christmas together!**
Exhibition by the Museum für Sächsische Volkskunst
29 November 2014 to 1 February 2015, Jägerhof
In 2014 the Museum für Sächsische Volkskunst was once again done up for the pre-Christmas season. Dozens of Christmas trees displayed decorations which were original – in both senses of the word – from the past and present.

“Evening Rain at Karasaki”,
Hiroshige, around 1830



View of the exhibition “Dionysus.
Intoxication and Ecstasy” at the
Bucerius Kunst Forum, Hamburg



“Bea / Juli / Christoph”, Rosi Steinbach, 2010,
a newly acquired work of contemporary art in
the Kunstfonds



Folk artists demonstrated their artistic abilities and sold their wares. The accompanying exhibition was dedicated to Christmas as a family festival, and its history. The exhibition delved into the question of whether the family Christmas is today already a thing of the past, or whether we still celebrate together despite our addiction to consumer goods, growing piles of presents and raised expectations of a smoothly running, harmonious festival. Visitors were invited to join their children and grandchildren in the Christmas room to take part in all the things once reserved for the Christmas period: making model railway layouts or doll's house furniture, playing parlour games, making Christmas decorations, reading stories or whatever everyone understood as being part of Christmas.

- **Die Logik des Regens / Logical Rain**
Rediscovered after 125 years in Dresden: the world's richest resource of Japanese stencils for dyeing samurai kimonos. Proposition II
An exhibition by Wolfgang Scheppe with Staatliche Kunstsammlungen Dresden
30 November 2014 to 22 March 2015, Japanisches Palais (Japanese Palais)
>> see pp. 7–9

SPECIAL EXHIBITIONS IN GERMANY AND ABROAD

Hamburg, Bucerius Kunst Forum,
Rathausmarkt 2

- **Dionysus. Intoxication and Ecstasy**
Exhibition by the Skulpturensammlung and Bucerius Kunst Forum in Hamburg
3 October 2013 to 12 January 2014 in Dresden
>> see pp. 10–11

Berlin, Vertretung des Freistaates Sachsen
beim Bund, Brüderstraße 11/12

- **New Acquisitions of Contemporary Art in the Kunstfonds 2013**
Purchases of the Cultural Foundation of the Free State of Saxony
An exhibition by the Kunstfonds at the Representation of the Free State of Saxony to the Federal Republic of Germany, Berlin
4 December 2013 to 2 May 2014
In 2013, the Kulturstiftung des Freistaates Sachsen once again purchased current works of contemporary art totally some 110,000 euros to support artists. Since 1992, Saxony has been using this means like no other federal state to support artists who live or create their work in the Free State. Recommendations for what to

purchase are made by an independent council made up of art experts and artists. The works of art are originally intended for the Kunstfonds collection, and are made accessible to the public in exhibitions and as loans in museums and public institutions. As in previous years, in 2014 the Kunstfonds again presented a selection of current acquisitions at the federal office of the Free State of Saxony in Berlin. Among other things, the exhibition included works by Ulrike Dornis, Jakob Flohe, Martin Groß, Franziska Hesse, Julius Hofmann, Jan Krommke, Romy Julia Kroppe, Daniel Krüger, Johannes Ulrich Kubiak, Stefan Kübler, David Röder, Titus Schade and Katharina Schilling.

Kunstmuseum Winterthur, Museumsstraße 52, Winterthur, Switzerland

- **Gerhard Richter. Strips & Glass**
Exhibition by Staatliche Kunstsammlungen Dresden and Kunstmuseum Winterthur
18 January to 21 April 2014
This exhibition came about in association with Kunstmuseum Winterthur. At its first stop in Dresden, it presented new works by Gerhard Richter from his group of works featuring striped pictures and glass objects.
>> see p. 58

“Untitled”,
Herbert Kunze, 1975



View of the exhibition “Wols’
Photography. Images Regained” in the
Martin Gropius building in Berlin



Detail of a pistol belonging to Prince
Elector August of Saxony, Meister
mit der Krug-Marke, Augsburg, around
1560–1570



Chemnitz, Neue Sächsische Galerie in
TIETZ, Moritzstraße 20

• **Herbert Kunze – for his 100th birthday**

An exhibition by Kunstfonds
5 February to 6 April 2014

This exhibition recalled the Dresden artist Herbert Kunze (1913–1981) to mark the 100th anniversary of his birth. Over a period of some 45 years, Kunze created an oeuvre whose versatility is of particular significance. Based in a figural style of painting heavily influenced by Dresden traditions, from the 1960s his work was increasingly affected by tendencies within Cubist, abstract and informal art. His varied work is an example of some of the many extremely interesting, high-quality oeuvres in the GDR which often stood in the shadows of the art activities known to a broad public under Socialism.

Berlin, Martin-Gropius-Bau,
Niederkirchnerstraße 7

• **WOLS’ PHOTOGRAPHY. Images Regained**

Exhibition by the Kupferstich-Kabinett
15 March to 22 June 2014

Wols (1913–1951) remains a real discovery as a photographer to this day. With ambitions as an artist, in 1932 this young, non-conformist man moved from Dresden to Paris, where he started on his artistic career as a portrait photographer. The undisputed metropolis of the avant-garde and

modern life, in the 1920s and 1930s Paris’s “esprit libre” attracted young opportunists seeking their fortune from all over the world. In the brief period from 1932 to 1939, Wols created an impressive body of photographs; after 1945 he no longer continued in this vein due to his unfavourable living circumstances and as he turned to drawing and painting. The few photographs and negatives which survived almost sank into oblivion after his death. Today, the Dresden Kupferstich-Kabinett houses the world’s most important holdings of his photographic oeuvre, from the estate of his sister Elfriede Schulze-Battmann. These include rare modern prints of his original negatives, made in the 1960s and 1970s, plus a number of precious original prints made by Wols himself. It was the first time that tribute had been paid to Wols’ photography as a whole. The catalogue and exhibition moved away from “Wols the legend” and concentrated on his work as an artist. With the addition of significant private loans, this scientifically re-evaluated collection was presented to an interested audience.

Torgau, Schloss Hartenfels, Wintergrüne 7

• **THE WORD in images. Biblical depictions on ceremonial weapons and objets d’art of the Prince Electors of Saxony during the Reformation**

Exhibition by the Rüstkammer and Grünes Gewölbe

17 May to 2 November 2014

With this exhibition, Staatliche Kunstsammlungen Dresden once again presented itself at Schloss Hartenfels in cooperation with the district of North Saxony and the district town of Torgau. Selected works illustrated the deeply religious world of the 16th century. The Prince Electors’ ceremonial weapons and works from their treasure chambers were thus a symbol of secular power and a declaration of their belief in the Reformation, as their owners used the Biblical subjects they portrayed to show their position in the religious wars. The exhibition pieces expressed the political status and religious convictions of the Prince Electors of Saxony in the first century of the Reformation (1517–1617). At the same time, these Biblical scenes on ceremonial objects from the Saxon court were intended to make people think and stimulate discussion about socially important values of the day.

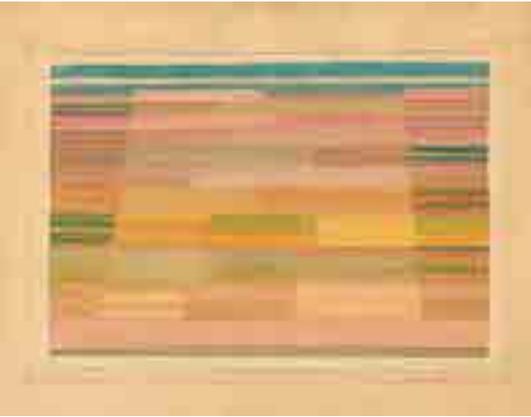
“Ganymede Seized by the Eagle”,
Rembrandt Harmensz. van Rijn, 1635



“View over a Mountain Gorge
with Waterfall”,
Johan Christian Dahl, 1819



“Measured Fields”,
Paul Klee, 1929



Munich, Kunsthalle der Hypo-Kulturstiftung, Theatinerstraße 8

- **Rembrandt – Titian – Bellotto. The spirit and splendour of Dresden's Gemäldegalerie**

Exhibition by the Gemäldegalerie Alte Meister / Hypo-Kulturstiftung's Kunsthalle 22 August to 23 November 2014
Since the start of 2013, one half of the Gemäldegalerie Alte Meister has been closed while the building undergoes general maintenance; the collection is presented in the other half following modernised principles. At the same time, some parts of the holdings went on a journey, in the form of a travelling exhibition, and were on display at three sites: in the Hypo-Kulturstiftung's Kunsthalle in Munich, Groninger Museum in the Netherlands and the winter palace of Prince Eugene in Vienna, 99 works are revealing the variety and extent of the Dresden gallery. They draw a

clear picture of the collection's European dimension across the epochs. The exhibitions concentrate on key topics in the Gemäldegalerie Alte Meister and on legends about the collection since the 18th century.

Düsseldorf, Kunstsammlung NRW: K20, Grabbeplatz 5 / K21, Ständehausstraße 1

- **To Egypt! The Travels of Max Slevogt and Paul Klee**

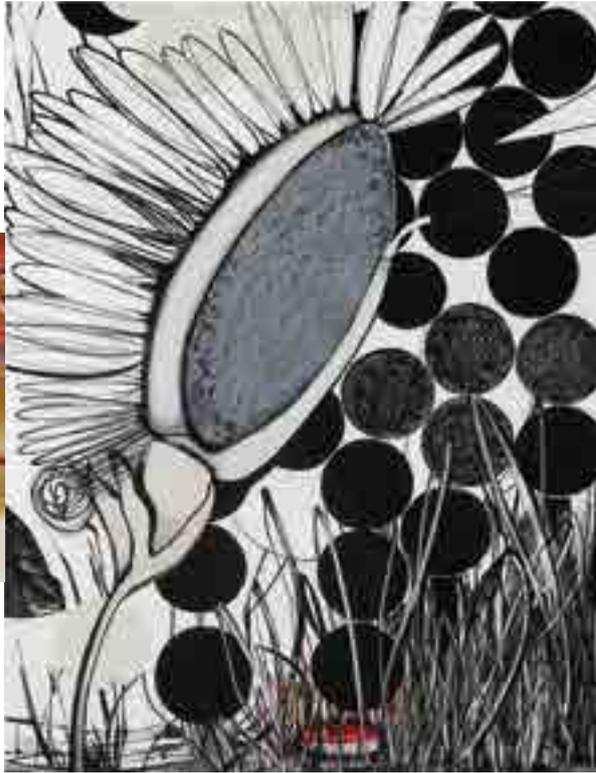
A cooperative venture by Galerie Neue Meister and the Kunstsammlung Nordrhein-Westfalen, Düsseldorf 6 September 2014 to 4 January 2015
With some 150 exhibits including numerous loans from Germany and abroad and Ancient Egyptian pieces from Dresden's Skulpturensammlung, this exhibition took visitors on a unique journey of discovery. They were given an insight into basic aspects of the response to the Orient in early 20th-century painting, then doing a balancing act between realism and abstraction.

Oslo, National Museum of Art, Architecture and Design, Norway

- **Allene med naturen. Dahls og Friedrichs Landskaper 1810–1840 (Alone with Nature. Dahl's and Friedrich's Landscapes, 1810–1840)**

Travelling exhibition by the Galerie Neue Meister and Kupferstich-Kabinett, Dresden, with the National Museum of Art, Architecture and Design, Oslo 10 October 2014 to 4 January 2015
Caspar David Friedrich and Johan Christian Dahl share a position as the two main figures in Nordic landscape painting of the Romantic era. Dresden was the fertile environment in which the two great innovators' art came to grow. The early Romantic era with its pioneering innovations in literature and art had started out in Dresden in around 1800, and Dahl's move to the city in 1818 heralded a new period in the history of Dresden landscape painting.

“The Blue of the Sky”, Anya Triestram, 2011, purchase of the Cultural Foundation of the Free State of Saxony



“Man met bontmuts en de rechter wijsvinger geheven”, Pietro Antonio Graf Rotari, 1755



“Untitled”, Martin Kobe, 2011, purchase of the Cultural Foundation of the Free State of Saxony



Both the common ground shared by the two great masters and their different understandings of the landscape were crucial stimuli to the generation that studied under and succeeded them. The exhibition, a great selection of paintings and drawings, was organised with the National Museum of Art, Architecture and Design, Oslo, which owns the most extensive collection of Dahl's works, while the SKD has one of the largest Friedrich collections. The selection was complemented by some exceptional loans.

Berlin, Vertretung des Freistaates Sachsen beim Bund, Brüderstraße 11/12

- **New Acquisitions of Contemporary Art in the Kunstfonds 2014**

Purchases of the Cultural Foundation of the Free State of Saxony

An exhibition by Kunstfonds

12 November 2014 to 10 April 2015

In 2014 the Kunstfonds collection again grew thanks to purchases designed to support contemporary art. To promote artists, the Cultural Foundation of the Free State of Saxony acquired 32 works in all, by 25 artists. A selection of the newly acquired works, most of which were created between 2012 and 2014, was again presented at the state's regional office in Berlin.

Groningen, Groninger Museum, Netherlands

- **Het Geheim van Dresden. Van Rembrandt tot Canaletto (Rembrandt – Titian – Bellotto. The spirit and splendour of Dresden's Gemäldegalerie)**

An exhibition by Gemäldegalerie Alte Meister, Dresden

Second stop for the traveling exhibition

>> see p. 74

Visitors



Page 76: Little visitor, big fun, LERNORT ALBERTINUM

Hide and seek – in the leaflets for the Albertinum



Taking part in a workshop at the GRASSI



EDUCATION AND INFORMATION

In 2014, the department for education and information at the Staatliche Kunstsammlungen Dresden (SKD) once again concentrated on implementing and evaluating the four established "Lernort" learning centres: LERNORT ALBERTINUM, Salon im Salon/Lernort at the Mathematisch-Physikalischer Salon, Lernort Residenzschloss and Lernort GRASSI. The wide range of courses offered at the learning centres connects learning content with the world in which children and young people live, with great attention being paid to encouraging their sensory and aesthetic perception and teaching them to reflect.

During the courses and projects, some 5060 schoolchildren visited LERNORT ALBERTINUM. Special courses were created for the special exhibition "To Egypt! The Travels of Max Slevogt and Paul Klee" for different ages and school types. For the special exhibition "Otto Dix. Der Krieg (War) – The Dresden Triptych", the Theaterpädagogisches Zentrum Pirna performed the play "war in you war in me" with educationally disadvantaged children and young people. The course "War and Violence" was visited not only by large numbers of children but also by some 450 officer cadets at the Bundeswehr officer cadet school.

The programme at the Salon im Salon/Lernort at the Mathematisch-Physikalischer Salon is made up of three different components which differ depending on age and school type: demonstrations of historical instruments, workshops and themed tours. Altogether, 98 events were

carried out with 1,500 visitors and 71 guided tours for kindergarten groups, with 980 children.

The Residenzschloss (Royal Palace) is a very special place of learning: the collections provide all kinds of topics and give visitors insights into connections between aspects of art history. As well as an extensive range of education opportunities for schools, with themed tours and workshops, schemes have also been developed for families.

At the GRASSI learning centre in the GRASSI Museum für Völkerkunde in Leipzig, additions were successfully made to educational museum work, with guided tours for kindergartens, schools and adults, as well as to project work. One project which began in autumn 2013 was continued: the project "Our streets! Our museums! Our city! Young people at the GRASSI Museum für Völkerkunde in Leipzig", in cooperation with Kinder- und Familienförderung e.V. and Medienwerkstatt Leipzig e.V., run and funded by the German Museums Association. January 2014 saw the start of the project "MuseobilBOX – Weltgeschichte(n) in sagenhaften Kisten" in cooperation with Leipziger Tafel e.V. and Leselust Leipzig e.V. A second MuseobilBOX project has been running since the autumn of 2014 in cooperation with the initiative Stadtjournalismus Leipzig e.V. and Halle 5 e.V.

At the Museum für Völkerkunde in Dresden, the exhibition "The Dresden Damascus Room and Textile Furnishings from the Middle East" was used for educational purposes, as was the special exhibition "Things and their stories – migration and cultural diversity in the museum", part of the "Revisiting Collections" project.

Officer cadet from the
Bundeswehr officer cadet
school in Dresden visiting
the Albertinum



Themed tour of the “Salon im Salon –
Lernort des Mathematisch-
Physikalischen Salons”



Cooperative projects were carried out with the World Storytelling Day, the Juniordoktor schools programme, the project “Du bist Rhythmus” and “Dresdner Orientreise” events, in association with 1001 Nacht GmbH.

As well as the special exhibitions already mentioned, the department of education and teaching also planned museum education programmes to accompany other special exhibitions and was responsible for putting them into practice. These included “CONSTELLATIO FELIX – Augustus the Strong’s Festival of the Planets * Thomas Ruff’s stellar constellations”, “Acting! Behind the curtain, it’s all haywire”, “Playing War. Roles, Rules, Regiments”, “terra Altenbourg. The World of the Draughtsman”, and “Fantastical Worlds. Painting on Meissen porcelain and German faience by Adam Friedrich von Löwenfinck, 1714–1754”.

Altogether, 35 events were carried out for people with disabilities in the various permanent and special exhibitions. These were mainly guided tours for blind and visually impaired visitors, for deaf visitors with sign language interpreters, and events in simple German for people with learning difficulties. The teaching programme also offered inclusional workshops for people with and without disabilities.

The 1st national special exhibition to mark the 500th anniversary of the Reformation, “Luther and the Princes. The Public Portrayal and Self-Image of Rulers in the Age of Reformation” was prepared as long ago as 2014 by a team of two. The main focus of their work lay in developing schemes for schools and supporting events for groups and individual visitors.

To promote the up-to-date use of digital media to teach people about culture, the SKD is developing a networking project “Parcours der Gegenwart” (Parcours of the Present), financed by the State Ministry for Science and the Arts and in cooperation with TU Dresden. Moreover, the Federal Government Commissioner for Culture and the Media is promoting the development of an app to help people get closer to contemporary art in various exhibitions.

The SKD invited primary-school children to approach the art in the Albertinum creatively with two large-scale events: a children’s festival and “Lesestark!”. Seventeen classes took up the invitation to the children’s festival, dedicated to the topic “Foreign Worlds”. For 600 children in Year 2 at Dresden’s primary schools and SEN centres, “look, listen and learn” was also the motto in June 2014 at the festival marking the end of the “Lesestark!” project, run by Dresden city libraries. In 2014 the reading mentors on the project again found some prominent supporters, such as State Minister Prof. Dr Dr Sabine von Schorlemer.

Thanks to the help of Dresdner Bank’s Kulturstiftung Dresden foundation and the Museis Saxonis Usui (the SKD friends’ association), it was again possible to carry out the schools projects “Auf junge Art” and “Kunst & Sprache” in 2014.

Screenshot of the panoramic tour through the Klingersaal in the Albertinum



MEDIA AND COMMUNICATION

This annual report reflects the unusual variety of topics which Staatliche Kunstsammlung Dresden (SKD) communicated about in 2014. Numerous exhibitions, new research projects, education and information programmes and politico-cultural debates were taken up and made the subject of a wide spectrum of communication in dialogue with various target groups. The “Gurlitt case”, for example, led to a far-reaching discussion in the media on the practice of provenance research in Germany. So far there is nothing to suggest that the works discovered in Munich include pieces of “degenerate art” which were in Staatliche Kunstsammlungen Dresden prior to 1937. However, as a competence centre for provenance research at German museums, the association is a natural point of contact for many journalists in a public discussion about how to shed light on exceptionally complex historical matters while avoiding misleading simplification.

As in previous, the media representing various fields reported frequently, extensively and in numerous ways on Staatliche Kunstsammlungen Dresden, not only in Saxony but throughout Germany and abroad. There was also a clear increase in the number of followers on social media channels, especially Facebook. Films were made on ten special exhibitions, not only adding to the media centre on the SKD’s website but also sparking and boosting interest in the museums on the SKD’s YouTube channel.

Anyone wishing to prepare for their visit to a museum, or read up on it afterwards, can do so with the varied

digital content on the portal www.skd.museum: as well as conventional information pages, for example, the “Explore” section contains the online collection, now with more than 50,000 items. Or the panoramic tours: in 2014 their technology and content were thoroughly overhauled, and they can now be said to set international standards when it comes to providing access to complex museum associations. In the Residenzschloss (Royal Palace) there are now virtual tours of the Historisches Grünes Gewölbe and the Neues Grünes Gewölbe, the Riesensaal (Hall of Giants) and the Türkische Cammer (Turkish Chamber); in the Zwinger they take you through the Mathematisch-Physikalischer Salon and the Porzellansammlung, while in the Albertinum they lead through the Galerie Neue Meister and the Skulpturensammlung.

In 2014 the schedule also included developing the SKD’s digital strategy and preparing for the website relaunch, while in 2015 a plan was to be devised setting out the next steps in the fields of e-publishing, databases, interactive museography and digital communication.

Poster for the exhibition
 "Trading places.
 Designers meet the
 collection" in the
 Kunstgewerbemuseum,
 Schloss Pillnitz

Individual guided tours for the elderly
 through the Skulpturensammlung in
 the Albertinum



Guerrilla advertising
 with graffiti by Neustadt
 street artists makes you
 long for more



MARKETING AND VISITOR SERVICE – ATTRACTING NEW TARGET GROUPS TOGETHER

It is doubtless still mainly the well-known treasures of the Grünes Gewölbe and Gemäldegalerie Alte Meister which draw thousands of visitors from all over the world to the Residenzschloss (Royal Palace) and Zwinger in Dresden year after year. Visitor surveys have confirmed this assumption and back up the tourism marketing strategy of using the familiar to arouse people's curiosity about what else there is; to offer not just what is expected, but also the unexpected, i.e. other museums and special exhibitions. For example, while Russian-speaking visitors were originally almost only found in the Zwinger, the museums in the Residenzschloss are now increasingly a destination for those travelling to Dresden.

Confusion about the terms "Historisches" and "Neues Grünes Gewölbe" is equally great among visitors from Germany and abroad. Patiently, all those who deal with visitors on a daily basis explain what these two parts of the collection are all about so as to sell them the right ticket. Almost every day, the roughly 20,000 e-mails which

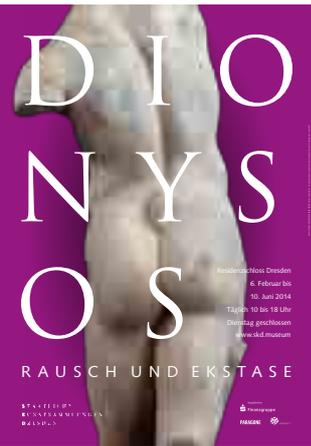
the visitor service receives a year include enquiries by people who do not know about this difference at all, but want to book guided tours for the "Amber Room", the "Green Cavern", the "Blue Grotto" or even the "Blue Dome", to mention just a few of the made-up names for the Saxon Prince Electors' famous treasure chamber.

The aim is to provide all visitors with an unforgettable museum experience day after day in a friendly, service-based manner, going into all their individual ideas and needs. One group of dentists, for example, was given a themed tour of historical dental utensils in the Neues Grünes Gewölbe, tailored to suit their interests, along with explanations of the painting "The Dentist" by Gerard van Honthorst (1622) in the Gemäldegalerie Alte Meister. In the Mathematisch-Physikalischer Salon, the brainiacs from the Mental Calculation World Cup were thoroughly amazed by calculating devices from times gone by. One customer who e-mailed in was effectively rid of her fear of what she thought were full-body scanners at the entrance to the Historisches Grünes Gewölbe. The only request which could not be granted – for safety reasons – was for an "explosive guided tour of the Grünes Gewölbe".

With some 8,000 groups being given guided tours, a natural limit has evidently been reached, as our business

Prof. Dr Hartwig Fischer guides H. E. John B. Emerson, Ambassador for the United States of America, and his wife Kimberly Marteau Emerson through the Historisches Grünes Gewölbe

Poster for the exhibition »Dionysus. Intoxication and Ecstasy“ in Dresden's Residenzschloss



Pyramid with designs from the exhibition "To Egypt! The Travels of Max Slevogt and Paul Klee" on the grassy area between the Kunsthalle im Lipsiusbau and the Albertinum (exhibition venue)



partners in the tourism sector also confirm that there is a trend towards individually planned trips rather than pre-scheduled programmes. For this reason, new provisions mainly concentrate on independent visitors, with special guided tours and tickets, flexible and aimed at specific target groups. Most visitors do, after all, come accompanied, but usually by their family or loved one. To meet their needs, the day ticket was developed; a new concept: for € 19.50, ticket holders can visit all SKD museums except for the Historisches Grünes Gewölbe on a certain day. This ticket enjoyed great popularity from the moment it was introduced: in the first ten months of 2014, more than 12,000 were already sold.

All visitors want to have their own personal experience of their trip, to focus on their own key points and get answers to their own questions. This works best on a personal guided tour, which they can join spontaneously or plan. Public guided tours are to be extended even further and made more flexible in future. The range of public tours is being extended, with an online booking system. The Schlosskapelle (Palace Chapel), which has belonged to the SKD since 2014, is not open to the public except for events. Visits are now included in the "Schlossführung PLUS" package.

To define target groups more precisely and be able to react better to visitors' needs and wishes, in 2014 the marketing tool of visitor surveys was put to greater use. For some years now, visitors have regularly been asked for their post codes at the cash desk, providing information about how many came from Dresden and its surroundings, and also about where international guests come from. This means that marketing measures can be adapted and information material translated into the most commonly required foreign languages. However, to find out more, random surveys were carried out at some special exhibitions, and monitors were set up in the Zwinger and Residenzschloss with questionnaires which regularly gathered data (with all the inaccuracies that voluntary participation in this kind of monitor survey brings). Nonetheless, this made the visitors a little more "transparent": it was discovered that most do not come to the museum alone; just 11 per cent indicated that they had come unaccompanied. 65 of the visitors were at the Residenzschloss or the Gemäldegalerie for the first time.

Imagine what a great need for explanation people have when visiting these great museums for the first time! Incidentally, men and women enjoy visiting in equal numbers; 27 per cent are aged between 30 and 49 and 30 per

The joy of art: visitors to the exhibition “Dionysus. Intoxication and ecstasy” in the state apartments at Dresden Residenzschloss



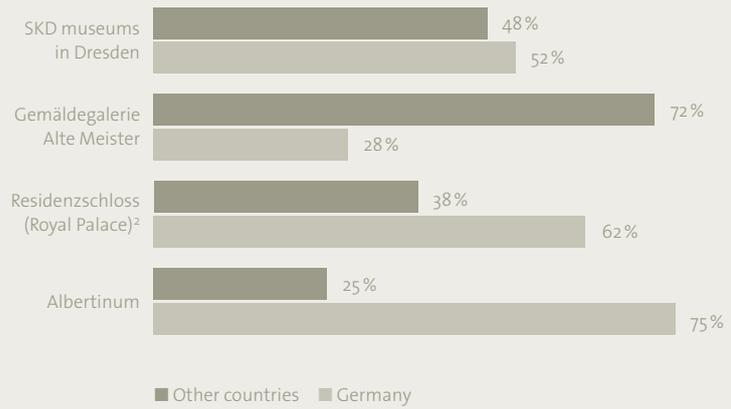
Visitors at an opening event for the Kunstgewerbemuseum in Schloss Pillnitz



cent are aged over 50. Most are satisfied with the service and exhibitions on offer, and stay at the museums between one and two hours. In addition to this, the monitor surveys took over the role of a visitor book. They asked for opinions; praise and criticism could be accepted constructively and put into action. There are, of course, clear differences in the visitor structure at the different SKD museums. While the Zwinger and Residenzschloss are part and parcel of most trips to Dresden, the number of visitors from Dresden and its surroundings is correspondingly higher – they are incidentally also younger – in the special exhibitions in the Kunsthalle im Lipsiusbau and in the Japanisches Palais (Japanese Palais). Sometimes, the effect of specific marketing drives can also be identified: in the exhibition “Logical Rain” at the Japanisches Palais, young people especially indicated that the guerrilla advertising, with street artist graffiti, had piqued their curiosity about the exhibition.

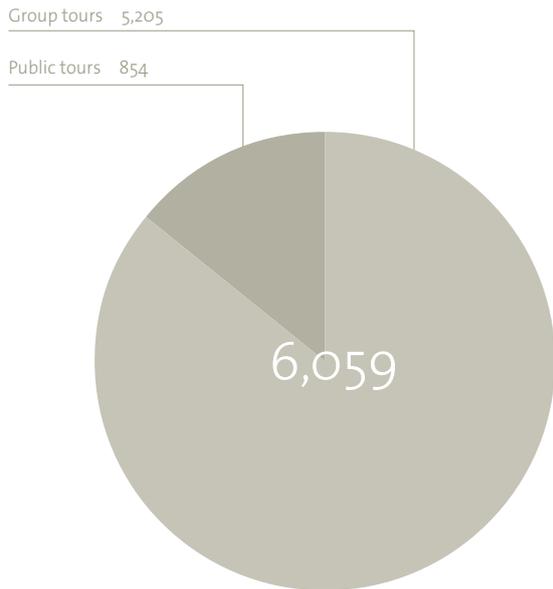
Visitor statistics

Visitor structure at the SKD by origin¹

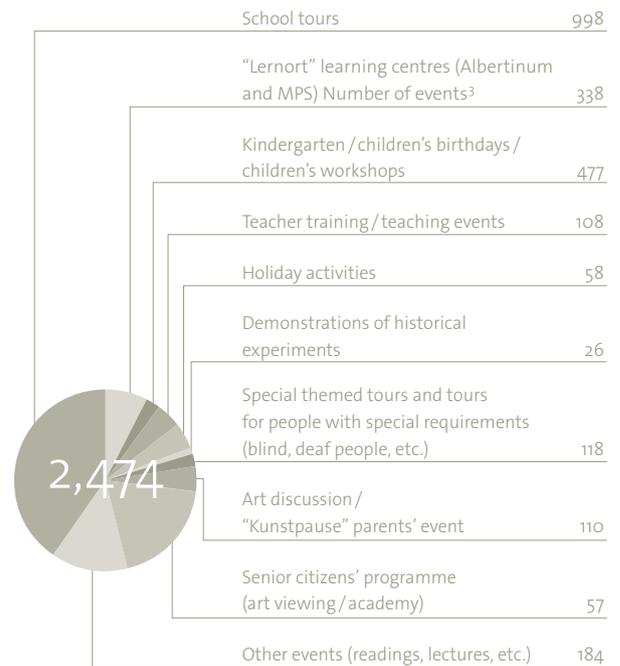


Number of guided tours in SKD museums in Dresden, 2014

Tourist themes



Educational themes

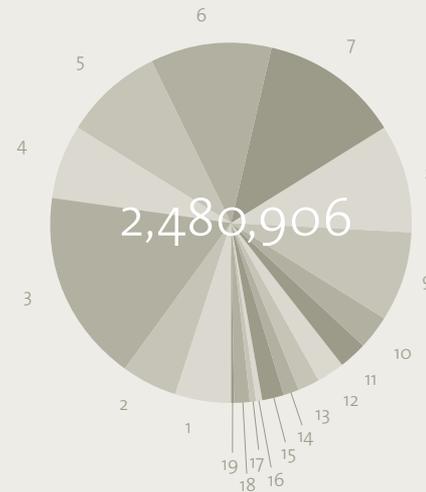


8,533
tours in all

¹ without Historisches Grünes Gewölbe | ² ticket sales at cash desks with information on postcode provided | ³ Number of schoolchildren: 5,902

**Visitor numbers to Staatliche Kunstsammlungen
Dresden museums in 2014**

- 1 Skulpturensammlung
- 2 Galerie Neue Meister
- 3 Gemäldegalerie Alte Meister
- 4 Mathematisch-Physikalischer Salon
- 5 Porzellansammlung
- 6 Historisches Grünes Gewölbe
- 7 Neues Grünes Gewölbe
- 8 Türkische Cammer
- 9 Rüstkammer / Riesensaal
- 10 Hausmannsturm
- 11 Kupferstich-Kabinett
- 12 Special exhibitions at Residenzschloss
- 13 Kunstgewerbemuseum
- 14 Museum für Sächsische Volkskunst with Puppentheatersammlung
- 15 GRASSI Museum für Völkerkunde zu Leipzig
- 16 Museum für Völkerkunde Dresden
- 17 Völkerkundemuseum Herrnhut
- 18 Kunsthalle im Lipsiusbau
- 19 Japanisches Palais



**Visitor numbers – Staatliche
Kunstsammlungen Dresden museums**

	2010	2011	2012	2013	2014
Skulpturensammlung ¹	143,609	126,876	110,608	149,140	125,736
Galerie Neue Meister ¹	138,521	126,876	110,608	148,016	125,736
Gemäldegalerie Alte Meister ²	490,359	569,583	578,499	400,922	428,053
Mathematisch-Physikalischer Salon ³				137,731	167,145
Porzellansammlung ⁴	166,427	190,621	199,828	196,616	218,133
Historisches Grünes Gewölbe	307,240	312,237	312,413	289,712	270,671
Neues Grünes Gewölbe	420,526	387,236	353,686	342,675	305,979
Türkische Cammer ⁵	296,526	220,591	207,483	286,665	241,056
Rüstkammer / Riesensaal ⁶	247,140	278,959	230,169	244,977	201,842
Hausmannsturm / Münzkabinett	70,914	86,572	94,155	84,189	73,683
Kupferstich-Kabinett ⁷	24,908	74,501	67,644	47,556	63,750
Special exhibitions at Residenzschloss and state apartments ⁸	166,619		31,658	78,618	62,802
Kunstgewerbemuseum ⁹	27,889	22,941	34,972	36,069	51,485
Museum für Sächsische Volkskunst with Puppentheatersammlung ¹⁰	16,129	32,100	35,321	37,406	29,116
GRASSI Museum für Völkerkunde zu Leipzig ¹¹	42,137	36,502	32,149	48,903	48,291
Museum für Völkerkunde Dresden ¹¹	17,563	14,377	6,290	18,042	19,048
Völkerkundemuseum Herrnhut ^{11, 12}	4,600	1,668	18,994	11,507	11,341
Kunsthalle im Lipsiusbau	27,051	57,688	76,003	24,239	31,802
Japanisches Palais ¹³	33,941				5,237
Total	2,642,099	2,539,328	2,500,480	2,582,983	2,480,906

1 since 20.6.2010 | 2 closed completely for restructuring from 14.1. to 26.3.2013; eastern wing closed since 27.3.2013, west wing open | 3 since 14.4.2014 | 4 partly closed for maintenance from 14.9.2009 to 30.3.2010 | 5 since 7.3.2010 | 6 Rüstkammer in the Semperbau closed since 1.10.2012, Riesensaal since 19.2.2013 | 7 incl. Josef-Hegenbarth-Archiv | 8 2010 "State of the Art since 1560. The exhibition"; 2012/13 "Treasures of the Kremlin"; 2013 "Georg Baselitz. Background stories"; 2014 "The Things of Life/The Life of Things" | 9 each open from 1.5. to 31.10. | 10 closed for construction from 1.2. to 26.11.2010 | 11 The Staatliche Ethnographische Sammlungen Sachsen joined the SKD on 1.1.2010. | 12 closed for construction from 1.5. to 24.12.2011 | 13 "Logical Rain"

Economic indicators

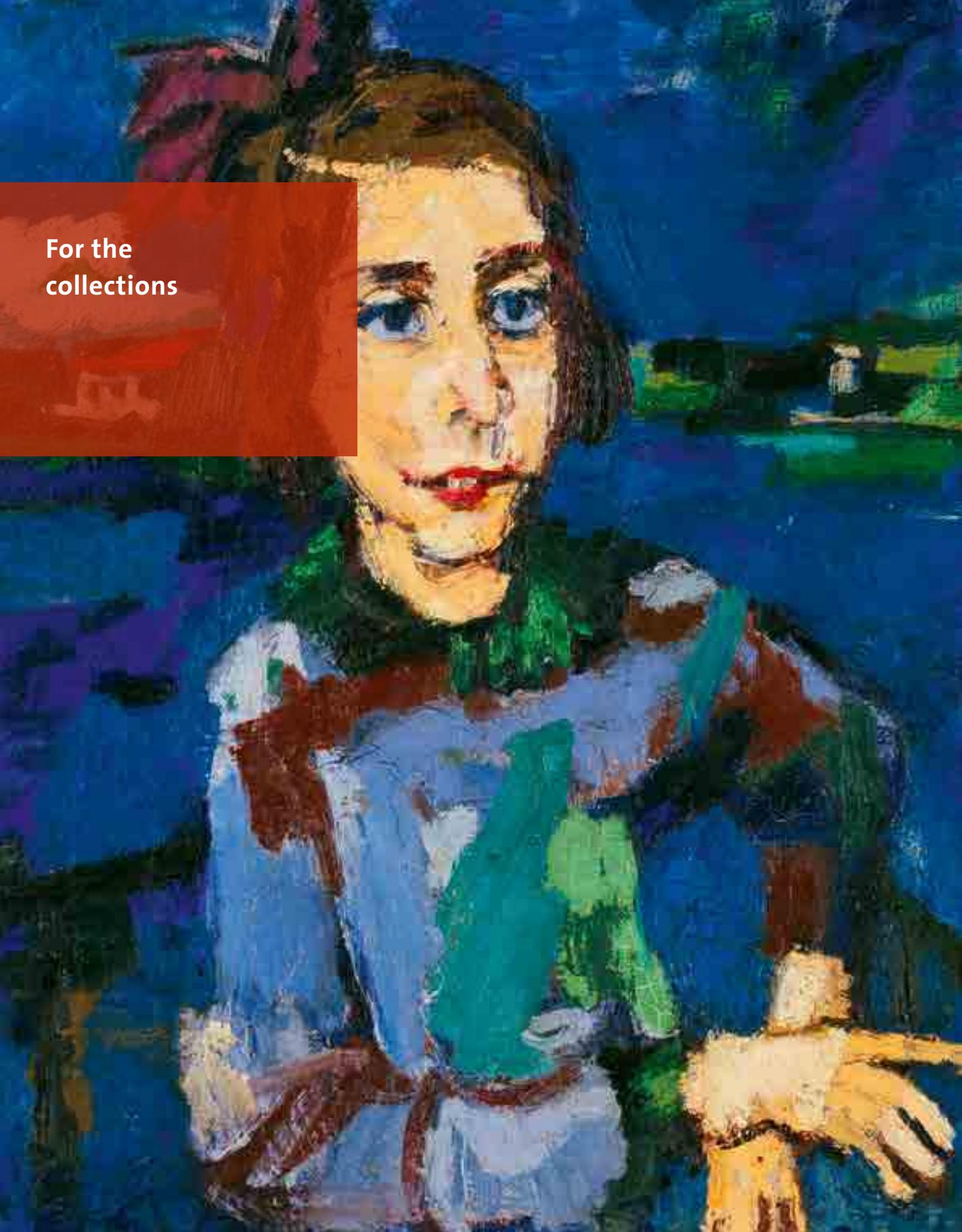
2014 revenue



Excerpt from the 2010–2014 budget (in thousands of euros)

		2010	2011	2012	2013	2014 ¹
Yields	Proceeds from museum operations including special exhibitions and publications	12,853.0	14,898.6	12,415.1	12,756.5	12,250.2
	Other proceeds from services	1,028.5	1,458.7	1,216.8	1,351.4	702.9
	External payments / external research funding	2,175.9	4,660.3	3,670.2	3,034.6	4,546.8
	Donations and other yields	296.8	498.5	393.3	866.7	1,580.5
	Total	16,354.1	21,516.0	17,695.4	18,009.2	19,080.4
Expenses	Personnel costs	18,315.5	18,680.6	18,525.7	18,423.4	19,466.6
	Material expenses ²	18,598.5	21,154.1	17,141.9	17,900.3	18,558.4
	Total	36,913.9	39,834.7	35,667.6	36,323.7	38,025.0
	Asset acquisition ³	4,803.1	2,028.5	4,817.3	5,158.8	4,672.4
Subsidies from the Free State of Saxony	Subsidies for ongoing operations	22,577.8	20,327.5	20,099.4	20,859.0	21,931.5
	Subsidies for investment	2,953.3	1,984.0	3,733.2	2,397.6	1,445.9
	Total	25,531.1	22,311.6	23,832.6	23,256.6	23,377.4
Overview of jobs / staff	Civil servants	11	7	5	4	4
	Employees	310	308	306	326	321
	Volunteers	9	9	9	8	8
	Pre-university interns	4	4	4	2	3
	Employees from project funding	41	45	45	33	35
	Employees on projects run with external funding	11	20	13	9	10
	Workers also in other offices and jobs	10	10	8	10	–
Employees on the “Daphne” project	67	60	41	34	29	

For the
collections



Special guided tour for members of
Museis Saxonicis usui – friends of Staatliche
Kunstsammlungen Dresden (MSU)



Snapshot of the "Schwof" "after-work art" party for
the special exhibition "Dionysus. Intoxication and
Ecstasy" in the Schlosskapelle at the Residenzschloss



Maria Krusche, managing director of MSU
(left), and Petra von Crailsheim, chair of
the management board at MSU, at the
"Junges Musikpodium" funding reception



FRIENDS' ASSOCIATIONS

- **MUSEIS SAXONICIS USUI –
Freunde der Staatlichen
Kunstsammlungen Dresden e. V.**
Contact: Maria Krusche
Managing Director
Tel.: +49 351 4914-7703
E-Mail: freunde@skd.museum
www.freunde-skd.de

Volunteering from their love of art

In 2014, the friends association MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V. (MSU) went a step further for the 14 museums. In setting up the volunteering teams "Junge Freunde" and "Klassiker", its commitment in the interests of art took on a new quality. Some 40 members contribute their skills and time to Staatliche Kunstsammlungen Dresden (SKD). Their to-do list includes assisting with events, scheduling and working on the collections themselves. At the same time, this exchange among members strengthens their link to the SKD. The Friends also travel about, spreading the message to new supporters. This and their regular Facebook posts bring the SKD to public attention. In 2014 the friends' association provided the SKD with financial support to the tune of a

six-figure donation. The works "16,777,216 Colours" by Adrian Sauer and "Joseph Beuys, Köln" by Timm Rautert were purchased for the Kupferstich-Kabinett, and "Puddles" by Sebastian Stumpf for the Albertinum. Funding was also invested in projects such as "Kunst und Sprache" (Art and Language) at the department for education and information. A percentage was also contributed to the establishment of an endowed chair in philosophy and art history at TU Dresden, with the philosopher and art historian Dr Bruno Haas successfully being engaged for the post. This endowed chair is intended to strengthen research and interdisciplinary cooperation.

These projects were made possible by the current 1,700 members who support the museums with membership fees, financial contacts and personal efforts. Help is made possible thanks to commitment and professionalism. The association subsidiary MSU Museumsladen GmbH, for example, plays an important role in its partnership with the SKD. Firstly, for the last five years MSU Museumsladen GmbH has been hiring out SKD rooms after opening hours. Companies and external events organisers invite guests for midnight tours of the museum during their events. In 2014 alone there were almost 7,000 visitors. Secondly, merchandising products are paced on display alongside the exhibitions and sold in the museum shops, from postcards, magnets and napkins to

royal jewellery. Both the exclusive events and the exclusive products offer a very special opportunity to keep up a dialogue and spread the fascination for the Dresden museums around the world. Extending the circle of supporters is the Friends' task and agenda. To create a well-balanced structure of members, the association events are planned to suit target groups. The "Klassiker" (Classics) mainly meet in the exhibitions during the day and also learn about art together outside Dresden, on art trips. The "Förderer" (Supporters) go to evening VIP events. The "Junge Freunde" (Young Friends) and "after work art" groups, meanwhile, are focused on curiosity. The casual discussions at regular art tours and the "LIPSIUS VIBES" parties are always highly popular and have now become the talk of the town. On example is the "after work art" group's "Schwof" premiere. This involved young "art emissaries" at the exhibition "Dionysus. Intoxication and Ecstasy" discussing the Greek god of wine, ecstasy and fertility with visitors after work, making not just art but also dance and socialising the focus of the Schlosskapelle (Palace Chapel). The first "Schwof" for working members was a huge success. Thanks to a wide spectrum of events and initiatives, the Friends create a lobby for Saxony's art treasures and give the museums material and moral support.

Preview of the exhibition "Architect – Bus driver – Two bridges. The 20th Anniversary of the Gesellschaft für Moderne Kunst" at the Kunsthalle im Lipsiusbau



Dirk Burghardt, commercial director of the SKD (left), with Axel Bauer, managing director of the Gesellschaft für Moderne Kunst



Visit to Zeche Zollverein in Essen during a three-day trip by the Friends of Dresden's Galerie Neue Meister



Galerie Neue Meister

• **Gesellschaft für Moderne Kunst in Dresden e. V.**

Contact: Barbara Bauer
Managing Director
Tel.: +49 351 2679811
www.gmkd.de

In 2014, the Gesellschaft für Moderne Kunst in Dresden celebrated its 20th anniversary. However, the members did not just meet up to mark the occasion by celebrating; they also worked closely with the SKD to turn holdings of the association itself, Galerie Neue Meister and Kunstfonds into the anniversary exhibition "Architect – Bus driver – Two bridges. The 20th Anniversary of the Gesellschaft für Moderne Kunst" at the Lipsiusbau. The works which the association had acquired over the 20 years since its foundation were shown in the context of the museum holdings, showing clearly that the purchases made possible on private initiative must always be seen in the context of the museum holdings. Thanks to the excellent composition and hang by curator Mathias Wagner, the exhibition not only had more than 16,000 visitors in two months but also gained attention outside of Dresden. The annual art trips were to Tuscany and Paris.

• **Freunde der Dresdner Galerie Neue Meister e. V.**

Contact: Gudrun Meurer
Chair of the management board
Tel.: +49 351 4914-9731
(Office at Galerie Neue Meister)
Fax: +49 351 4914-9732
E-mail: gnm@skd.museum
www.freunde-galerie-neue-meister.de

The association's 47th year came to a close with the well-attended 259th "Begegnung der Künste" (Meeting of the Arts) on 8 November 2014. As well as these five meetings during the year, the association also organised a trip to Chemnitz with a city tour and a visit to the exhibitions on K. O. Götz and Alexander Jawlensky, a trip to see the exhibition by Ai Weiwei in Berlin, and a three-day excursion to Essen with a visit to the exhibition "1914 – In the Middle of Europe", the Zeche Zollverein and guided tours of Folkwang Museum, the Gasometer in Oberhausen, with the exhibition "The Appearance of Beauty", the opera house and the house in Arrode (Werther) where August Bockstiegel was born and later lived. These were accompanied by guided tours of the Städtische Galerie in Dresden to see the special exhibitions "Manfred Luther. The Long Way to the Circle", and "Das Phantastische ist die Wirklichkeit" on the 125th anniversary of the birth of Wilhelm Rudolph.

Grünes Gewölbe

• **Freunde des Grünen Gewölbes e. V.**

Contact: Dr Claudia Brink
Tel.: +49 351 4914-8597
Fax: +49 351 4914-8599
E-mail: gg@skd.museum

Since its foundation in 2005, the association "Freunde des Grünen Gewölbes" has been supported the museum in various ways, whether through purchases, subsidies for academic publications or the creation of audio guides. In 2014, it took over the costs of half a post for a worker, allowing work to start on a research project lasting several years, looking into the art of the goldsmith from the 16th to the 18th centuries. Subsequent funding has now been secured for this project. Highlights of the association events in 2014 included the general assembly on 25 May with an evening concert in the re-opened Schlosskapelle (Palace Chapel), or the trips to Turin by the Friends of the Grünes Gewölbe from 18 to 25 September.

Kunstgewerbemuseum

• **Freundeskreis Kunstgewerbemuseum Dresden e. V.**

Tel.: +49 351 2613-201
(Office of the Kunstgewerbemuseum)

The association "Verein der Freunde des Kupferstich-Kabinetts" at a lecture by Dr Ketelsen in the Wallraf-Richartz-Museum in Cologne



Freundeskreis des Kunstgewerbemuseums on a trip ...



... to the marionette storage facilities maintained by the Puppentheatersammlung in Dresden's Garnisonkirche



Fax: +49 351 2613-222

E-mail: kgm@skd.museum

www.fk-kunstgewerbemuseum.de

The Friends welcomed the museum's new approach, developed by its new director Tulga Beyerle. They supported the museum financially when it came to developing the opening events, the acquisition of gifts, safety at the four "Musik im Wasserpalais" concerts and in the form of a large donation to the museum's 2015 presentation in the Kunsthalle im Lipsiusbau.

Moreover, the Friends' association also organised nine well-attended events for its members. Some of the special highlights were a visit to the SKD's restoration workshops, a guided tour by H.K.C. Dietel during a visit to the Marianne-Brandt-Haus in Chemnitz, and an explanation of non-destructive ion-beam analysis of art objects at the Helmholtz-Zentrum Rossendorf. Other visits took the association to see artisans in Radebeul, Hosterwitz, Leubnitz and the Puppentheatersammlung storage facility.

Kupferstich-Kabinett

- **Verein der Freunde des Kupferstich-Kabinetts e.V.**

Contact: Florian Andreas Vogelmaier
Managing Director

Tel.: +49 351 4914-3211

(Office at the Kupferstich-Kabinett)

Fax: +49 351 49143222

E-mail: kk@skd.museum

www.freundeskreis-kupferstich-kabinett.de

With its almost 200 members in Dresden, Germany and as far off as the USA, the Freundeskreis des Kupferstich-Kabinetts continues to offer great support in terms of collecting, funding some significant purchases. The "Artwork of the Year", for example, was a sketchpad by Wolfgang Smy. The annual programme included numerous special tours of the Kupferstich-Kabinett, special exhibitions and events in the Albertinum. Some highlights were the special exhibitions through the "CONSTELLATIO FELIX – Augustus the Strong's Festival of the Planets * Thomas Ruff's stellar constellations" and "terra Altenbourg. The World of the Draughtsman" at the Kupferstich-Kabinett.

The annual excursion to Cologne offered unique insights into the work of the Wallraf-Richartz-Museum, the Letter-Stiftung, the Kolumba-Museum and the extensive Theatre Collection.

During the general assembly, a new chair was chosen. In future, Prof. Bettina Uppenkamp and Dr Anke Fröhlich-Schauseil will be members of the board.

Mathematisch-Physikalischer Salon

- **Ehrenfried Walther von Tschirnhaus-Gesellschaft e.V.**

Tel.: (03 51) 49 14 66 61

(Office at the Mathematisch-Physikalischer Salon)

Fax: +49 351 4914-6666

E-mail: mps@skd.museum

www.tschirnhaus-gesellschaft.de

The aim of the Ehrenfried Walther von Tschirnhaus-Gesellschaft is to protect the legacy of the Saxon scholar Ehrenfried Walther von Tschirnhaus (1651–1708) and to familiarise a wide public audience with the scientific history of the early Enlightenment. In addition, it acts as the friends' association and sponsor of the SKD's Mathematisch-Physikalischer Salon, as this holds the most important testimonies to Tschirnhaus's technical work (including a burning mirror and a double-lens burning apparatus). The members are regularly informed about events and invited on excursions. They also have access to the library of the Mathematisch-Physikalischer Salon.

Results of a shadow puppetry workshop by Freunde der Puppentheatersammlung



Performance of "Faust-Maßnahme" by the Cornelia Fritzsche puppet theatre company at the Jägerhof



The "Three Kings Meeting" by Freundeskreis PARAGONE in Cologne on Reformation Day 2014



Münzkabinett

- **Numismatischer Verein zu Dresden e. V.**
Tel.: +49 351 4914-3231
(Office at the Münzkabinett)
Fax: +49 351 4914-3233
E-mail: info@numismatik-dresden.de
www.numismatik-dresden.de
In cooperation with the Münzkabinett, the public lecture series was continued on topics relating to numismatics, monetary history and the study of medals, with speakers from Germany and the USA. The association supported the museum by funding the opening of the exhibition "The universal coin collection of the wine merchant and art enthusiast Ernst Otto Horn of Meissen" and by purchasing an important item from the field of coin jewellery, which was designated for the museum. On 22 October 2014, the symbolic handover at Dresden's Trinitatis cemetery of the Erbstein tomb, which had been restored using funding donated by the association, was an important message to the outside world. The brothers Heinrich Albert and Richard Julius Erbstein are of great significance to the history of Staatliche Kunstsammlungen Dresden.

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- **Freunde der Puppentheatersammlung Dresden e. V.**
Contact: Alexandra Löser
Chair
Tel. and fax: +49 351 8387571
(Office at the Puppentheatersammlung)
E-mail: post@puppentheaterfreunde.de
www.puppentheaterfreunde.de
In 2014 the Freunde der Puppentheatersammlung association was able to continue a series of events run at the collection's current exhibition venue. This created a special atmosphere, building a bridge between museum objects and artistic interpretations. The workshop during which children built their own puppet theatres was highly popular and will be repeated in the coming year. For the first time, an excursion was organised taking interested members to the marionette museum in Bad Liebenwerda and the puppet theatre night in Doberlug-Kirchhain. The dedicated work of association members made the Albertstadt open day a great success, with numerous visitors looking behind the scenes and buying the association's newly designed calendars and postcards.

Porzellansammlung

- **Freundeskreis der Dresdner Porzellansammlung im Zwinger e. V.**
Contact: H. S. H. Dr Georg Prinz zur Lippe
Chair
Tel.: +49 351 4914-6612
(Office at the Porzellansammlung)
Fax: +49 351 4914-6629
E-mail: ps@skd.museum
www.freundeskreisporzellan.de
The friends association Freundeskreis der Dresdner Porzellansammlung im Zwinger supports and funds the collection, particularly helping fund research projects, exhibitions, publications, lectures and acquisitions. In 2014, financial support from the association and substantial support from the Gesellschaft der Keramikfreunde e.V. allowed the Porzellansammlung's research project on "Reference prints for painting at the Meissen Porcelain Manufactory in the 18th century" to be continued. On 18 October 2014 the Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V. met up for its annual general assembly in Dresden.



Visit by the Freundeskreis des Museums für
Völkerkunde in Dresden at the GRASSI Museum
für Völkerkunde in Leipzig



Thanks to the successful "Wintergalerie
2013", acquisitions were once again
made for the collections with the respective
curators' approval.



Skulpturensammlung

- **Paragone e.V.**

Tel.: +49 351 4914-9741

(Office at the Skulpturensammlung)

Fax: +49 351 4914-9350

E-mail: Paragone@skd.museum

www.paragone-dresden.de

PARAGONE Dresden, the Skulpturensammlung friends association, funded the restoration of a female robed statue due to be permanently displayed in the Antiquities collection. The association funded the museum education programme for the exhibition "Dionysus. Intoxication and Ecstasy" and the corresponding lecture by Dr Jens Dähler of Los Angeles, who dealt with the Dresden statue of "Dionysus", restored in cooperation with the Getty Conservation Department. In May 2014 the association visited the house in Waldheim (Saxony) where the sculptor Georg Kolbe was born, then took a trip to St. Petersburg in July 2014, visiting the Hermitage, among other things. In October 2014 a guided tour was organised for the association presenting the works of the Baroque sculptor Balthasar Permoser in the Skulpturensammlung, the Grünes Gewölbe, the Hofkirche and the Zwinger. This was followed that autumn by a trip to Cologne, including a visit to the exhibition "The Magi. Legend, Art and Cult" in the Museum Schnütgen.

Friends associations of the State Ethnographic Collections of Saxony (SES)

Museum für Völkerkunde Dresden

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

Contact: Roland Steffan

Chair

Tel.: +49 351 8144804

(Simone Jansen, Museum)

www.voelkerkunde-dresden.de

This friends association, counting some 60 members, keeps an eagle eye on events at and related to the Museum für Völkerkunde in Dresden, and does its best to offer the museum's work and events material and moral support. This takes place in trusting cooperation with the dedicated museum staff. Thanks to the successful "Wintergalerie 2013", acquisitions were once again made for the collections with the respective curators' approval. At the general assembly in May 2014, attendees were given extensive information on the significance, in terms of art history, of the Damascus Room, a unique example of Ottoman interior architecture, plus an introduction to restoration work. At the second general assembly at the end of October 2014, one of the points on the chair's agenda was to name the reasons why the "Wintergalerie 2014" could not take place.

To stay in contact with other SES museums, at the start of November a relatively large group of members visited the GRASSI Museum für Völkerkunde in Leipzig, where Birgit Scheps-Bretschneider, the acting director of the SES, guided them around the new special exhibition "On the Knowledge of Objects. Ethnologic Constellations" and gave them a fascinating insight into the Australian section of the permanent exhibition.

Völkerkundemuseum Herrnhut

- **Freundeskreis Völkerkundemuseum Herrnhut e.V.**

Contact: Michael Cleve, chair

Tel.: +49 (0) 35873 40316

E-mail: voelkerkunde.herrnhut@ses.museum

www.voelkerkunde-herrnhut.de

Over the years, the member numbers of Freundeskreis Völkerkundemuseum Herrnhut has remained relatively stable. This was affirmed once again at the annual general meeting in March 2014, when the chair, Michael Cleve, welcomed 23 of altogether 42 members. Once again, the fundraising society was able to help the Völkerkundemuseum in Herrnhut acquire a modest number of exhibits.

A summer evening at the GRASSI Museum für Völkerkunde in Leipzig



"Relief made of 6 elements",
Karl-Heinz Adler, 1988/89



"Snowy landscape with skaters",
Andreas Schelfhout



92

The decision was made to start a new project funding mobile seating for visitors to the museum.

The association's work includes what have now become traditional regional excursions with an ethnological background. These day trips are open to the public, including people who are not members of the friends association. Two excursions were agreed upon at the annual general meeting. One highlight of 2014 was the visit to the Völkerkundemuseum Dresden with a tour of the Damascus Room, and there was also a trip to the GRASSI Museum für Völkerkunde in Leipzig with a special focus on the Australian exhibition. The chair of the association carried out the planning and led excursions.

GRASSI Museum für Völkerkunde in Leipzig

- **Freundeskreis des GRASSI Museums für Völkerkunde zu Leipzig e. V.**
Contact: Dr Ludwig Scharmann,
Chair
Tel. +49 163 2326549
www.mvl-grassimuseum.de
In 2014 the increased cooperation between the association and the museum once again took a positive direction. A joint New Year's reception offered a chance for a lively discussion among the museum staff and association members. The first result was

the presentation in April 2014 of a current diploma project on the restoration of six masks from Oceania, by Lea Ruhnke (HfBK Dresden) and Angelica Hoffmeister zur Nedden (MVL), which offered members a far from everyday glimpse behind the scenes.

At the end of August 2014 the summer festival, carried out for the first time by the association, kicked off the special exhibition "Tracking Traces", at which the masks from the Pacific, now fully restored, were shown in public. With musical accompaniment by the band "GypsyJazzCircus", staff and members enjoyed a lovely summer evening together on the GRASSI terrace. Other activities organised by the association, which currently boasts some 75 members, included the traditional participation in the Leipzig/Halle Museum Night in May 2014 and the GRASSI Festival in September 2014, with a chance to advertise the sponsorship programme "Ein Stück Welt für Leipzig". As in previous years, the friends association organised monthly GRASSI breakfasts with the friends associations for the other two GRASSI museums. The lecture series carried out in cooperation with Geographische Gesellschaft zu Leipzig e.V. was also continued.

ACQUISITIONS AND GIFTS

SELECTION

Galerie Neue Meister

- Karl-Heinz Adler
Relief made of 6 elements, 1988/89
Relief, chipboard painted white,
128 × 327 cm (total width)
Gift from private owner, Dresden
- Georg Baselitz
Statement, 1999
Oil on canvas, 305 × 265 cm
Gift by the artist
- Oskar Kokoschka
Gitta Wallerstein, 1921
Oil on canvas, 85 × 60 cm
Acquired from the Willy Hahn Collection with the help of the Siemens Kunststiftung and the Kulturstiftung der Länder, Berlin
- Gordon Matta-Clark
Office Baroque, 1977
A Film by Eric Convents and Roger Teylaerts, now with music by Richard Landry, 16 mm colour film,
sound, 44 minutes, Ed. #6/10
Acquired thanks to private funding by the Galerie Thomas Schulte, Berlin

“Grandmother and grand-daughter”, Julius Scholtz, 1863



Pattern book for tiled stove glazes, Teichert-Werke Meißen, SOMAG 1910/20s



“Sunday rider”, Richard Riemerschmid, 1904



- Ernst Mitzka
Valeska Gert: “The baby” and “Death”
No. 1 and No. 2, 1969
Film, DVD, 12:26 min
Acquired from Ernst Mitzka
- Frank Nitsche
Untitled, 1994
Oil on canvas, 180 × 110 cm
Gift by Dr Axel Bauer and his wife Barbara
- Frank Nitsche
Untitled II, 1994
Oil on canvas, 180 × 110 cm
Gift by Dr Axel Bauer and his wife Barbara
- Sebastian Stumpf
Puddles, 2013
Video projection with soundtrack,
10:09 min, loop
Gift by Museis Saxonis usui – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- Julius Scholtz
Grandmother and granddaughter, 1863
Oil on canvas, 149.5 × 114 cm
Acquired from private owner

Bequest from the estate of Dr Margarete Hartmann (selection)
- Otto Altenkirch
Wooded property in May
Oil on canvas, about 67,5 × 88,5 cm

- Christian Friedrich Gille
Landscape with willows
Oil on cardboard, 25.6 × 31.6 cm
- Rudolf Höckner
Landscape with meadow
Oil on canvas, about 34.8 × 49.8 cm
- Willy Kriegel
Lily of the valley and orange, 1939
Oil on cardboard, 60 × 50.2 cm
- Bernhard Mühlig
Rural fête
Oil on canvas, 52.6 × 80.3 cm
- Bernhard Mühlig
Rider in the evening landscape
Oil on wood, about 28.3 × 47.4 cm
- Andreas Schelfhout
Snowy landscape with skaters
Oil on wood, 40.3 × 52.5 cm

Grünes Gewölbe

- Miniature with a portrait of Camillo Graf Marcolini-Ferretti, around 1790
Gouache on ivory; gold and copper frame,
dia. 7.2 cm
Acquired from purchasing funds

Kunstgewerbemuseum

- Richard Riemerschmid
Sunday rider, 1904
Dresdner Werkstätten für Handwerkskunst, wood with coloured paint
Acquired from funds provided by Freundeskreis Kunstgewerbemuseum Dresden e.V.
- Lot of tiles and pattern books
Teichert-Werke Meißen, SOMAG 1910/20s
Earthenware, light yellow shards, some moulded reliefs, hand-painted colour glazing
Acquired from funds provided by Freundeskreis Kunstgewerbemuseum Dresden e.V.
- Cutlery collection
Rolf Lederbogen, Heidelberg
Europe, Antiquity to the 20th century
Various materials
Purchased from private owner in Heidelberg

Several designer pieces, such as:
- Coffee table
Daphna Laurens, Eindhoven, the Netherlands
Metal, wood
Purchased from the designers 2 LEMONTOYS, Loris & Livia, London, wood
- Large porcelain crystalline vase
Milan Pekar, Prague
Porcelain
Purchased from the artist

"Sitting girl",
Oskar Kokoschka, 1921



"16,777,216 colours",
Adrian Sauer, 2010



"3 x Dresden – Leipzig and back"
(sketchpad), Wolfgang Smy,
1999/2000



Kupferstich-Kabinett

- Oskar Kokoschka
80 drawings
Gift from Peter Hahn
- Gerhard Altenbourg
The swing, 1954
Watercolour
Gift from Ulla and Heiner Pietzsch, Berlin
- Sven Johne
Following the circus, 2011
59 carbon prints
Gift by Museis Saxonis usui – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- Adrian Sauer
16,777,216 colours, 2010
C-print
Gift by Museis Saxonis usui – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- Timm Rautert
Joseph Beuys, 1971
Silver gelatin paper
Gift by Museis Saxonis usui – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- Claus Weidendorfer
5 drawings
Gift by the artist
- Linda Karshan
4 pencil drawings
Purchased from the artist
- Linda Karshan
3 pencil drawings
Gift from the artist
- Wolfgang Smy
3 x Dresden – Leipzig and back (sketchpad), 1999/2000
Gift from the Freundeskreis des Kupferstich-Kabinetts
- Otto Dix
Otto, wounded in the war, 1922
Watercolour
Acquired from Hermann Hepp
- Robert Capa
139 press photographs
Silver gelatin paper
Purchased from Galerie Daniel Blau, Munich
- William Eggleston
Untitled (Two women in a grocery), 1960s
Silver gelatin paper
Purchased from Jörg Maaß Kunsthandel, Berlin
- Erasmus Schröter
10 photographs, 1980–1983
Purchased from the artist
- Franz Erhard Walther
2 scribbled drawings, 1961
Purchased from Villa Grisebach, Berlin
- Aenne Biermann
Enchanted trees, around 1931
Silver gelatin paper
Purchased from Villa Grisebach, Berlin
- Aenne Biermann
Winter, 1929
Silver gelatin paper
Purchased from Villa Grisebach, Berlin

Mathematisch-Physikalischer Salon

Purchases

- Wood engraving "The royal Mathematisch-Physikalischer Salon in Dresden", 1874
Verlag der Expedition der Illustrierten Zeitung Leipzig, J. J. Weber
- Silver spindle pocketwatch with hunter case, signed on the movement: Häntzsche Dresden, silver
Pocketwatch: 6.6 x 4.3 x 2.7 cm; hunter case: dia. 5 cm

Suite of three posters marking the 200th anniversary of the Battle of the Nations at Leipzig and the 100th anniversary of the opening of the Battle of the Nations Monument, Peter-Götz Güttler, 2013



"King Alyattes", Lydia, around 600 BC



Two rod puppets for "Sleeping Beauty", Barbara and Günter Weinhold, 1983



Münzkabinett

- Thanks to a settlement agreement concluded in 2010 between the Otto-und-Emma-Horn-Stiftung foundation in Meißen and the Free State of Saxony, some lots of great importance to science and museology were purchased for the Münzkabinett from the encyclopaedic collection of over 46,000 coins belonging to the merchant and patron Ernst Otto Horn of Meissen. To this end, between 2010 and 2014, both the Free State of Saxony and Fritz Rudolf Künker GmbH & Co. KG; Osnabrück provided considerable funding in association with the Gerhart and Marianne Rother Foundation of Osnabrück. In 2014 the foundation made two gifts of money enabling firstly the acquisition of Saxon coins from the Ernestine dynasty, a complete holding of Italian coins, large silver coins from various German regions and small-denomination coins from the Thuringian area (2,233 items in all), and secondly coins from several European countries as well as countries in Central and South America, Asia and Africa, plus some Old German mintings, some extremely valuable, from the Franconian and Lower Saxon Circles (356 items altogether).

- Example of an exceptional acquisition from the Horn encyclopaedic coin collection: Württemberg, Duke Ulrich Thaler, 1537, minted in Stuttgart Silver, dia. 39.2 mm
Purchased as part of the settlement agreement between the Free State of Saxony and the Albertine House of Wettin.
- **Other acquisitions:**
- Lydia, King Alyattes 1/3 stater (trite), around 600 bc, minted in Sardes, electrum, dia. 13.5 mm
Purchased from coin dealer
- 6 coins from the principate earldom of Henneberg (previously Nussmann collection): Reichsthaler, 1569, kipper und wipper period, 24 kreutzers 1621 (2 pc.), kipper und wipper 3-kreutzer piece 1621, kipper und wipper 12-kreutzer piece 1622, kipper und wipper 3-kreutzer piece 1622 All minted in Schleusingen
Purchased with a donation of money by Fritz Rudolf Künker, Osnabrück
- Carl Reinhard Krüger, medal with a portrait of Karl Friedrich Wilhelm Erbstein, No year, brass, dia. 117.39 mm (item from the Erbstein collection)
Gift from Michael Böhmer, Bautzen

- Peter-Götz Güttler, suite of three posters marking the 200th anniversary of the Battle of the Nations at Leipzig and the 100th anniversary of the opening of the Battle of the Nations Monument, 2013 Iron, white metal and silver
Gift from Numismatischer Verein Dresden

Museum für Sächsische Volkskunst mit Puppentheatersammlung

theater junge generation Dresden
Gift of figures from 21 productions by Puppentheater Dresden

- Eva Kulka Rod puppet for "Das Beutelchen mit den zwei Groschen", 1977
- Michael Baumann 6 marionettes for "Der gestiefelte Kater", 1978
- Jaroslav Dolezal 3 marionettes for "Kaspriolen, Szenen nach Pocci", 1983
- Jaroslav Dolezal 5 rod puppets for "Hanswurst, Faust und andere", 1982
- Barbara and Günter Weinhold 9 rod puppets for "Dornröschen", 1983
- Barbara and Günter Weinhold Rod puppet for "Ilsabell", 1989
- Herbert Löchner Rod puppet for "Die Bremer Stadtmusikanten", 1986
- Zdenek Hayduch 6 rod puppets for "Drei Märchen von einem Drachen", 1988

Rehearsal photograph of "Pinocchio's Abenteuer", negative from the estate of Carl Schröder



"Ecce homo",
August Hudler,
1902/03



96

- Ivan Nesveda
6 rod puppets for "Aladin und die Wunderlampe", 1992
- Jadwiga Midlarska-Kowal
3 table puppets for "Katja und der Baum", 1994
- Münchner Stadtmuseum, Puppentheatersammlung, 15 Indian marionettes, 20th century
- Rainer Schick Tanz
8 rod puppets from "Genoveva", 1994
- Kerstin Schmidt
Table puppet for "Der kleine Prinz", 1998
- Anja Laterne & Roland Teichmann
7 table puppets from "Vom dicken Schwein, das dünn werden wollte", 1999
- Olaf Randel & Holger Köhler
11 rod puppets from "Robin Hood", 2001
- Chamo (i. e. Charlotte Moatti)
5 puppets from "Verliebt in Caroline Kückelmann", 2002
- Anja Laterne & Roland Teichmann
5 table puppets from "Flight # 757 Aida", 2004
- Roland Teichmann
8 flat figures from "Das kleine Ich bin Ich", 2006
- Matthias Hänsel
8 rod puppets and two heads from "Münchhausen", 2009
- Peter Lutz
5 table puppets from "Paula und die Leichtigkeit des Seins", 2010
- Franz Zauleck
5 table puppets from "Klitzgroß oder Riesenklein" (2011)
- Wera & Michael Holzweißig
"Das Katzenhaus", shadow puppet theatre lantern, 1988
Gift from Wera & Michael Holzweißig, Kraupa, near Dresden
- Eberhard Keienburg
"Die Zauberflöte", full production, puppet theatre at Deutsch-Sorbisches Volkstheater, 2009
Gift from Deutsch-Sorbisches Volkstheater, Bautzen
- Klemens Kühn
16 drafts for a theatre cartoon strip on the history of Neubrandenburg's theatres, pen and ink on paper, 50 x 36.7 cm
Gift from Klemens Kühn, Berlin
- Heinrich Merck & Madeleine Fehling
"Das Puppenspiel vom Dr. Faust", puppet theatre in Heimhuderstraße, Hamburg, 1927
- Heinrich Merck & Marie-Luise Leiser
"Die Nachtigall", puppet theatre in Heimhuderstraße, Hamburg, 1930
Gift from the Heinrich Merck family, Hamburg
- Carl Schröder (1904–1997)
Artist's estate with roughly 6,000 photographic negatives, more than 1,000 slides and the same number of paper prints, numerous drafts of figures and scenery, woodcuts, correspondence with puppeteers in Germany and abroad, 4 stage models, 20 rod puppets, props and unfinished puppets from his workshop
Gift from Karin Schröder, Radebeul
- Christian Werdin
Flute-playing unicyclist, rod puppet, Berlin, around 1990
Acquired thanks to donations made at the farewell event for the permanent secretary at the Ministry of Science and Art, Dr Henry Hasenpflug

Porzellansammlung

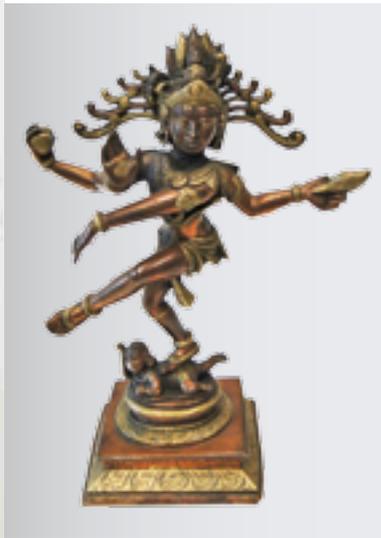
- Shallow dish
Japan, 19th century, Nabeshima porcelain, painting: underglaze cobalt blue and iron red
Height 5.2 cm, dia. 20.1 cm
Gift from Anne and David Hyatt King
- 3 restitutions (war losses) from Stadtmuseum Meißen:**
- Vase, Meißen, around 1730
Porcelain, painting: overglaze enamels and gold
Height 27.3 cm, dia. of body 20 cm, dia. of base 11–13 cm, dia. of mouth 9.2 cm
- Lid, Meißen, around 1730
Porcelain, painting: overglaze enamels and gold, height including knob about 11.1 cm, dia. 11.5 cm

“Leapfrog”,
August Schreitmüller,
1899

The god Shiva, portrayed as
Nataraja (King of Dance) on
Apasmara (demon of ignorance),
India, collected 1982–1984

Vase with base,
China, collected
1955–1959

Fragment of a Kurdish
knotted rug, Eastern Anatolia,
19th century



- Vase, Meißen, around 1725/30
Porcelain, painting: overglaze enamels and gold, height 40.1–40.4 cm, dia. of base 9.5 cm, dia. of mouth 20 cm

Rüstkammer

Purchased as part of the settlement agreement between the Free State of Saxony and the Albertine House of Wettin.

- 1 pair of silver kettledrums
Johann Jacob Irminger (1635?–1724, master from 1682)
Dresden, 1719 (quality mark)
Body: silver with repoussé reliefs, gilt in parts, iron, calfskin
Inv. no. P 297: dia. 63.5 cm max.,
Height 45.5 cm max., weight 15.828 kg
Inv. no. P 298: dia. 65.5 cm max.,
Height 45.2 cm max., weight 14.495 kg
Acquired using funding from Kulturstiftung der Länder, Berlin and the Free State of Saxony

Skulpturensammlung

- August Schreitmüller (1871–1958)
Bocksprünge, 1899
Bronze, 41.5×31.5×18.5 cm
Gift from the estate of Dr Margarete Hartmann, Weimar

- August Hudler (1868–1905)
Ecce homo, 1902/03
Plaster, painted, approx. 235×115 cm
Gift from Bruno Dellinger, Moorenweis

Staatliche Ethnographische Sammlungen Sachsen

Völkermuseum Herrnhut

- Vase with base
Metal, enamelled (cloisonné); wood, lacquer
Height 22 cm, dia. 12 cm
China, collected from 1955–1959
Gift from Renate and Vigo L. Glaß, from their estate
- The god Shiva
Portrayed as Nataraja (king of dance), on Apasmara (demon of ignorance)
Brass, copper, height 25 cm
India, collected 1982–1984
Gift from Renate and Vigo L. Glaß, from their estate

GRASSI Museum für Völkerkunde in Leipzig

- Buddha figure
Bronze, Burma casting, 17th/18th century
Gift from Peter Krakow, Leipzig

- 9 Tingatinga paintings
2 of which are by Tingatinga, the founder of the school, purchased in Tanzania
Purchased from Gudrun Ludin, Bad Bevensen

- Painting: “Doworrlji”
Artist: Serena Pinday, Australia
Earth pigment on canvas, 45×45 cm
Purchased from Elisabeth Bähr, Speyer

- A collection of Mexican genre figures and accompanying miniature items, 19th century
Purchased from Prof. Dietrich Klemm, great grandson of Gustav Klemm, and his wife Rosemarie, Diessen

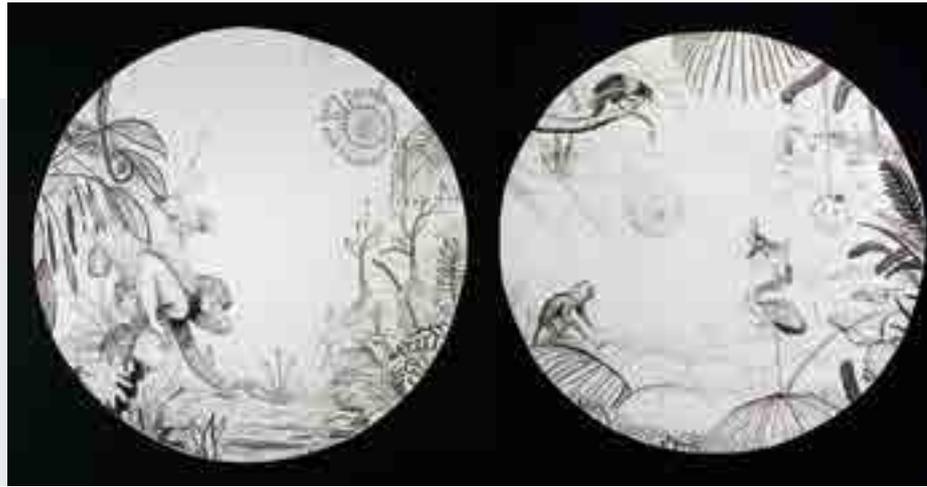
- Copy of “Tagebuch der Geschwister Nünneke” from 1900
Gift from Gertraude Rockmann, granddaughter of W. Nünneke, deacon in Hohenfriedberg, Usambara, Tanzania

Museum für Völkerkunde Dresden

- Circassian shepherd’s cloak
Dagestan, Caucasus, 1987
Wool and felt, documentation available on how the item was produced
Gift from Roland Steffan/Hans-Jörg Schwabl
- Fragment of a Kurdish knotted rug
East Anatolia, 19th century
Wool on wool
Gift from Klaus Springer

Two tondi (explorers, moths),
Fabian Lehnert, 2013

Circassian shepherd's cloak,
Dagestan, Caucasus, 1987



98

- Ba Na (Bahnar) apron
Central Highland province of Gia Lai,
Vietnam, 21st century
Cotton, woven, warp and weft ikat technique
91 × 97,5 cm (band width 188 cm)
Purchased from Dr Jürgen Hartsch

7 gifts from Heide Marie Flick

- Three house panels
Flores, Ngada, Indonesia, 20th century
Wood cut en relief
374 × 30 × 6 cm (2 ×); 98 × 39 × 3 cm
- Threshold
Flores, Lio, Indonesia, 20th century
Wood cut en relief
126,5 × 24 × 20,5 cm
- Two ancestor figures
Flores, Manggarai, Indonesia,
20th century
Stone, height 50–55 cm
- Sacrificial post, ai tos
Timor, Belu, Indonesia, 20th century
Wood relief with figural carving
Height 149 cm, dia. 19 cm
- Finial figure
Architectural item, Timor, Soe, Indonesia
20th century
Wood, figural carving, 75 × 15 cm
- Door
Timor, Oenlasi, Indonesia, 20th century
Wood, carved, 200 × 48 cm
- Four stone stelae
Flores, Ngada, Indonesia, 20th century
Height approx. 65 cm

- 12 examples of fabrics from Laos and North Vietnam, 21st century
Cotton, silk, woven (brocade and weft-faced pattern), embroidered, appliqué; pearls
Gift from Förderkreis des Museums für Völkerkunde Dresden e.V.

Gift from Susanne McLeod, Katarina Greve and Christian Stahl

- 146 fabrics from North, West and Central Africa, the Arabian Peninsula, West, Central, South, Southeast and East Asia, and Central America.
These items date from the 19th to the 21st centuries. They include clothing, blankets, flat-woven material made of wool, cotton, silk, barkcloth and raffia cloth made using various techniques such as weaving, embroidery, knotting, appliqué with large patterns and coloured designs (including ikat, batik, painting, stamping etc.). The items were part of a collection by Siegfried Stahl of Nienburg (1922 – 2014), with whom the Museum für Völkerkunde in Dresden had stayed in close touch for the last 20 years, and who gave the museum valuable gifts in the field of fabric. The 2014 gift was presented by his successors Susanne McLeod (Osnabrück), Katarina Greve (Balge) and Christian Stahl (Barsinghausen), representing the conclusion to a private passion for collecting high-quality products from both historical and contemporary fabric companies and global textile art.

- Women's wedding clothing
Siwa Oasis, Egypt, embroidered, consisting of shawl and trousers
Gift from Förderkreis des Museums für Völkerkunde Dresden e.V. from the collection of the Dresden artist Georg Sacher

- Two ceramic receptacles from Mauritania and Nigeria,
end of the 20th century
Gift from Förderkreis des Museums für Völkerkunde Dresden e.V. from the collection of Christa Gnirrs, Freiburg im Breisgau

- Small guardian figure
Wood, Bamana, Mali, 20th century
Gift from Detlef Dammann, Berlin

Kunstabibliothek

Acquisitions and exchange of publications

- Acquisitions: 6,328 volumes (KB: 4644, SES: 1684), of which roughly 2,595 volumes were gifts (KB: approx. 1,900, SES: 695)
- Exchange of publications: with 662 institutions (KB: 309, SES: 353) in 88 countries (KB: 29, SES: 59) – 253 in Germany (KB: 152, SES: 10), 409 abroad (KB: 157, SES: 252)
- 1,075 publications were acquired through exchange (KB: 491, SES: 584), 1,895 sent in exchange (KB: 772, SES: 1,123)

"Untitled",
photograph,
Klaus Elle, 1992



"Untitled", photograph,
Klaus Hähler-Springmühl



Manuscript/typescript of interview,
Gerhard Richter, 1966



Page 100: View inside the Long Gallery
of the Mathematisch-Physikalischer Salon,
Zwinger

Page 101: View inside the Riesensaal
in Dresden's Residenzschloss

"Starfighter", Wolf Vostell, 1967,
exhibition poster by René Block:
"Print of capitalist realism", 1967



Kunstfonds

Selected purchases to support artists, 2014

In 2014 the Kulturstiftung des Freistaates Sachsen acquired a total of 33 works in different media, destined for the Kunstfonds, to support 24 rising artists. These included:

- Claudia Angelmaier
Betty, 2008
Colour photograph, Diasec, framed,
Size 130 × 100 cm
- Chris Bierl
Material balance II #2, 2013
Object (plaster, fibreglass, steel, thread)
- Martin Kobe
Untitled, 2011
Acrylic on canvas, 83 × 150 cm
- Fabian Lehnert
2 Tondi (explorers, moths), 2013
Acrylic on paper, dia. 150 cm each
- Maya Schweizer
A memorial, a synagogue, a bridge and a church, 2012, Video (HDV, on memory stick, b&w, with soundtrack), 12 min.

Selection of gifts

The Kunstfonds received an extensive gift from Australia, donated by the old artistic director of FOTOFORUM BREMEN, Wolfgang Stemmer. 181 works on paper, most of them black-and-white photographs by artists from what was then the GDR, dating to the 1980s and later. These include significant representatives of the independent art scene such as Klaus Hähler-Springmühl, Claus Haensel, Micha Brendel, Olaf Rauh, Klaus Elle, Kurt Buchwald and others.

- Claus Haensel
Untitled, undated
Photograph, 12.5 × 17.5 cm
- Klaus Elle
Untitled, 1992
Photograph (baryta paper, silver bromide), 40 × 50 cm
- Kurt Buchwald
Untitled, from: Serie Berliner Traum, 1987
Photograph (silver bromide), 50 × 60 cm
- Klaus Hähler-Springmühl
Untitled, undated
Photograph (PC paper, overpainted and overdrawn in acrylic, pencil), 50 × 60 cm
- Another gift consisted of 26 works by the Dresden artist Manfred Luther (1925–2004), given to the Kunstfonds by his foster son Fritz Hennig. These include a

complete 24-part set of screen prints from the series "Ideas for specific drawings" from the 1970s/80s, as well as two paintings – a rare gem, as the artist otherwise almost only dealt with graphic techniques.

Gerhard Richter Archiv

Purchases

- Gerhard Richter
Elbe (Edition 155 – additional museum edition), 1957/2012
31 digital fine art prints on paper,
46.1 × 35.2 cm
- Gerhard Richter
November (Edition 156 – additional museum edition), 2008/12
54 digital fine art prints on paper,
40 × 50 cm
- Gerhard Richter
Manuscript/typescript of interview, 1966
10 sheets, ballpoint pen on paper,
29.8 × 21 cm
- Wolf Vostell
Starfighter, 1967 (VO-014b)
Exhibition poster by René Block:
"Print of capitalist realism", 1967
Serigraph in two colours with layers of scattered silver sequins, on paper,
53 × 81.5 cm



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- Museum and Research Foundation GmbH

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- mam marketing and more – Wolfratshausen

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- Eva Geyer – Dresden
- Dr Henry Hasenpflug, ret. permanent secretary – Dresden
- Wera and Michael Holzweißig – Pirna
- Rüdiger Koch – Berlin
- Klemens Kühn – Berlin
- Familie Heinrich Merck – Hamburg
- Karin Schröder – Radebeul
- Heinrich Schulze – Zwickau
- Dr Brigitte Thomas – Coswig
- Jeanette Vilbrandt – Dresden
- Prof. Henning Wagenbreth – Berlin
- Deutsch-Sorbisches Volkstheater Bautzen, Puppentheater
- Die Schaubude – Puppentheater Berlin
- theater junge generation – Dresden



Porzellansammlung

- Masaho Iketani – Tokyo
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- Inge Knauf – Iphofen
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- Dr. Klaus Lippert – Berlin
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- Thomas Weichert – Dresden
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- Federal Government Commissioner for Culture and the Media
- GKF Gesellschaft der Keramikfreunde e.V. – Düsseldorf
- Museum and Research Foundation GmbH

Rüstkammer

- Federal Government Commissioner for Culture and the Media
- Kulturstiftung der Länder (Cultural Foundation of the German Federal States)

Skulpturensammlung

- Bruno Dellinger – Moorenweis
- Dr. Cornelius S. Feitl – Moorenweis
- Dr. Margareta Feitl – Moorenweis
- Dr. Bettina Feitl – Moorenweis
- Bayerische Akademie der Wissenschaften – München
- Ernst von Siemens Kunststiftung

Staatliche Ethnographische Sammlungen Sachsen

- Museum and Research Foundation GmbH

GRASSI Museum für Völkerkunde in Leipzig

- Achim Boldt – Barienrode
- Prof. Dr. Wolfgang Lindig – Bad Homburg
- Thomas Truckenbrod – Leipzig
- Dr. Bodo Schwalm – Marl
- Kulturstiftung der Länder (Cultural Foundation of the German Federal States)
- Sparkasse Leipzig

Museum für Völkerkunde Dresden

- Heide Flick – Cologne
- Katarina Greve – Balge
- Dr. Ronald Grobe-Einsler – Neuss
- Susanne McLeod – Osnabrück
- Hans-Jörg Schwabl – Dresden
- Flavia Sommer – Dresden
- Klaus Springer – Braunschweig
- Christian Stahl – Barsinghausen
- Roland Steffan – Dresden
- Museum and Research Foundation GmbH

Völkerkundemuseum Herrnhut

- Ulrich Epperlein – Neuried-Ichenheim
- Gisela and Renate Fliegel – Koblenz
- Holger Franke – Zittau
- Mechthild Friesen – Herrnhut
- Dr. Reinhard Furtner – Vienna
- Renate and Vigo L. Glaß (†) – Berlin
- Andreas Herrmann – Herrnhut
- Ingrid and Peter Preuß – Coswig
- Dr. Birgit Scheps-Bretschneider – Leipzig
- Roland Steffan – Dresden

Gerhard Richter Archiv

- Henry H. Arnhold – New York
- Thomas Prigge – Bad Münterfel

Kunstfonds

- Vertretung des Freistaates Sachsen beim Bund (Federal office of the Free State of Saxony) – Berlin
- Kulturstiftung des Freistaates Sachsen (Saxon Cultural Foundation)
- HALLE 14. Leipziger Baumwollspinnerei

Education and information

- Federal Government Commissioner for Culture and the Media
- Federal Ministry of Education and Research
- Bundesverband Museumspädagogik e.V.
- Kulturstiftung Dresden at Dresdner Bank
- PwC Foundation

Research and scientific cooperation

- Museum and Research Foundation GmbH
- Federal Government Commissioner for Culture and the Media
- Goethe Institute Beijing

Projects organised by head office

Summer Academy

- Acoustiguide
- von Veltheim-Stiftung – Helmstedt

Will-Grohmann research project

- Ferdinand-Möller-Stiftung

Exchange of scientists with the Victoria and Albert Museum – London

- Henry H. Arnhold – New York



Georg Fahrenschon, president of the German Savings Banks Association, at the opening event for the special exhibition "Dionysus. Intoxication and Ecstasy" at Residenzschloss (Royal Palace) Dresden, here during the ceremonial speeches in the Albertinum

A LASTING PARTNERSHIP – SAVINGS BANKS FINANCE GROUP REMAINS THE MAIN SPONSOR OF STAATLICHE KUNSTSAMMLUNGEN DRESDEN

In 2014 Staatliche Kunstsammlungen Dresden and the Savings Banks Finance Group agreed to continue their extensive cooperation aimed at promoting art and culture. This means that over the coming three years the Savings Banks Finance Group will remain the main sponsor of this unique museum association, supporting not only selected exhibitions but also art information projects.

The beginning of the new funding period was marked by the display "Dionysus. Intoxication and Ecstasy", which opened on 5 February 2014. At the opening, Georg Fahrenschon, president of the Deutscher Sparkassen- und Giroverband (German Savings Banks Association, DSGV), said, "Our cooperation with Staatliche Kunstsammlungen Dresden has now become a fine tradition. In funding art and culture and supporting museums, we are also investing in future cultural life in Germany and achieving our social aspiration of making art accessible to the public at large." In the same year, the Savings Banks Finance Group supported the exhibition "To Egypt! The Travels of Max Slevogt and Paul Klee"; in 2015 this was followed by the major presentation "Dahl and Friedrich – Romantic Landscapes", which was on show from 6 February to 17 May 2015 in the Albertinum.

The group has already worked in partnership with Staatliche Kunstsammlungen Dresden since 2006. As an "Official Sponsor" it supported events such as the re-opening of the Historisches Grünes Gewölbe (2006) or the alterations to the Albertinum (2010). In 2011 the Savings Banks Finance Group intensified this partnership, becoming the main sponsor for Staatliche Kunstsammlungen Dresden. Over the past three years, many large-scale cultural projects of international prominence have successfully been run together, such as the top-class exhibitions "The Sistine Madonna – Raphael's iconic painting turns 500" and "Gerhard Richter. Atlas".

This dedication is borne jointly by Ostsächsische Sparkasse Dresden, Ostdeutscher Sparkassenverband with all the Saxon savings banks, LBS Ostdeutsche Landesbausparkasse AG and Sachsen Bank, Sparkassen-Versicherung Sachsen, DekaBank Deutsche Girozentrale and the Sparkassen-Kulturfonds run by Deutscher Sparkassen- und Giroverband (German Savings Banks Association, DSGV). The aim of the partnership is to conserve Dresden's and Saxony's cultural heritage and sustainably strengthen their profile as places of art and cultural history.

Hauptförderer

 **Finanzgruppe**

A SOURCE OF INSPIRATION

The initiative behind the establishment of precision watchmaking in Saxony came from the Mathematisch-Physikalischer Salon. In around 1800, the art of precise timekeeping had reached such a high level here that the Salon soon became the first point of call for any issues related to the time in the region. It was also here, that Ferdinand Adolph Lange, born 200 years ago, developed his passion for watchmaking. In 1845 he established a manufactory in the Ore Mountains, achieving his dream of producing the best timepieces in the world and thus laying the cornerstone for the Saxon watchmaking industry.

The most recent exhibit in the collection shows that the path from Dresden to Glashütte was not a one-way street: a LANGE 1, for the last 20 years the symbol for the rebirth of the Saxon watchmaking industry after German reunification. It also stands for the brand's current connectedness to the institution where everything once began. For A. Lange & Söhne, supporting Staatliche Kunstsammlungen Dresden is more than just a recognition of the company's cultural roots; since 2006 one key element of cooperation has been the shared aim of giving people a feel for the significance of timekeeping, and thus also the value of time.

A. LANGE & SÖHNE
GLASHÜTTE I/SA



News in brief



The South African artist Kemang Wa Lehulere (centre) with Prof. Dr Hartwig Fischer (right) and Dr Jürgen Müller, spokesperson for the board of Forum Tiberius (left) in the exhibition rooms of the Galerie Neue Meister



Special project by the department for education and information: Kunstcaching: STARTPUNKT ALBERTINUM



Presentation of an award to Kemang Wa Lehulere

On 10 June 2014 the South African artist Kemang Wa Lehulere became the first artist to be awarded the Dresden International Tiberius Art Award. The award, worth 20,000, is presented by Staatliche Kunstsammlungen Dresden (SKD) in cooperation with the Forum Tiberius – Internationales Forum für Kultur und Wirtschaft e.V. and pays tribute to outstanding contemporary artists from outside Europe. The panel praised the works by Kemang Wa Lehulere as setting a precedent for the development of contemporary art. The award consists of the purchase of one work, plus funding. In June 2014 Kemang Wa Lehulere visited Dresden, where he created two large-format pictures which were then exhibited in the Albertinum along with a series of preparatory sketches. Some of the works were acquired for the collection of the Galerie Neue Meister.

Art geocaching from the Albertinum

In 2014 the SKD's department of education and information organised a project on which schoolchildren programmed a digital map of the arts. The central aim of the special media education project STARTPUNKT ALBERTINUM-Kunstcaching was for adolescents to get to know their culturally rich city and get to grips with it by applying research and art. By this means they were intended to become familiar with the artistic traditions of the city of Dresden in general and with those of the Albertinum in particular. The results of the Kunstcaching project have been available for use since July 2014 on the SKD's website in the form of a multimedia map of the art world.

STARTPUNKT ALBERTINUM-Kunstcaching is a project which has not been completed, but instead offers the platform as a constantly expanding, living instrument which can be used interactively.

Sciences Open Night

For the fifth time, on 4 July 2014 the SKD took part in Dresden's Sciences Open Night (Lange Nacht der Wissenschaften). It was a dream come true for both science enthusiasts and gourmets.

In the Schlosskapelle (Palace Chapel), the chapel at the Residenzschloss (Royal Palace), a presentation entitled "Gebrauchsspuren: Transformationen von Werk und Kunst zwischen Afrika und Europa" examined, among other things, the question of how ethnographic collections can be displayed today. The basis for this was the special exhibition "The Life of Things/The Things of Life. Proposition I", which presented receptacles from various SKD museums. At the Kunstgewerbemuseum in Pillnitz the subject was, instead, the culinary aesthetics of the Dresden court in around 1900. Exhibits and tastings were used to describe the high-class style of culinary culture at the court of the last Saxon king. The many visitors to arrive certainly had a right royal treat.

Museums Open Night

The Dresden museums open night (Museums-Sommernacht) has been a success story for many years now. In 2014, 13 SKD museums were open, along with the Josef-Hegenbarth-Archiv, the Kunsthalle im Lipsiusbau and the Schlosskapelle.

The Sciences Open Night always attracts visitors in great number



The Museums Open Night in Dresden, here at the Albertinum



View inside the Galerie Neue Meister with a new presentation of art from the Modern era and today in the Salzgasse wing of the Albertinum.



106

In the Schlosskapelle (Palace Chapel), which was open to Museums-Sommernacht visitors for the first time, musical history was brought to life. The Dresdner Kammerchor chamber choir interpreted works by Heinrich Schütz which were once composed especially for that venue.

New hang at the Galerie Neue Meister

After a brief period of restructuring, a new hang of the Galerie Neue Meister was presented on the second floor of the Albertinum. The chance for this change came with the end of the exhibition “Otto Dix. Der Krieg (“War”) – the Dresden Triptych”. Ever since, Otto Dix's masterpiece “Der Krieg” has been on show in a new context along with the famous works by the group of Dresden artists known as “Die Brücke” and new permanent loans from private collections, including works by Wassily Kandinsky and Marc Chagall, or the newly acquired portrait of a child, “Gitta Wallerstein”, by Oskar Kokoschka.

Old Masters take a trip

The Gemäldegalerie Alte Meister also made the most of opportunities to change. Since the general overhaul of the Semperbau (Semper Building) at the Zwinger began in 2013, the Gemäldegalerie Alte Meister, which usually belongs there, has displayed some 400 works in the western half of the building, while construction work went full steam ahead in the eastern half. However, as roughly 300 works cannot be displayed until the construction work is finished, and the collection also has a well-stocked storage facility, another opportunity was offered: 99 paintings

were put together as a large travelling exhibition which will see the Gemäldegalerie Alte Meister appearing in Munich, the Dutch city of Groningen and Vienna. Prof. Hartwig Fischer, Director General of the SKD, explained, “It is a great pleasure to give art enthusiasts outside Dresden this chance to see the masterpieces from the Gemäldegalerie Alte Meister. I am grateful to our partner institutions for joining us in making this idea come true. An exhibition of this kind is only possible when it can draw on a rich inventory such as that in Dresden. Thus, the Gemäldegalerie Alte Meister will be representing Staatliche Kunstsammlungen Dresden as an ambassador in some renowned European exhibition venues.”

Neues Grünes Gewölbe is ten years old

When the Neues Grünes Gewölbe opened its doors on 8 September 2004, the first half of the famous Schatzkammer returned to its place of origin in Dresden's Residenzschloss (Royal Palace). Along with the Historisches Grünes Gewölbe, whose restoration and partial reconstruction was successfully completed two years later, the city thus won back one of its greatest attractions.

Just in time to mark the tenth anniversary of this event, the exhibits appeared with renewed sparkle. When the museums were opened, the lighting already set new standards in museum lighting design, and it continues to lead the way. Since May 2014, most of the illumination was converted to LEDs. One advantage of this modern technology is the huge energy saving of more than 75 per cent compared with halogen spotlights.

Exhibition poster for
 "Rembrandt – Titian – Bellotto"
 in the Kunsthalle der Hypo
 Kulturstiftung, Munich



The world-famous museum piece
 "The Court at Delhi on the Birthday
 of the Great Mogul Aureng-Zeb"
 in the Neues Grünes Gewölbe



Prof. Dr Bernhard
 Maaz, Director
 of the Kupferstich-
 Kabinett and
 Gemäldegalerie
 Alte Meister



Awards presentation ceremony for the winners
 of the Mental Calculation World Cup
 at the Mathematisch-Physikalischer Salon



Another point worth special mention is the illuminants' far longer lifetime. Last, but not least, the improved lighting left the more than 1,000 exhibition pieces sparkling even more brightly, with special attention being paid to conservational protection of the sensitive exhibits.

Prof. Dr Dirk Syndram, Director of the SKD's Grünes Gewölbe and Rüstkammer, expressed his pleasure at the anniversary: "Since it opened in 2004, more than four million visitors from all over the world have viewed the masterpieces of treasury art in the Neues Grünes Gewölbe. The new lighting system takes into account the individual character of each item in a very special way and is also incredibly energy-efficient. This sets off the masterpieces to even greater effect."

Bernhard Maaz becomes Director-General in Munich

In November 2014 the news was made public that Prof. Dr Bernhard Maaz would be the new Director-General of the Bayerische Staatsgemäldesammlungen in Munich, taking over from Prof. Dr Klaus Schrenk. Bernhard Maaz had been in charge of the Kupferstich-Kabinett and the Gemäldegalerie Alte Meister since 1 January 2010, also acting as the deputy Director-General and a member of the SKD management board. Under his aegis, some important special exhibitions took place in both the Kupferstich-Kabinett and the Gemäldegalerie. He used the restructuring of the Semperbau (Semper Building), which he was involved in planning and running, to give the Old Masters a new and much-admired hang.

Awards ceremony for World Cup winners in the Mathematisch-Physikalischer Salon

From 10 to 12 October 2014 the Mental Calculation World Cup took place in Dresden for the first time. This is the world's most significant mental arithmetic competition. First held in 2004 in Annaberg-Buchholz, the birthplace of Adam Ries, it has since taken place every two years at different locations. In 2014 Dresden's Technische Universität and the maths discovery centre at Technische Sammlungen Dresden were involved as partners.

The best mental calculators from around the world took part; the youngest was a ten-year-old Indian schoolboy and the oldest an 80-year-old pensioner from France.

The World Cup presentation ceremony took place on 12 October 2014 in the Mathematisch-Physikalischer Salon. As one of the most important collections of historical scientific and mathematical instruments, this was a particularly appropriate spot.

VISITORS FROM ALL OVER THE WORLD

Visit to the Residenzschloss by ambassadors from twelve Arab countries on 8 April 2014



Dean Spielmann, President of the European Court of Human Rights, visits the Gemäldegalerie Alte Meister, here with Prof. Dr Bernhard Maaz (left)



The hand-carved horses with their magnificent armour amazed H.E. John B. Emerson, Ambassador for the USA in Germany, and his wife Kimberly Marteau Emerson, here with Prof. Dr Hartwig Fischer (left)



Participants in the MEEP exchange programme in China ...



The President of South Korea, Park Geun-hye, was accompanied on her visit to the Historisches Grünes Gewölbe by Saxon premier Stanislaw Tillich, Prof. Dr Dirk Syndram, Prof. Dr Sabine von Schorlemer and Prof. Dr Hartwig Fischer (from left to right)



Visit by the Federal Government Commissioner for Culture and the Media, Prof. Monika Grütters MdB (right), in Dresden's Residenzschloss, with State Minister Prof. Dr Sabine von Schorlemer



The President of Malta, George Abela (centre), visiting the Historisches Grünes Gewölbe, with Prof. Dr Hartwig Fischer (left), Dr Jutta Kappel, senior curator at the Grünes Gewölbe (2nd from left), and Saxon premier Stanislaw Tillich (right)



Visiting students from the United Arab Emirates

The head of the Liechtenstein government, Adrian Hasler (centre), was also delighted by his visit to the SKD, here in the Grünes Gewölbe with Prof. Dr Sabine von Schorlemer, State Minister for science and the arts, Saxon premier Stanislaw Tillich, Prof. Dr Hartwig Fischer, Director-General of the SKD, and Prof. Dr Dirk Syndram, Director of the Grünes Gewölbe and the Rüstammer (from left to right)

Up close: Adrian Hasler in the Neues Grünes Gewölbe



... and here the participants from China in Dresden

H. E. the Ambassador for India in Germany, Vijay Gokhale (2nd from right), and his wife Vandana Gokhale (centre) visiting Dresden's Residenzschloss with Dr Petra Kuhlmann-Hodick (left) and Prof. Dr Bernhard Maaz (2nd from left)

Queen Silvia of Sweden visited the Historisches Grünes Gewölbe accompanied by Staffan Carlsson, H.E. the Ambassador for Sweden in Germany (2nd from left), and was shown the treasures of Augustus the Strong by Prof. Dr Dirk Syndram (right), Saxon premier Stanislaw Tillich (2nd from right), and Director-General Prof. Dr Hartwig Fischer (left)



Conference marking 250 years since the death of Heinrich Graf von Brühl (1700–1763)

H.E. Shi Mingde (centre), Ambassador for China in Germany, visiting the SKD, here with Chen Ping, Counsellor for Culture at the Chinese Embassy in Germany, in the study room at the Kupferstich-Kabinett

On World History Day there were amazing tales for children in and about the Damaskuszimmer in Dresden



INSTITUTIONS

Residenzschloss (Royal Palace)



Albertinum



Japanisches Palais (Japanese Palais)



110

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Galerie Neue Meister
(New Masters Gallery)
Prof. Dr Hartwig Fischer
Interim management until
31 October 2014
Hilke Wagner
Director from 1 November 2014
Albertinum
10 a.m. to 6 p.m., closed Mondays

Gemäldegalerie Alte Meister
(Old Masters Picture Gallery)
Museum director and Professor
Dr Bernhard Maaz
Director and Deputy Director-General
Semperbau am Zwinger
(Semper Building at the Zwinger)
10 a.m. to 6 p.m., closed Mondays

Grünes Gewölbe (Green Vault)
Prof. Dr Dirk Syndram
Director and
Deputy Director-General
Residenzschloss (Royal Palace)
Neues Grünes Gewölbe
Historisches Grünes Gewölbe
10 a.m. to 18 p.m., closed Tuesdays
(Information on advance ticket sales:
www.skd.museum)

Kunstgewerbemuseum
(Museum of Decorative Arts)
Tulga Beyerle
Director
Schloss Pillnitz
open 1 May to 2 November 2014
10 a.m. to 6 p.m., closed Mondays

Kupferstich-Kabinett
(Collection of Prints, Drawings
and Photographs)
Museum director and Professor
Dr Bernhard Maaz
Director and Deputy Director-General
Residenzschloss (Royal Palace)
Special exhibitions: 10 a.m. to 6 p.m.,
closed Tuesdays

Study room: Mon, Weds 10 a.m. to
1 p.m./ 2 p.m. to 4 p.m.;
Thurs 10 a.m. to 1 p.m./ 2 p.m. to 6 p.m.;
Fri and the 1st Sat. of the
month 10 a.m. to 1 p.m.;
closed Tuesdays

Josef-Hegenbarth-Archiv
Calberlastraße 2
01326 Dresden
Thurs, only if booked by telephone
in advance
+49 351 4914-3211

Zwinger, view of the Crown Gate



Kunsthalle im Lipsiusbau



Mathematisch-Physikalischer Salon

Dr Peter Plaßmeyer
Director
Zwinger
10 a.m. to 6 p.m., closed Mondays

Münzkabinett (Coin Cabinet)

Dr Rainer Grund
Director
Residenzschloss (Royal Palace),
Georgenbau
Library and study room:
Mon 10 a.m. to 5:30 p.m.

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

Dr Igor A. Jenzen
Director
Jägerhof
10 a.m. to 6 p.m., closed Mondays

Porzellansammlung (Porcelain Collection)

Prof. Dr Ulrich Pietsch
Director
Zwinger
10 a.m. to 6 p.m., closed Mondays

Rüstkammer (Armoury)

Prof. Dr Dirk Syndram
Director and Deputy Director-General
Residenzschloss (Royal Palace)
Türkische Cammer (Turkish Chamber),
Riesensaal (Hall of Giants)
10 a.m. to 18 p.m., closed Tuesdays

**Skulpturensammlung
(Sculpture Collection)**

Dr Kordelia Knoll
Acting Director
Albertinum
10 a.m. to 6 p.m., closed Mondays

**Staatliche Ethnographische
Sammlungen Sachsen
(Saxon State Ethnographic Collections)**

Dr Birgit Scheps-Bretschneider
Acting Director

**Museum für Völkerkunde Dresden
(Ethnographical Museum Dresden)**

Japanisches Palais (Japanese Palais)
10 a.m. to 6 p.m., closed Mondays

**GRASSI Museum für Völkerkunde
zu Leipzig (GRASSI Ethnographical
Museum in Leipzig)**

Leipzig, Johannisplatz 5–11
10 a.m. to 6 p.m., closed Mondays

**Völkerkundemuseum Herrnhut
(Ethnographical Museum Herrnhut)**

Herrnhut, Goethestraße 1
Tues to Fri until 5 p.m.
Sat, Sun and public holidays 9 a.m.
to 12 p.m./1.30 to 5 p.m.

Kunsthbibliothek (Art Library)

Dr Elisabeth Häger-Weigel
Manager
Residenzschloss (Royal Palace)
10 a.m. to 18 p.m., closed Sat/Sun

Kunstfonds (Art Fund)

Silke Wagler
Manager
Interim: Japanisches Palais
(Japanese Palais)
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(Gerhard Richter Archive)**

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(p. 20, 21, 24, 31, 41, 42, 62, 106), Matthias Riet-schel (p. 67, 109), Gerald Risch (p. 66), Katharina Rothe (p. 44), Christoph Sandig (p. 69), Adrian Sauer (p. 6, 7, 8, 9, 71), Thomas Schlorke (p. 87, 109), C. Schölzel (p. 43), Sandra Schuck (p. 109), Tobias Stengel (p. 45), Asmus Steuerlein (p. 23, 31), Knut Stritzke (p. 65), Heike Ulbricht (p. 44), Robert Vanis (p. 57, 70), Ute Werner (p. 44) Helga Wunderlich (p. 97)

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