

# 2016 Annual Report



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# Foreword

On 1 April 2016, the former Director General of the Staatliche Kunstsammlungen Dresden (SKD), Prof. Dr. Hartwig Fischer, assumed his new position as Director of the British Museum in London. Three weeks later, on 21 April 2016, the Saxon State Ministry for Science and the Arts announced that the hiring commission had successfully signed a contract with the Artistic Director of the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, making Dr. Marion Ackermann the new Director General of the SKD. In the interim, until Prof. Dr. Ackermann would take office on 1 November 2016, Prof. Dr. Dirk Syndram served as Acting Director General, as he had done previously in 2011–12.

The SKD saw considerable change in 2016 – not only in terms of the director's office but also in many of its fourteen museums. The change that was most noticeable to our visitors took place at the Gemäldegalerie Alte Meister and it came to pass in two ways: Following a prolonged conversion phase, the second interim exhibition opened on 26 February 2016 in the renovated east wing of the Semperbau (Semper Building). This gave a clear direction for how the Gemäldegalerie will show its famous collection following the building's complete overhaul in 2018–19. At the Deutscher Saal, starting on 13 December 2016, Dr. Stephan Koja – the new director of the Gemäldegalerie Alte Meister and the Skulpturensammlung – has been presenting the collection of plaster casts amassed by the painter Anton Raphael Mengs, a central collection of Classicism before 1800. At the same time, in what used to be the Canaletto Hall, Dr. Koja is showing the Skulpturensammlung's most important bronzes and marble portraits from the 15th to 18th centuries. This double presentation has demonstrated that it is indeed very meaningful to show the collection of paintings – shaped as it is by the influence of August the Strong and above all by August III – in conjunction with sculpture that was contemporary with it.

With “Concept and Encounter: The World around 1600” a permanent exhibition opened at the Residenzschloss

(Royal Palace) on 19 March 2016, partly funded by the federal government and developed by the Rüstkammer. Nearly all SKD museums whose origins can be traced to the Kunstammer contributed to it, in particular the Kunstgewerbemuseum and the Grünes Gewölbe, and there are further museums and private lenders that are involved as well. The Studiolo, which will be used primarily by the Kupferstich-Kabinett, is integrated in this exhibition area, and several initial shows have already been mounted there. Two exhibitions were of special significance for the Kupferstich-Kabinett in 2016: “Changing Perspectives. The Kupferstich-Kabinett in dialogue with the collections of SKD”, developed by Dr. Stephanie Buck, who was thereby introducing herself as a new SKD director; and “Timm Rautert. Bildanalytische Photographie 1968–1974”, which heightened an understanding of work by one of the most important German photographers of the past decades.

With special exhibitions in 2016 such as “Heiner Goebbels. Die Provinz des Menschen/The Human Province”, “Five of many. Peter Graf, Peter Herrmann, Peter Makolies, A. R. Penck and Strawwalde. Young Dresden Art 50 Years Ago” and “Taryn Simon. A Soldier is Taught to Bayonet the Enemy and not Some Undefined Abstraction”, the Albertinum made developmental leaps as an institution for modern and contemporary art within the SKD. Especially striking was the ephemeral composition by Tino Sehgal “These Associations” performed in the atrium of the Albertinum. Through the gift from the Sammlung G. und A. Gercken, both the SKD's Galerie Neue Meister and the Kupferstich-Kabinett were enriched by excellent works that had shaped the art of the second half of the 20th century in West Germany. Of outstanding significance to the SKD, the gift was honoured with a full presentation at the Albertinum.

A particular perspective on early ethnographic research in Saxony and its associated racism could be gained from the fourth and final “proposition” of philosopher



Wolfgang Scheppe, which he entitled “Surveying the Non-Human. On the Aesthetics of Racism. Proposition IV”. It was shown at the Kunsthalle im Lipsiusbau and made possible with the help of the Museum & Research Foundation, which has been supporting the SKD in very meaningful ways since 2013.

At the same time, Nanette Snoep, director of our three ethnographic museums, developed the series “Grassi invites” in Leipzig and “Prologue # 1” at the Japanisches Palais (Japanese Palace). The first of these was held on 9 December 2016 and will be followed by nine more in 2017, thus creating new ways of accessing objects of world cultures. It is through projects such as these that the museums have been challenging traditional viewing habits and forms of presentation.

The SKD’s ability to open new and at times unusual vistas on periods, places and artists through a collaboration with several of its museums found expression in three exhibitions that ran nearly parallel at the Albertinum, the Lipsiusbau and the Residenzschloss. There were views of Rome and of paradisaical realms. “Of Beauty and Grandeur. Roman Portraits and their Baroque Appropriation” at the Skulpturensammlung and “Revisiting Rome. Prints of the Eighteenth Century” at the Kupferstich-Kabinett complemented each other in subtle ways, both underpinned by “Paradise on Earth. Flemish landscape painting from Bruegel to Rubens” at the Gemäldegalerie Alte Meister, likely the most significant exhibition of the year for the SKD. The latter demonstrated beautifully that the

SKD’s long-term research projects deliver results that lead to excellent exhibitions.

The SKD’s role as working in and for Saxony made itself felt at two further locations in 2016: at Schloss Hartenfels in Torgau with the exhibition “Treasures of a Princely Marriage. The 1607 Wedding in Torgau and the Rich Legacy of the Electoral Couple Johann Georg I and Magdalena Sibylla of Saxony”, whose presentation of ceremonial attire alone was breath-taking; and at the Neues Schloss in the Park of Bad Muskau with an exhibition entitled “Italian Landscape of the Romantic Era. Painting and Literature”.

An especially scintillating act was staged far away from Dresden, in Los Angeles: “Renaissance and Reformation. German Art in the Age of Dürer and Cranach” opened at the Los Angeles County Museum of Art, presenting the art of the German Renaissance on the American West Coast for the first time. At the occasion of the anniversary of the Reformation, the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen, München, supported by the German Foreign Office, presented the contributions German artists made during the early modern period.

On 1 August 2016, Dr. Julia Weber assumed the directorship of the Porzellansammlung; on 1 November 2016, Prof. Dr. Marion Ackermann started her first day of work in Dresden – and so, after several years of transition and change, the directorate of the SKD is once again complete and very well positioned for the future.

Prof. Dr. Hartwig Fischer  
Director General of the Staatliche  
Kunstsammlungen Dresden  
(until 31 March 2016)

Prof. Dr. Dirk Syndram  
Acting Director General of the Staatliche  
Kunstsammlungen Dresden  
(1 April to 31 October 2016)

Prof. Dr. Marion Ackermann  
Director General of the Staatliche  
Kunstsammlungen Dresden  
(since 1 November 2016)



Moving in stages: One part of the coming Archiv der Avantgarden in Dresden will initially be housed here, in the rooms of the Staatliche Kunstsammlungen Dresden on Güntzstraße.





Focus

# On the horizon at the Staatliche Kunstsammlungen Dresden

by Prof. Dr. Marion Ackermann

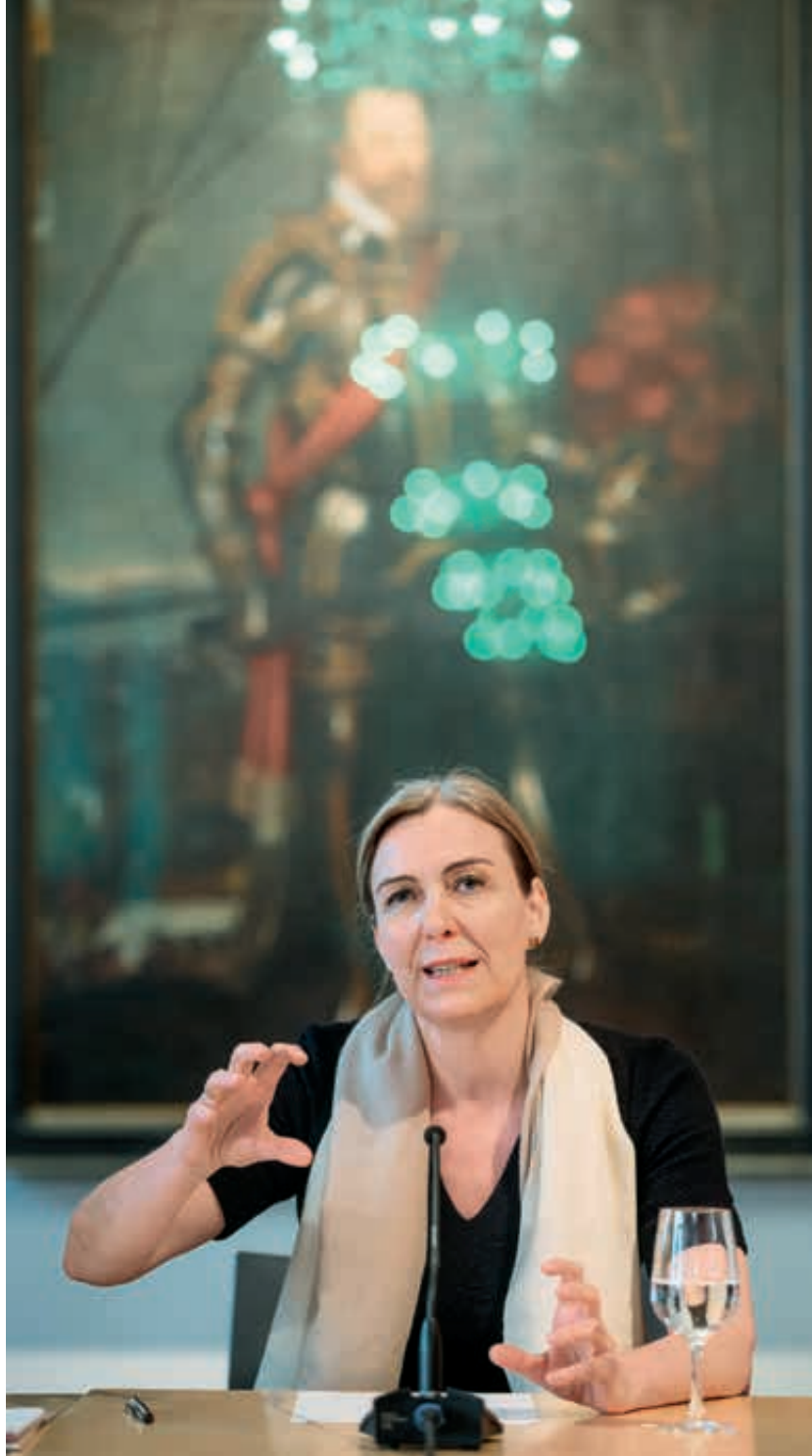


The SKD have a new Director General: Prof. Dr. Marion Ackermann being introduced by Saxon State Minister Dr. Eva-Maria Stange and Dirk Burghardt, Commercial Director of the SKD, at a press conference on 11 May 2016.

In 1786, after the Antiquities Collection and the Coin Collection had been moved into the Japanisches Palais (Japanese Palace), it was re-opened, adorned with the programmatic epigraph “Museum usui publico patens” – a museum open to public use. The Latin form “patens” is a present participle, and thus the phrase implies the active participation of the public, and attests to an early awareness that the museum, today’s Staatliche Kunstsammlungen Dresden (SKD), had an important task to fulfil in society – a task that is now more urgently called for than ever. While museums were long considered centres of pure aesthetic contemplation, today they see themselves as lively places for exchange, for shared reflection and free thinking.

Rooted in the concept of the *Kunstammer*, the original idea behind the SKD grew out of interconnected yet independent thinking. In this vein, the cabinets of art and the cabinets of curiosities of the Renaissance were considered universal collections, established to bring together knowledge, art and culture from the various regions of the world. Thus, the *Kunstammer* was a place of inspiration which enticed people to look and think beyond their own limits. Today, the role and the responsibility of the SKD is still that of an archive of world cultures and at the same time the institution serves to bring together regional and international cultural and intellectual assets, making them available to the public.





It is a great stroke of luck and an unexpected gift that my assumption of office as Director General at the SKD happened to coincide with collector Egidio Marzona's exceptionally generous donation of the Archiv der Avantgarden, an archive of 20th-century avant-garde art. This extensive collection of artworks, studies, advertising material and publications documents with astounding precision the currents of 20th-century art. With it, the SKD will be able to test new approaches to handling and communicating about different knowledge media, and in so doing it will be able to consider the archive in its basic form as something open and alive. Joining the SKD's holdings of 1.5 million artworks, international decorative art items, ethnological objects and scientific measuring instruments, the 1.5 million objects included in the Archiv der Avantgarden offer an absolutely unlimited number of narratives and connecting points that will serve to visualize diversity within unity, complexity and interdisciplinary networks. How utterly inspiring.

Especially in complex times, art and culture provide the means to set dialogue in motion. One of the challenges of public cultural institutions today is sharing knowledge in creative and effective ways, providing access and spreading innovative ideas. In this process, interaction is especially important, as is finding a balance between the local particularities and the global processes of interlinking. The geographical location of Dresden, Leipzig and Herrnhut

Prof. Dr. Marion Ackermann  
greeting journalists at the English  
Staircase at the Residenzschloss  
on her first day in office.



in Central Europe and the proximity of these places to the Czech Republic, Poland and Austria is an exceptionally good basis for us to define ourselves as a European centre for art and culture, as was already true back in the 16th century.

A closer look at regional pedagogical approaches, at the history of dance in the Dresden district of Hellerau or at the decorative arts and specific local techniques underlines this position further. Not least of all, collaborating with contemporary artists allows us to identify new paths to explore and new methods, to set new ways of thinking in motion and certainly also to encourage critical self-reflection.

What does the inscription “A museum open to public use” mean today? Museums, in addition to their traditional mandate of preserving cultural heritage, of developing, exhibiting and creating access to their collections, need to remain current: What may their contribution to an ever-changing society be? What can the museums themselves learn? Thanks to their diverse, nearly “endless” collections, the SKD are able to tell powerful stories, keep memories alive and, together with visitors, create new ones.



Prof. Dr. Marion Ackermann has been the new Director General of the Staatliche Kunstsammlungen Dresden since 1 November 2016. She was born in Göttingen in 1965 and, after a move in 1967, spent her childhood in Ankara, Turkey. In 1995, she completed her doctoral degree, having studied art history, German literature and history in Göttingen, Kassel, Vienna and Munich, with a doctoral thesis on the autobiographical and theoretical writings of Wassily Kandinsky. From 1995 to 2003, she was employed at the Städtische Galerie im Lenbachhaus in Munich, initially as trainee, then as curator, and was responsible, among other things, for the following exhibitions: “Paula Modersohn-Becker”, “Rosemarie Trockel” and “SchattenRisse”. Marion Ackermann’s past teaching engagements include lectures at the Munich art academy. From December 2003 to October 2009, she was the director of the Kunstmuseum Stuttgart, before moving to Düsseldorf in 2009, where she was Artistic Director of the Kunstsammlung Nordrhein-Westfalen until October 2016. In Düsseldorf, she developed exhibitions such as “Joseph Beuys. Parallelprozesse”, “Kandinsky, Malewitsch, Mondrian – der weiße Abgrund Unendlichkeit” and “Unter der Erde. Von Kafka bis Kippenberger” and also initiated numerous projects with international contemporary artists. Her committee work includes membership in the Art and Exhibitions Committee of the Federal Foreign Office; serving as a member of the Board of Trustees of “Kinder zum Olymp”, a project of the Cultural Foundation of the Federal States; serving on the jury of the art prize Kaiserring Goslar; membership in the Advisory Council of the National Gallery in Prague; and serving on the Board of Trustees for federal cultural events in Berlin and the Senate of the Deutsche Nationalstiftung.

# Archiv der Avantgarden

Egidio Marzona donates his archive to the SKD



22 June 2016, Minister President of Saxony Stanislaw Tillich (r.) and art collector Egidio Marzona (l.) shaking hands at the occasion of the donation of the Archiv der Avantgarden to the Staatliche Kunstsammlungen Dresden. Also present was Dirk Burghardt, Commercial Director of the SKD.

Internationally renowned collector Egidio Marzona owns one of the most extensive collections of 20th-century avant-garde art in the world. In June 2016, he announced that he intended to give his archive to the Staatliche Kunstsammlungen Dresden (SKD). The contract that governs the donation and transfer-of-ownership to the Free State of Saxony was notarised on 6 December 2016. The Archive of the Avant-Gardes is to be housed in the so-called Blockhaus at the north end of the Augustus bridge. Stanislaw Tillich, Minister President of Saxony described the donation of this unique archive as a

great gain for the cultural region of Saxony and an incredible boon to the SKD: “A gap in contemporary art is closing – the Blockhaus will be a new ‘thinking space’ in which modernity can be contemplated.” While the inspection of the archive has not been completed, it can be expected that it contains a total of circa 1.5 million items. Experts’ reports have estimated the collection to be worth 120 million euros.

Working as a publisher in the mid-1960s, Egidio Marzona began to build a special collection of objects: He deliberately sought out themed and monographic publications on art currents of the 20th century and developed corresponding groups of material. Besides artworks, prototypes and studies, he collected writings, advertising material and other documentation, with the goal of both representing artworks and art movements and of illustrating and documenting in detail the creative process, from the artist’s idea to the final realisation. Marzona intended to portray the entire history of 20th-century avant-gardes with his collection. Above and beyond this, certain figures, publications and objects took on a central position in his view and broke new ground.

In this way, he documented the artistic production of Expressionism and Futurism, of Art Informel and Fluxus, of post-modern art and the Junge Wilde. Furthermore, the archive is dedicated not only to the visual arts but to many other disciplines. It comprises



When the archive was about to be moved, an SKD photographer was allowed a glimpse of some of Marzona's rooms.



letter correspondence, manifestos, sketches and collages, posters, photographs and films, catalogues, artist's books and magazines as well as examples of artworks – sculptures, paintings, films and design objects. An extensive library of important first editions and secondary literature rounds off the collection.

Given the nature of the collection, it seems necessary to establish an international research centre, a contemporary platform outside the context of the museum, which will provide the opportunity and the room for interdisciplinary and unconventional projects that will send powerful signals. The SKD are looking forward to this challenge and intend to meet it with great energy.



# Concept and Encounter: The World around 1600

The opening of the new permanent exhibition “Concept and Encounter: The World around 1600” in the Georgenbau on 18 March 2016 was a further important step in the reconstruction of the Dresden Residenzschloss (Royal Palace). It was the first step in the completion of the Renaissance wing, which will be used to display anew the extensive holdings of the Rüstkammer. The new exhibition, subdivided as “On the Way to Electoral Power” and “The Electoral Wardrobe”, will open as early as April 2017. By 2019, the representative rooms of August the Strong in the west wing and the gallery of firearms in the Langer Gang will at last also open their doors.

“Concept and Encounter: The World around 1600” not only marks the beginning of this new presentation of the collection, however. The exhibition also shines a light on the historical origins shared by most of the Dresden collections: the Electoral Kunstkammer. In existence as far as records show since 1572 and having been housed at the Residenzschloss since 1587, it comprised works of treasure art, paintings, graphic art and sculptures as well as furniture, musical instruments, mechanical artworks, ethnographi-

Detail of a board-game box made of amber and including fifteen game pieces, Königsberg, prior to 1687, on display in the room “Spielwelten” in the new permanent exhibition “Concept and Encounter: The World around 1600” at the Residenzschloss Dresden.





View of the exhibition hall  
“Worlds of Play” in  
“Concept and Encounter:  
The World around 1600”.



ca, scientific instruments, hand tools, measuring devices, precious and decorative stones, animal specimens, books and maps. Only in the 18th century under August the Strong (1670–1733) were the disparate collection items no longer grouped together. Instead, he removed individual groups of objects, giving them a profile in specialised collections.

Comprising a total of approximately 600 square metres, spread out over seven rooms, the new permanent exhibition offers a novel approach to the original Kunstkammer. It brings together not only objects from the Rüstkammer but also loans from nearly all museums of the Staatliche Kunstsammlungen Dresden (SKD). In addition, loans are included from the natural history collections that are held today by the Senckenberg Gesellschaft für Naturforschung. Approximately 580 objects in total are on display.

The new presentation starts with the section “The Elector as Artifex”, highlighting Elector August (1526–1586) as the founder of the Kunstkammer. On display are mainly historical tools collected and used by the Elector, most of which are richly decorated.



“The Protestant Elector”  
The exhibition further shows valuable liturgical silver vessels from the Dresden palace chapel: To the left is a small baptismal pitcher attributed to the Dresden master goldsmith Daniel Kellerthaler (1574–1648).

Detail of table cabinet inlaid with pietra paesina (ruin marble or landscape rock), top view, Augsburg, around 1628, Kunstgewerbemuseum, SKD



The next room is titled “The Order of Things”; it shows four of the surviving, elaborately crafted cupboards from the Kunstkammer. Special highlights are the valuable Augsburg cabinets: They hold numerous instruments, tools, and hunting utensils, but also basic commodities such as a sewing kit and a set of barber’s tools. In “Worlds of Play”, visitors can get a glimpse of the leisure activities at the electoral court. Among the exhibits are a valuable inlaid card table, board games made of a number of valuable materials and musical instruments. Artfully crafted parade weaponry is exhibited under the title “Combination Weapons”, a shining example of the armourer’s art. The fifth section, “The World as a Network”, demonstrates how the Saxon rulers in their collecting activities were consistently influenced by a penchant for everything foreign. Materials and curiosities considered exotic by the electors are displayed next to artefacts created from them, while Far Eastern treasures and other ethnographica are next to animal specimens and rock samples. A key exhibit here is the narwhal tusk, which once served



Forming part of “Concept and Encounter: The World around 1600”, the table cabinet can be viewed in its original size in the room “The Order of Things”.





as proof of the existence of unicorns. The adjoining section entitled “The Protestant Elector” gives insights into the belief system current around 1600. The centrepieces of this presentation are original architectural elements and furnishings of the former palace chapel, including the carved oak door dating from 1556 as well as silver liturgical vessels. The circuit ends with the Studiolo. Named after the private study rooms of learned men during the Italian Renaissance, the room will now be used for special exhibitions, in particular from the holdings of the Kupferstich-Kabinett. The first such exhibition was dedicated to the work “Nova Reperta” by Flemish painter and

draughtsman Jan van der Straet (1523–1605) and ran from 19 March to 12 September 2016. In this series of copper engravings, the artist illustrated nineteen major inventions of the post-classical era, including letterpress printing and spectacles.

The new permanent exhibition ranges broadly from the everyday to the foreign, from the quotidian to the religious, making graspable the whole world of knowledge during this period. For the Staatliche Kunstsammlungen Dresden, it moreover tells an absolutely significant part of the institution’s own history: This is how everything began.





The "Paradise Landscape with the Creation of Animals" by Jan Brueghel the Younger and his followers (Gemäldegalerie Alte Meister, SKD) was one of the centrepieces of the special exhibition "Paradise on Earth", mounted by the Gemäldegalerie Alte Meister at the Kunsthalle im Lipsiusbau.





Exhibitions

# Self-Propelled

or How the Bicycle Moves Us

The bicycle – it is a means of locomotion, a transport vehicle, a piece of sports equipment, a design object and the expression of a view of life. 200 years after the invention of its historical precursor, the dandy-horse, it has lost none of its allure and everyday life is unimaginable without it. The Dresden Kunstgewerbemuseum dedicated a whole season to it: From 30 April to 1 November 2016, the Wasserpalais of the Schloss Pillnitz (Pillnitz Palace) was host to the exhibition “Self-Propelled or How the Bicycle Moves Us”.

The emphasis of the exhibition was not to follow the historical narrative thread from the dandy-horse to the velocipede and on to folding bicycles, mountain bikes and racing bikes. Rather, curator Petra Schmidt was more interested in the different forms of movement made possible by the bicycle. In the sections “The Discovery of Mechanical Movement”, “Movement in Sport”, “Social Movements”, “Emotionally in Motion” and the “Future of Locomotion”, she explored the different levels of meaning in bicycle culture and illustrated its trajectory using not only various “cycles” but also associated objects such as helmets, jerseys and seats.



The special exhibition “Self-Propelled or How the Bicycle Moves Us” at the Kunstgewerbemuseum, SKD, Pillnitz Palace.





After all, the bicycle as an object of utility affords its user freedom of movement and equally reflects that person's situation with regard to the society they live in. The exhibition underlined this relationship, for instance by pointing out the significance of the bicycle for the development of the labour and the women's movements or by conveying how 1970s hippie culture brought forth precursors to the mountain bike, which would go on to revolutionize cycling all over the world. The political dimension was traced to the present day, for example by presenting the social movement Critical Mass, which demands better streets and infrastructural conditions for cyclists globally.



The first Dresden Tweed Run took place on 22 May 2016 – complete with a “cotton hop”, bicycle picnic, test rides on cargo bikes and music from a record-player bike for a dance at the Japanese Palace.

The exhibition brought together a large variety of bicycles from different periods, built to meet different standards of technology and design. On display were a reconstruction of a dandy-horse, a penny-farthing, historical “ordinary” bicycles, lifestyle bicycles such as the “high-riser” with its “banana seat” and also examples of highly specialised time trial bicycles created specifically for the Olympic Games in Atlanta and Beijing. To enable new riding experiences, some of these bicycle types were installed in the entrance area to be tested by visitors: a recumbent bicycle, a penny-farthing, a children's bicycle and a racing bike. The exhibition also featured an extensive accompanying programme: It included a Tweed Run and specially organised bicycle tours in the Elbe valley. Additionally, the “Pillnitzer Sommersonntage” offered guided tours, workshops for children and talks – even eating on these days happened under the banner of the velopedé, as street food was served from cargo bikes.

Addressing this subject with this kind of programming, the exhibition was putting its finger on the pulse of our time. Today, the bicycle is at the centre of intense debates about healthy, sustainable lifestyles, and at the same time, it is perceived as a design object fit to express the highest aesthetic standards. Many other contemporaneous exhibitions dedicated to the phenomenon of the bicycle attest to this, such as “Das Fahrrad – Kultur, Technik, Mobilität” in Chemnitz, Germany, “Bike, Design, City” in Winterthur, Switzerland or “2 Räder – 200 Jahre” in Mannheim, Germany.

# Italian Landscape of the Romantic Era

Painting and Literature

“Portrait of an Italian Woman”,  
1818, Adolf Senff (1785–1863),  
Galerie Neue Meister, SKD



Hardly any other country awakens the kind of longing in travellers that Italy does – a longing inspired by the southern sun, the grandeur of the ancients, the magnificence of the cities, the uniqueness of the artworks and the beauty of the landscapes. This longing has a long tradition, as does its fulfilment in the form of extended journeys. As early as in the 18th century, the “grand tour” of southern Europe was a must-do among cultivated nobility. Later, increasing numbers of the middle class felt the pull toward Italy – among them many artists and writers. In 1786, Johann Wolfgang von Goethe travelled to the “land where the lemons blossom” and created a literary record of his impressions. 2016 marked the 200th anniversary of the publication of his “Italian Journey”.

Another well-known traveller of Italy was Prince Hermann von Pückler-Muskau (1785–1871) and he, too, wrote about his experiences. His greatest passion, however, was horticulture – this at a time when Italian landscapes were becoming the model for the new landscaped gardens which soon spread from England all across Europe. The famous Muskau Park – a UNESCO World Heritage site since 2004 – was created according to the designs of the prince between 1815 and 1845. Writing about the ideal he followed when designing his gardens, the prince noted: “A park has to be like a gallery of paintings; every few steps one should see a new picture.”



At the exhibition  
“Italian Landscape of  
the Romantic Era”

New ways of approaching the ideal formulated by the prince were developed in the exhibition “Italian Landscape of the Romantic Era. Painting and Literature”, which was curated by Dr. Andreas Dehmer and ran from 11 May to 21 August 2016 at the Neues Schloss Bad Muskau. Twenty-three landscape paintings from the collections of the Galerie Neue Meister and the Gemäldegalerie Alte Meister were on show, including works by Carl Blechen, Jakob Philipp Hackert, Ernst Ferdinand Oehme, Ludwig Richter and Carl Rottmann. While some of the paintings were prominent pieces borrowed from the permanent exhibition at the Albertinum, others were on public display for the first time. Extensive restoration work opened up new art-historical views of this group of items.

In the exhibition, the Italian landscapes not only entered into a dialogue with the park surrounding the palace. They were also presented jointly with literary texts, as, during the time of German Romanticism, the art genres of painting and literature were especially closely associated. Thus, the exhibition provided the unique opportunity to take in both painted views and written accounts of Italy, the land of longing. Besides Goethe, the voices of well-known contemporaries such as Madame de Staël, Johann Gottfried Seume and Wilhelm Waiblinger were heard.

The idea of an interaction between the different artistic genres was taken up in the extensive accompanying programme, which, like the exhibition, was developed in cooperation with the Fürst-Pückler-Park Bad Muskau foundation. It included author readings with Ingo Schulze and Klaus Müllerer as well as concerts, lectures, and recitations by actors of the Staatsschauspiel Dresden. In addition, a comprehensive catalogue was published in German and Polish. As a whole, visitors were offered a diverse panorama of old as well as very much contemporary longings, along with insights into the inspiring power of timelessly beautiful landscapes.

A UNESCO World Heritage  
site: the Fürst-Pückler-Park  
Bad Muskau with the Neues  
Schloss





# Surveying the Non-Human

On the Aesthetics of Racism



The exhibition “Surveying the Non-Human. On the Aesthetics of Racism” was shown as the fourth and final part of the series “Propositions”, curated by the philosopher Wolfgang Scheppe at the Staatliche Kunstsammlungen Dresden. It was on show at the Kunsthalle im Lipsiusbau from 13 May to 7 August 2016. As with the previous instalments – “The Things of Life / The Life of Things”, “Logical Rain” and “Supermarket of the Dead” – this exhibition was preceded by a discovery in the SKD’s storerooms; in this case it was the discovery of the hitherto unresearched estate of the ethnologist and anthropologist Bernhard Struck (1888–1971) at the Museum für Völkerkunde Dresden.

Struck, who was Acting Director of the Ethnographical Museum Dresden for some time and, starting in 1937, Chair of Anthropology and Ethnography at the Universität Jena, had dedicated his academic career to racial theory. Attempting to find scientific proof of the existence of human races, he chose the measurement of the body as his starting point, as it was his view that membership in a particular ethnic group could be determined empirically from physiognomy alone.

On display in the entrance area of the special exhibition at the Kunsthalle im Lipsiusbau: the plaster sculpture “Gorilla, Abducting a Woman”, 1887, by Emmanuel Frémiet (1824–1910), Skulpturensammlung, SKD



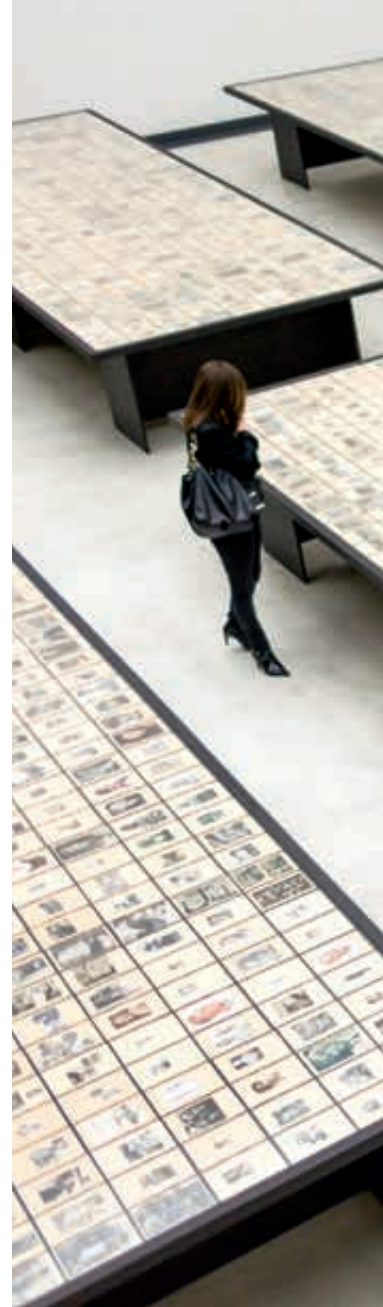
Taking a scrutinizing look at the image archive of Dresden ethnologist and anthropologist Bernhard Struck (1888–1971)

In order to prove his assumptions, he compiled an archive of more than 20,000 images, based on which he carried out mathematical operations with the aim of pinpointing the existence of distinct races. While Struck did not explicitly support the Nazis, he nonetheless shared the results of his work with Hans F. K. Günther, the author of writings in “racial science” that became core texts of Nazism and were disseminated widely. Despite his seemingly obsessive labours, Struck never succeeded in finding empirical proof for his theory, and consequently the publication on racial theory that he had announced as his forthcoming opus magnum was never published.

The exhibition took its starting point from this discrepancy, drawing on the archive’s extensive material to trace the phenomenon of racism back to its pseudo-scientific roots. In carrying out this investigation, guidance was taken not so much from the categories of good and evil but rather from the distinction between correct and incorrect. In addition to showing simply how much archival material was involved, the exhibition pointed out just how arbitrarily lines were drawn between individual categories, which Struck created on his quest for supposedly verifiable classifications. The installation was complemented by four works of visual art, which were likewise about drawing a line between what belongs to us and what we consider foreign.

The foyer of the Lipsiusbau was dominated by the sculpture “Gorille enlevant une femme” (Gorilla, Abducting a Woman), a work by the French artist Emmanuel Frémiet (1824–1910) which became quite famous in his day, and had a lasting influence on the topos of the threat posed by the animalistic “non-human”. The sculpture was surrounded by the image series “Manipulation of Culture” by the Italian artist Fabio Mauri (1926–2009). Mauri’s artist’s books from the holdings of the Kupferstich-Kabinett were on display at the same time in the Sponsel room of the Neues Grünes Gewölbe in the Residenzschloss (Royal Palace). A third artistic position was presented in the foyer of the Lipsiusbau in the form of a video triptych compiled by Wolfgang Scheppe, which showed film sequences by the German pioneer of film Arnold Fanck (1889–1974) in a loop.

Installation view of the special exhibition “Surveying the Non-Human. On the Aesthetics of Racism”, Kunsthalle im Lipsiusbau



Detail: Filing cards from the image archive, newspaper clippings on cardboard, Museum für Völkerkunde Dresden, SKD





Repeating at short intervals, the sequences of movements metaphorically described the recurrent racist perception of the Other throughout history. On the lower ground floor of the Lipsiusbau, the installation “Judenporzellan” (Jewish Porcelain) by the Dutch conceptual artist Gert Jan Kocken (born 1971) addressed an example of state-instituted racism during the Kingdom of Prussia. Between 1769 and 1788, Jewish citizens were bound by a cabinet decree to purchase useless and especially ugly products made at the Royal Porcelain Factory in Berlin at high prices and to sell them abroad, at times incurring heavy losses.

Operating on these artistic, scientific-descriptive as well as ethnographic levels, the exhibition, which was made possible by the Museum & Research Foundation, offered unusual and exceptionally complex insights into the phenomenon of racism. By tracing the origin of racism far back in history and contextualizing it at the same time, the exhibition moreover gave some clues as to how racist thought has been able to survive to the present day in the absence of empirical substantiation.

# Timm Rautert

Bildanalytische Photographie 1968–1974

Timm Rautert (born 1941) is among the most renowned and most versatile German photographers. He made his mark not only with his photographic work (for example for ZEIT-Magazin, GEO and Time Life) and his artistic oeuvre but also as a professor teaching at the Hochschule für Grafik und Buchkunst Leipzig (Academy of Visual Arts Leipzig, 1993–2007). Running from 2 July to 25 September 2016 at the Kupferstich-Kabinett, the exhibition “Bildanalytische Photographie 1968–1974” (Image-Analytical Photography 1968–1974) offered the unique opportunity to retrace the theoretical basis of Rautert’s works, the photographic “grammar” which Rautert had laid out at the beginning of his career, adopting it for his further practice.

Linda Conze and Rebecca Wilton, working on this project together, chose to build the exhibition around the cycle of works entitled “Bildanalytische Photographie”. Consisting of fifty-six individual positions, the works in this group are considered major works of German photography from the 1960s and 70s and were acquired for the collection of the Kupferstich-Kabinett in 2014. Conceived within an

A successful experiment:  
The photo booth set up in  
the Kleiner Schlosshof of  
the Residenzschloss was  
very popular with visitors.







overarching methodological framework, some of the black-and-white photographs, image-and-text collages, operating instructions and other analogue photographic materials were created when Rautert studied with Otto Steinert at the Folkwangschule für Gestaltung (Folkwang School of Design) in Essen, while other works go back to his travels to New York, where he came into contact with Andy Warhol's circle and got to know exponents of conceptual art and land art such as James Turrell, Walter De Maria and Franz Erhard Walter. Influenced by the nascent conceptual art, Rautert during this time dedicated himself to exploring the basic conditions of working with the medium of photography. He tested his possibilities and limits and questioned – often in an ironic mode – photography's claim to truthful representation.

In the exhibition, previously unpublished sketches and notes advanced an understanding of this self-reflective practice. At the same time, a conceptual space was opened for visitors through a juxtaposition of Rautert's work with prints by such artists

as Holbein, Rembrandt and Baselitz. In this way, questions concerning the relationship between an original and a reproduction and between a claim to truthfulness and deception could be examined in light of a historical dimension as well. An in-depth scholarly exploration of Rautert's work was undertaken at the symposium "Bildanalytische Fotografie", which took place at the Residenzschloss (Royal Palace) on 16 and 17 September 2016 (see p. 68), focussing on a discussion of the meaning of the "image-analytical" approach for today's work in the medium of photography.

Opening of the special exhibition on Timm Rautert in the halls of the Kupferstich-Kabinett at the Residenzschloss Dresden

"Self with Camera Turned (by 0° 180°)", 1972, Timm Rautert, black-and-white photograph, montage of negatives, bromide gelatine silver print, Kupferstich-Kabinett, SKD



# Tino Sehgal. These Associations

A group of people of different ages moved through the Albertinum's atrium at a run, seemingly unchecked. Periodically, the people – about fifty of them – would form a dense swarm, then move off again in different directions, dispersed in the wide-open space. Then, suddenly, they would come to rest, lie down, sit or stand, and finally, break into song. The words they sang, filling the atrium, were about the idea and the definition of society and were written by Martin Heidegger and Hannah Arendt.

The direct confrontation of the visitor with his works is integral to the artistic practice of Tino Sehgal (born 1976 in London). For Dresden, he adapted his 2012 work "These Associations". When the Albertinum invited the artist to revisit the piece, the idea behind it was to make use of the large atrium as a public forum for experiencing art. Involving more than eighty people from Dresden, who had been chosen by Sehgal and his staff based on personal conversations with them since the spring of 2016, the choreographic intervention took place from 5 July to 14 August 2016. There was no banner in front of the building and no information panel in the space itself to explain the events or to confirm that this was a work of art. Sehgal had also made it a requirement that the work was not to be documented in film or photography. It could only be experienced in person during the museum's regular opening hours.

Entering the atrium, visitors not only became part of the swarm-like choreography in the space. Now and then, individual interpreters broke away from the collective, initiating a direct encounter. Sehgal had given the interpreters questions, and, without preamble, they were to tell visitors their answers. "When did you have the sense of having arrived?"

or "When was the last time you were dissatisfied with yourself?" were only two of these scenarios. During these close and personal encounters, the interpreters followed no script but instead sprang their personal experiences and memories on their interlocutors and, depending on the visitor's response, they would embark on a conversation or return – just as quickly as they had come – to the collective of interpreters. "These Associations" made the tension between mass and individual, distance and intimacy a tangible experience.

With Tino Sehgal, the Albertinum presented a contemporary, internationally germane position, opening the museum to topical artistic discourse and testing the traditional conception of art. Sehgal has gained international renown for his immaterial works in which spaces are shaped by movement, language, song and, not least of all, by the immediate interaction with the audience. His works have been realised at major museums around the world, such as the Guggenheim Museum in New York (2010), the Tate Modern in London (2012), the Stedelijk Museum in Amsterdam (2015) and the Palais de Tokyo in Paris (2016). They have also been part of the Documenta 13 (2012) and the Venice Biennale (2005 and 2013). His 2013 contribution to the Biennale won him the Golden Lion award for best artist. "These Associations" turned the Albertinum into a space of intimate public encounter and, in a very special way, made possible art reception as a social experience.

# Of Beauty and Grandeur

Roman Portraits and their Baroque Appropriation



Belonging to the Skulpturensammlung at the Albertinum, the Dresden Antiquities Collection is among Dresden's oldest Electoral Royal Collections, and it is also one of the largest of its kind presented at a museum outside Italy. Since the Albertinum reopened in 2010, the antiquities have been shown in an impressive, if somewhat crowded, display in the visible-storage study rooms, but they will ultimately be installed in the Semperbau at the Zwinger, as described in the masterplan. There, the collection will once again be presented in a way that does justice to its significance.

Presented at the Albertinum's Mosaiksaal from 22 July to 6 November 2016, the exhibition "Of Beauty and Grandeur. Roman Portraits and their Baroque Appropriation" proved an illustrious conclusion before the move. Working in team with Research Assistant Saskia Wetzig, Dr. Kordelia Knoll, Chief Conservator of the Skulpturensammlung, shone a light on a special selection of around fifty ancient and baroque portrait sculptures.

In antiquity, portraits were important status symbols and played a decisive role in the formation and definition of political, social and private identities. An integral part of everyday life, they spread their messages publicly, not unlike an early form of mass media. By no means did they only depict famous commanders and politicians – they also showed private individuals, among them women and children.

View of the exhibition in the  
Albertinum's Mosaiksaal



By the 16th and 17th centuries, most of the once marvellous statues existed only in fragments. Yet the European elites' fascination with antiquities was unbroken. And so, missing pieces were replaced and the surviving objects were staged again, expensively and in representative style.

The exhibition was a striking display of the interaction between ancient and baroque artistry. The sculptures presented in the exhibition are the core holdings of the Antiquities Collection, and it is therefore not surprising that, in both quality and quantity, these sculptures are truly special. They came to Dresden in the early 18th century from the collection of Frederick William I (1688–1740) and from the collection of the Roman princely family of the Chigi.

Among the outstanding works in this unique group are the statue of the Roman Emperor Antoninus Pius

(150–160 AD), the portrait of his wife Faustina (ca. 140 AD) on a splendid bust of coloured marble as well as a bust of Caligula in porphyry (17th century). Acquiring the latter two had been of special interest to the Saxon Elector and King of Poland August the Strong (1670–1733) due to the precious materials used in these works. The exhibition was completed with loans from the Grünes Gewölbe, such as a cabinet piece by Johann Melchior Dinglinger (1664–1731) and Balthasar Permoser (1651–1732) which shows the ancient cameo of a Roman emperor in a precious version. At the time, the picture was considered to be a likeness of Emperor Augustus, and the similarity of the name may have been the reason why August the Strong had such a valuable modern version made of the ancient object. The piece is another striking example of the great extent to which people of the baroque period considered themselves to be the cultural successors of the ancients.





Were you Emperor Augustus?

The opening of the special exhibition "Of Beauty and Grandeur" in the Mosaiksaal at the Albertinum was met with great interest.





# Paradise on Earth

Flemish Landscape Painting from Bruegel to Rubens



Immersed in paradise:  
visitors during the opening,  
in front of the painting  
“Winter Landscape with  
Hunter” by Jan Wildens,  
1624, Gemäldegalerie Alte  
Meister, SKD

The Gemäldegalerie Alte Meister of the Staatliche Kunstsammlungen Dresden (SKD) holds one of the largest collections of Flemish landscape painting worldwide, with a total of approximately 160 works. Yet, only a small portion of the landscapes can be exhibited publicly in the permanent exhibition: The majority of works have been in storage, some of them for centuries and a fair number of them require considerable restoration.

Entering the halls of the special exhibition “Paradise on Earth. Flemish Landscape Painting from Bruegel to Rubens”, which was held from 1 October 2016 to 15 January 2017 at the Kunsthalle im Lipsiusbau, it was hardly conceivable that the history of these artworks had remained partly hidden: The paintings were simply overwhelming in their new radiance, rich detail and masterful quality. Curated by Chief Conservator of the Gemäldegalerie Alte Meister Dr. Uta Neidhardt and Research Assistant Konstanze

For the first time, the  
Gemäldegalerie Alte  
Meister was represented  
with a special exhibition  
at the Kunsthalle im  
Lipsiusbau.





The paradisaical landscapes met with great interest.

Krüger, the exhibition brought together 141 works in an exhibition space of more than 500 square metres. It included highlights from the Dresden collection such as “Before the Flood” (1620) by Roelant Savery (1576/1578–1639) and “Landscape with the Judgment of Midas (1598) by Gillis van Coninxloo (1544–1607) and Karel van Mander (1548–1606). These were complemented by valuable works on loan from the Kunsthistorisches Museum Wien, the Städel Museum Frankfurt, the Rijksmuseum Amsterdam, the Koninklijk Museum voor Schone Kunsten Antwerpen and others. Drawings and prints from the Kupferstich-Kabinett and a globe dated to 1650 from the Mathematisch-Physikalischer Salon were also shown, while the video installation “Travel, 1996–2013” by the Belgian artist David Claerbout (born 1969) created a link to the present day.

Articulated in twelve sections, the exhibition was much more than a presentation of quality and diversity. It also brought to light the way landscapes evolved from serving purely as background to being a pictorial subject in their own right, and how this led to the creation of a separate painting genre, which became ever more perfected and differentiated. In the 16th century with its great explorations, new trade routes were established, which in turn led to an increased need for cartographic coverage of the world. Wealth and prosperity grew in the Flemish regions, whose trading centres were Antwerp and Brussels. At the same time, a new conceptualisation of the world came to the fore, which was characterised, on the one hand, by the explorer’s spirit, at home in natural history, and on the other by the deep longing for harmony between man and creation.

The exhibition provided opportunities for a unique experience and for an understanding of this network of historical links and developments in art and artistic subjects. On show were, for example, 15th-century prayer book illustrations, which, although they foreground the individuals they depict, already show landscapes in the background that no longer consist of traditional formulaic elements, representing “nature” instead. From the early days of the genre, there were works by the Antwerp master Joachim Patinir (died 1524), the first artist to be described as a “landscape painter” in written sources. Further, there were fantastical landscapes such as those by



»Turmuine am Vogelweiher«,  
Roelant Savery, 1618,  
Gemäldegalerie Alte Meister,  
SKD



Gillis van Coninxloos as well as those that took greater orientation on examples of real landscapes, such as those by Jan Brueghel the Elder (1568–1625). The interplay of painting and the contemporaneously evolving natural sciences became graspable in the exhibition, as did the increasing refinement in artistic execution. Here it is safe to say that such refinement culminated in the atmospheric, animated light conditions and compositional patterns created by the landscape painter Peter Paul Rubens (1577–1640).

As opulent and multifaceted as this exhibition may have been, it nevertheless stood as merely one part of a larger whole and was but a relatively brief glance behind the scenes of the research and restoration work done at the Gemäldegalerie Alte Meister. Backing the exhibition, the research project had been in operation since 2011, aimed at a scientific cataloguing of the complete holdings of Flemish painting from the 16th to 18th centuries – around 380 works. The team involved here includes art historians, working on questions of stylistic criticism, iconography and provenance, and also restorers and

natural scientists who are carrying out material testing, x-ray imaging and examinations of the paintings' restoration history. The collaborative work of experts, their sharing of different research perspectives, yields insights, which, in many cases, amount to rediscoveries of the works: When state-of-the-art technological processes help reveal underpainting, or the removal of old varnish exposes previously unseen artist signatures, this is of great value to art history. One example is Coninxloo's above-mentioned "Landscape with the Judgment of Midas". In this case, the restoration not only led to the work being given a new date, but the input of figure painter Karel van Mander on the work, which had previously only been suggested, was now proven beyond a doubt. The results of this great endeavour also found entry in the lavishly designed exhibition catalogue. In their entirety, the paintings will likely be accessible by 2019, when a catalogue of the Gemäldegalerie Alte Meister's holdings in Flemish Painting will be published in three volumes.

# Renaissance and Reformation

German Art in the Age of Dürer and Cranach

At the occasion of the 500th anniversary of the Reformation, the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen München presented the exhibition “Renaissance and Reformation. German Art in the Age of Dürer and Cranach” at the Los Angeles County Museum of Art (LACMA), from 20 November 2016 to 26 March 2017. Exhibiting key works of German Renaissance art in the US for the first time was part of the joint project through which the three largest German museum organisations have been increasing their international exposure. The project was supported by the German Foreign Office and stood under the patronage of German minister of foreign affairs Frank-Walter Steinmeier.

“Renaissance and Reformation” brought together a wide range of paintings, prints, drawings, sculptures and treasure art from around 1500, resulting in a complex image of this key period in German history, when religious, social and political upheavals led to numerous innovations: Artworks were freed from their religious contexts and unfolded aesthetic qualities of their own. These were the early days of the autonomous artwork and the modern artist. At the same time, the ideals of antiquity re-emerged in humanism. Like nothing else, the masterworks of artists such as Dürer, Cranach, Holbein, Riemenschneider and Grünewald represent this period of the most magnificent of artistic developments in Germany.

Installation view of the special exhibition “Renaissance and Reformation. German Art in the Age of Dürer and Cranach” at the Los Angeles County Museum of Art





Beginning in Europe, Protestantism also had a lasting influence on American cultural and intellectual history and thus cooperating on this exhibition project was an expression of the close ties that exist both politically and culturally between the United States of America and the Federal Republic of Germany. The Reformation's lasting relevance further speaks through certain words that are inextricably connected to it; these key concepts had the same momentous social importance then as they do today: freedom, participation and co-determination, the ability to challenge authority, media revolution, language and education.

The parade weaponry and armour from the Dresden Rüstkammer were a special attraction in the exhibition. The feathers embellishing the three-quarter armour of Peter von Speyer the Elder had an unusual provenance and US import regulations did not allow the original feathers to be taken to Los Angeles. Without further ado, the curator of the LACMA acquired feathers from a business specialised in costume and stage shows, and later the LACMA offered to leave the feathers to the Rüstkammer following the exhibition. In this way, a touch of "Las Vegas" might even be felt in Dresden in the future.

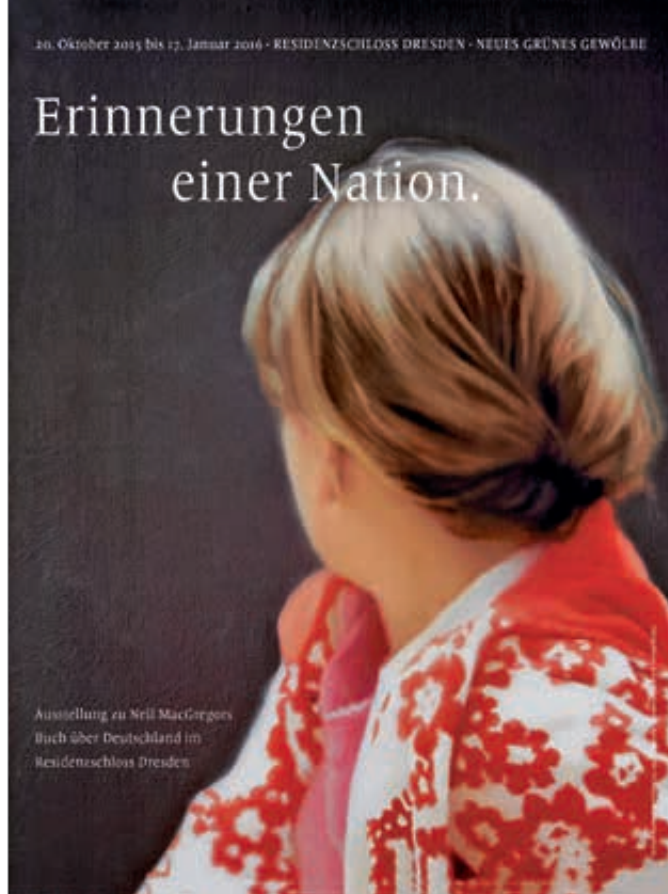


"Portrait of Hermann Huddaeus in Front of a View of the City of Minden", Ludger tom Ring the Younger, 1568, oil on oak, Gemäldegalerie of the Staatliche Museen zu Berlin



At the exhibition opening, the string quintet of the Berliner Philharmoniker performed at the LACMA to an enthusiastic audience. Accompanying the exhibition, the Getty Research Institute organised a two-day international colloquium on the subject "Art and the Reformation" in Los Angeles in February 2017. To make the exhibition accessible from around the world, the museums have been cooperating with the Google Arts Institute to produce an online version of the exhibition using Google Street View, which is scheduled for publication in 2017.





# Special exhibitions

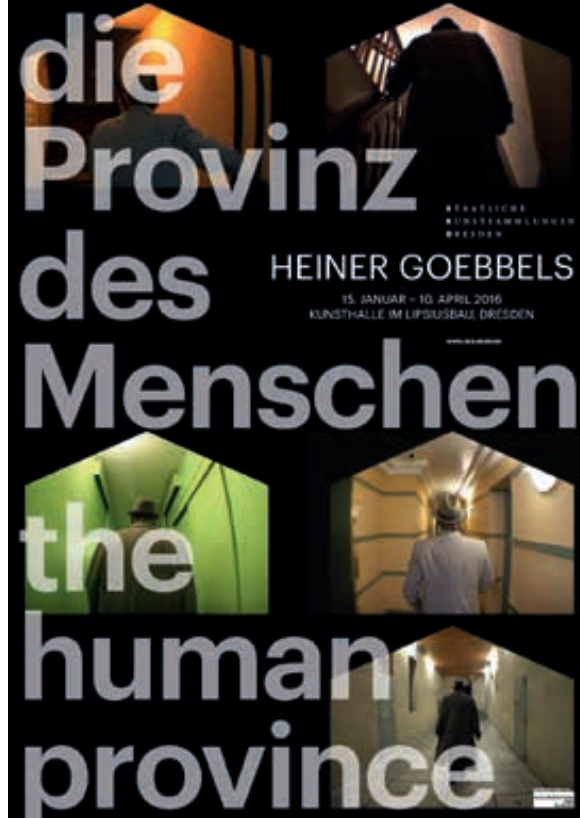
**“Dear Professor ...”**  
**Artist letters from the estate of Josef Hegenbarth**  
 Presented by the  
 Kupferstich-Kabinett  
 1 May 2015 to 31 March 2016  
 Josef-Hegenbarth-Archiv

**Walk Right in – Children’s Tickets at Half Price!**  
 Presented by the Puppentheatersammlung, Museum für Sächsische Volkskunst  
 9 May 2015 to 28 February 2016  
 Jägerhof

**Competition in Ore**  
**Portrait Medals of German Renaissance**  
 Presented by the Münzkabinett in cooperation with Staatliche Münzsammlung München and the Münzkabinett of the Kunsthistorisches Museum Wien  
 7 June 2015 to 17 January 2016  
 Residenzschloss, Georgenbau

**August Hudler in Dresden**  
**A Sculptor on his Way to Modernism**  
 Presented by the Skulpturensammlung and the Galerie Neue Meister  
 19 September 2015 to 30 March 2016  
 Albertinum

**Landscape in Light**  
**Pictures by Dirk Steudner**  
 Presented by the Staatliche Ethnographische Sammlungen Sachsen  
 8 October 2015 to 10 January 2016  
 Völkerkundemuseum  
 Herrnhut



#### **Memories of a Nation Neil MacGregor's Book on Germany**

A selection from the exhibition shown at the British Museum, presented in cooperation with the Staatliche Kunstsammlungen Dresden

20 October 2015 to  
17 January 2016  
Residenzschloss, Neues  
Grünes Gewölbe, Sponsel  
room

#### **World's Children! Such Stories!**

Presented by the  
Staatliche Ethnographische  
Sammlungen Sachsen  
8 November 2015 to  
3 January 2016  
GRASSI Museum für  
Völkerkunde zu Leipzig

#### **Schaudepot # 7: Abstract Images**

Presented by the Kunstfonds  
14 November 2015 to  
14 February 2016  
Kunstfonds

#### **DISEGNO – The Art of Drawing for the 21st Century**

Presented by the  
Kupferstich-Kabinett  
21 November 2015 to  
29 March 2016  
Residenzschloss

#### **Christmas in the Jägerhof – Christmas with Wendt & Kühn**

Presented by the Museum  
für Sächsische Volkskunst  
28 November 2015 to  
10 January 2016  
Jägerhof

#### **Rosa Barba. Spaces for Species (and Pieces)**

Presented by the Galerie  
Neue Meister  
28 November 2015 to  
28 February 2016  
Albertinum

#### **Heiner Goebbels. Die Provinz des Menschen/ The Human Province**

Presented by the Staatliche  
Kunstsammlungen Dresden  
15 January to 10 April 2016  
Kunsthalle im Lipsiusbau

#### **GRASSI invites # 1: FREMD**

A cooperation of the  
Staatliche Ethnographische  
Sammlungen Sachsen,  
the GRASSI Museums für  
Völkerkunde zu Leipzig and  
the Hochschule für Grafik  
und Buchkunst Leipzig  
29 January to 8 May 2016  
GRASSI Museum für  
Völkerkunde zu Leipzig

**Painted Land**  
**Watercolours of the Aranda**  
**of Central Australia**

Presented by the  
 Staatliche Ethnographische  
 Sammlungen Sachsen  
 6 February - 16 May 2016  
 Völkerkundemuseum  
 Herrnhut

**Interim Exhibition at the**  
**Gemäldegalerie Alte Meister**  
**in the East Wing of the**  
**Semperbau**

since 26 February 2016  
 Semperbau am Zwinger

**Intervention # 3:**  
**Florian Auer. You're Live**  
**(Physical States)**

Presented by the Galerie  
 Neue Meister  
 23 February to 22 May 2016  
 Albertinum

**Bücherhelden auf der**  
**Puppenbühne**

Presented by the Puppen-  
 theatersammlung  
 2 March 2016 to 23 April 2017  
 Museum für Sächsische  
 Volkskunst

**“Vor Ihnen, das Meer – resp.**  
**der Asphalt, die Schäden...”**

New Acquisitions by the  
 Kunstfonds from the Purchas-  
 es of the Kulturstiftung des  
 Freistaates Sachsen  
 Presented by the Kunstfonds  
 10 March to 24 April 2016  
 Labor Güntzstraße 34

**Easter at the Jägerhof**

Presented by Museum für  
 Sächsische Volkskunst  
 12 March to 3 April 2016  
 Jägerhof

**Olaf Frenzel's**

**“Grünes Gewölbe light”**

Presented by the Museum  
 für Sächsische Volkskunst  
 12 March to 1 May 2016  
 Jägerhof

**World Views on Paper**  
**The “Nova Reperta” by**  
**Jan van der Straet**

Presented by the Kupfer-  
 stich-Kabinett  
 19 March to 12 September 2016  
 Residenzschloss, Georgenbau

**Five of Many:**

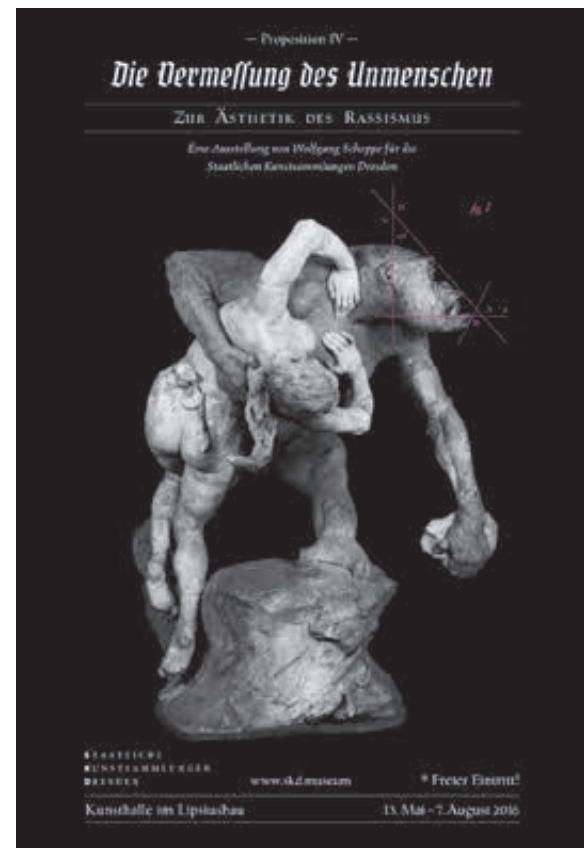
**Peter Graf, Peter Herrmann,**  
**Peter Makolies, A. R. Penck**  
**and Stralwalde – Young**  
**Dresden Art 50 Years Ago**  
 Presented by the Albertinum  
 22 March to 19 June 2016  
 Albertinum

**The Rudolf Weigang**  
**Collection in Dresden.**  
**A Documentation about**  
**Provenance Research**  
**at the Staatliche Kunst-**  
**sammlungen Dresden**

Presented by the Albertinum  
 and the Daphne-Project  
 12 April to 23 October 2016  
 Albertinum

**Sehgründe. The G. and**  
**A. Gercken Foundation and**  
**Collection**

Presented by the Albertinum  
 and the Kupferstich-Kabinett  
 23 April to 4 September 2016  
 Albertinum





### Changing Perspectives

The Kupferstich-Kabinett in Dialogue with the Collections of the SKD  
29 April to 29 May 2016  
Residenzschloss,  
Kupferstich-Kabinett

### Self-Propelled or How the Bicycle Moves Us

Presented by the  
Kunstgewerbemuseum  
30 April to 1 November 2016  
Schloss Pillnitz, Wasserpalais

### Treasures of a Princely Marriage. The 1607 Wedding in Torgau and the Rich Legacy of the Electoral Couple Johann Georg I and Magdalena Sibylla of Saxony

Presented by the Rüstkammer  
30 April to 31 October 2016  
Torgau, Schloss Hartenfels

### Hegenbarth Network Friends, Colleagues, Companions

Presented by the Kupferstich-Kabinett  
1 May 2016 to 26 March 2017  
Josef-Hegenbarth-Archiv

### Italian Landscape of the Romantic Era. Painting and Literature

Presented by the Staatliche Kunstsammlungen Dresden in association with the "Fürst-Pückler-Park Bad Muskau" foundation  
11 May to 21 August 2016  
Bad Muskau, Neues Schloss

### Surveying the Non-Human On the Aesthetics of Racism.

Proposition IV  
Presented by Wolfgang Scheppe for the Staatliche Kunstsammlungen Dresden  
13 May to 7 August 2016  
Kunsthalle im Lipsiusbau

### Gallery of Old Masters

Presented by the Museum für Sächsische Volkskunst  
11 June to 16 October 2016  
Jägerhof

### GRASSI invites #2: dazwischen/in/between

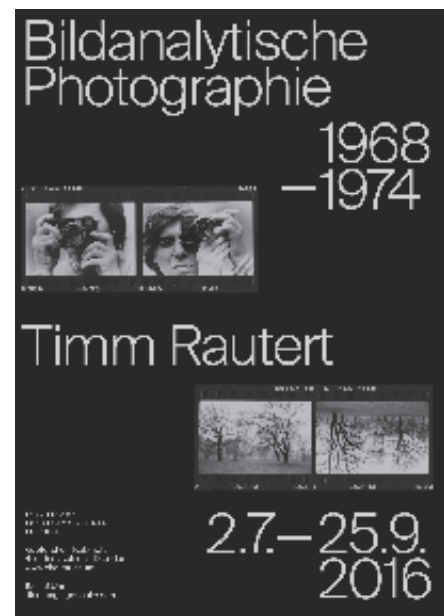
Presented by the Staatliche Ethnographische Sammlungen Sachsen  
17 June to 16 October 2016  
GRASSI Museum für Völkerkunde zu Leipzig

### The Argentine Treasure of the Steppes. Turkmen jewellery from a private collection

Presented by the Völkerkundemuseums Herrnhut  
26 June to 16 October 2016  
Völkerkundemuseum Herrnhut

### Timm Rautert. Bildanalytische Photographie 1968–1974

Presented by the Kupferstich-Kabinett  
2 July to 25 September 2016  
Residenzschloss Dresden



**Tino Sehgal.**

**These Associations**

Presented by the Albertinum  
5 July to 14 August, 2016  
Atrium of the Albertinum

**Friends + Design**

Presented by the  
Kunstgewerbemuseum  
9 July to 1 November 2016  
Schloss Pillnitz, Wasserpalais

**Master // Class**

**Artists from the Dresden,  
Leipzig and Schneeberg Art  
Schools in the Kunstfonds  
Collection**

Presented by the Kunstfonds  
13 July to 16 September 2016  
Citizens' Foyer of the Saxon  
Parliament

**Of Beauty and Grandeur  
Roman Portraits and their  
Baroque Appropriation**

Presented by the  
Skulpturensammlung  
22 July to 20 November 2016  
Albertinum

**Disassembled and Uncovered.  
Silver Drinking Games with  
Mother-of-Pearl**

An exhibition in the Sponsel  
room at the Neues Grünes  
Gewölbe  
1 September 2016 to  
21 November 2016  
Residenzschloss

**Creative Collisions. Studio  
Rygalik and Young Creatives**

Presented by the  
Kunstgewerbemuseum  
3 September to  
1 November 2016  
Schloss Pillnitz, Bergpalais

**World Views on Paper.**

**Photography and the Object**  
Presented by the Kupfer-  
stich-Kabinett  
14 September 2016 to  
22 January 2017  
Residenzschloss, Georgenbau

**Paradise on Earth.**

**Flemish landscape painting  
from Bruegel to Rubens**  
Presented by the Gemälde-  
galerie Alte Meister  
1 October 2016 to  
15 January 2017  
Kunsthalle im Lipsiusbau

**Revisiting Rome. Prints  
of the Eighteenth Century**

Presented by the  
Kupferstich-Kabinett  
19 October 2016 to  
15 January 2017  
Residenzschloss





**Taryn Simon. A Soldier is Taught to Bayonet the Enemy and not Some Undefined Abstraction**

Presented by the Albertinum  
27 October 2016 to  
15 January 2017  
Albertinum

**Schaudepot #8**

**Textile Pictures**

Presented by the Kunstfonds  
16 November 2016 to  
3 February 2017  
Kunstfonds

**Renaissance and Reformation  
German Art in the Age of  
Dürer and Cranach**

Masterpieces from the  
Collections of the Staatliche  
Museen zu Berlin, the Staatliche  
Kunstsammlungen  
Dresden and the Bayerische  
Staatsgemäldesammlungen  
München

20 November 2016 to  
26 March 2017  
Los Angeles County Museum  
of Art

**Jewellery and Sculpture –  
Glass Pearls and Sculpture  
from Africa**

Presented by the  
Staatliche Ethnographische  
Sammlungen Sachsen  
25 November 2016 to  
26 February 2017  
Völkerkundemuseum  
Herrnhut

**Christmas in the Jägerhof  
2016. In the Beginning There  
Was Paradise – The Prehistory  
of Christmas Eve**

Presented by the Museum  
für Sächsische Volkskunst  
26 November 2016 to  
29 January 2017  
Jägerhof

**“Come to the dazzling ice  
rink ...”. Winter at the Grünes  
Gewölbe**

Presented by the Grünes  
Gewölbe  
30 November 2016 to  
13 February 2017  
Neues Grünes Gewölbe,  
Sponsel room

**Prologue # 1–10: Stories of  
People, Things and Places**

Presented by the Staatliche  
Ethnographische  
Sammlungen Sachsen  
9 December 2016 to  
31 October 2017  
Museum für Völkerkunde  
Dresden, Japanisches Palais

**The Skulpturensammlung  
at the Gemäldegalerie  
Alte Meister**

Presented by the  
Skulpturensammlung  
since 14 December 2016  
Gemäldegalerie Alte Meister,  
Deutscher Saal und  
Skulpturengang

**GRASSI invites #3: Masken!**

Presented by the  
Staatliche Ethnographische  
Sammlungen Sachsen  
16 December 2016 to  
5 March 2017  
GRASSI Museum für  
Völkerkunde zu Leipzig



**TARYN SIMON**

**A SOLDIER IS TAUGHT TO BAYONET THE ENEMY  
AND NOT SOME UNDEFINED ABSTRACTION**

(©2016 artist Taryn Simon. Printed and published by the Albertinum, Dresden)



27.10.16 – 15.01.17

**ALBERTINUM**  
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DRESDEN

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**Prolog  
# 1 – 10**

**Erzählungen  
von Menschen,  
Dingen und  
Orten**



**Museum für Völkerkunde Dresden  
JAPANISCHES PALAIS**

**9.12.2016  
— 31.10.2017**

Freitag 14 – 18 Uhr  
Samstag und Sonntag 11 – 18 Uhr

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Opening night in the new Skulpturengang. The ancient sculptures (classical antiquity to 1800) have been moved to the Old Masters in the Semperebau.

# A changing institution



# Sculpture in the Semperbau

Since 14 December 2016, the Skulpturensammlung has had a presence with two new permanent exhibitions in two special locations at the Gemäldegalerie Alte Meister in the Semperbau (Semper Building). The presentation in the Deutscher Saal comprises a choice selection of 120 works from the collection of plaster casts amassed by the Dresden court painter Anton Raphael Mengs (1728–1779), which was acquired from his estate in Rome in 1782. The collection, which had been created for study purposes, drawing largely on ancient works, originally included 833 items, approximately half of which have survived. As far as we know, Mengs's collection constitutes the largest extant holdings of historical plaster casts from the 17th and 18th centuries. It had not been on show in a museum since the Second World War, which means that this exhibition is making a central

part of the Skulpturensammlung publically accessible for the first time in more than seventy years.

The second permanent exhibition, mounted in the gallery formerly dedicated to Canaletto, presents around forty masterworks of sculpture. Besides the works from antiquity, this collection of bronze and stone sculptures from the Renaissance to the Baroque period forms one of the most significant parts of the Skulpturensammlung. The courts often exchanged these exquisite objects as gifts and in this way, some of the items came to the electoral Kunstkammer as early as the 16th century. Moreover, bronzes were highly suitable as small-scale reproductions of larger, well-known sculptures, which helped acquaint a wider public with these works.



Now united in the Semperbau: Hercules in sculpture and painting – “Hercules Farnese” (last third of the 17th century, Skulpturensammlung, SKD) and “Drunken Hercules, led by a Nymph and a Satyr”, 1615/16, Peter Paul Rubens (1577–1640), Gemäldegalerie Alte Meister, SKD





A glimpse of the newly set-up  
Deutscher Saal in the Sem-  
perbau

Thus, besides miniaturisations of popular sculptures by contemporary artists such as Gian Lorenzo Bernini, reproductions of famous ancient statues can be found among the bronzes, for example one of the Laocoön Group. With Filarete's mid-15th-century equestrian figure of Marcus Aurelius, modelled on the sculpture at the Capitoline Hill of Rome, the Skulpturensammlung even holds the oldest surviving small bronze sculpture from the Renaissance. In the centuries that followed, the Skulpturensammlung was steadily cultivated. To August the Strong (1670–1733) in particular, Dresden owes numerous purchases from Italy and France as well as the addition of sculptures by Balthasar Permoser and Paul Heermann, which enriched the collection.

The two new installations first of all give audiences the opportunity to rediscover the splendour of the Dresden Skulpturensammlung, which had been in storage for so long. Together they also reveal the importance of ancient sculpture as a source of inspiration for painting and sculpture in the Renaissance and in the Baroque period. And second, their proximity to the exhibition halls of the Gemäldegalerie Alte Meister visualizes strikingly how much sculpture and painting have been cross-pollinating in the past centuries. Both exhibitions, curated by Dr. Stephan Koja, Director of the Skulpturensammlung (classical antiquity to 1800 and the collection of plaster casts) and Astrid Nielsen, Conservator, constitute the initial phase of the joint presentation of works from the Skulpturensammlung with the Gemäldegalerie Alte Meister. The undertaking will reach its conclusion when both collections are reopened in their entirety in the Semperbau.

# New approaches to objects of world cultures

In February 2015, Nanette Snoep became the new Director of the Staatliche Ethnographische Sammlungen Sachsen (SES) and thus head of the Museum für Völkerkunde Dresden, the GRASSI Museum für Völkerkunde zu Leipzig and the Völkerkundemuseum Herrnhut. Starting in May 2015, the SES underwent an evaluation, the results of which were published in the 2015 annual report. In 2016, two new project series launched a broad and open debate about the re-orientation of the museums and their presentations.

Ethnological Museums in Europe have been changing significantly. There have been name changes, new concepts for permanent exhibitions, interdisciplinary cooperation and collaboration with source communities: Artistic interventions and new exhibition formats are expressions of these changes. The GRASSI Museum für Völkerkunde zu Leipzig responded to this discourse with its series “grassi invites”, which opened up the museum to critical exploration and invited colleges, theatre creatives, artists and refugee associations to examine the collection and

Photograph from the series  
“Taxi Driver in Teheran”,  
“GRASSI invites # 2: dazwischen/  
in/between”, GRASSI Museum  
für Völkerkunde zu Leipzig, SKD





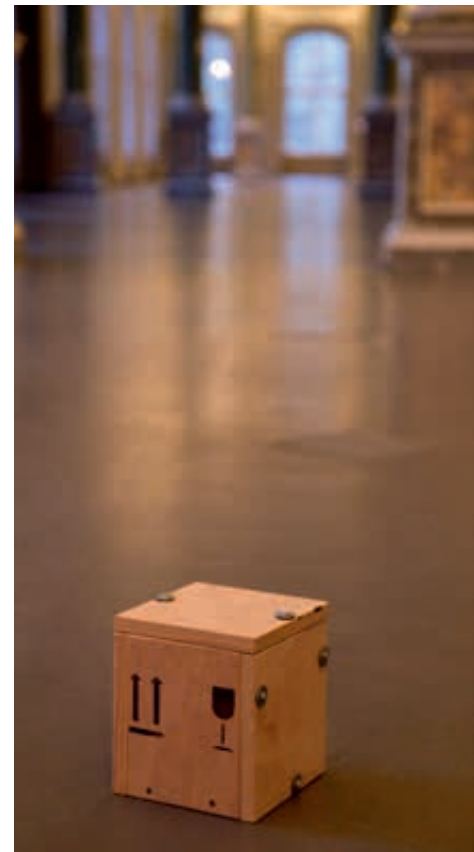


»GRASSI invites # 3: Masken!«

the permanent exhibition. Three exhibitions were mounted, starting in January 2016: “GRASSI invites # 1: FREMD”, “GRASSI invites # 2: dazwischen/in/ between” and “GRASSI invites # 3: Masken!”. In addition, a multitude of new event formats were created and new outreach programmes were developed, especially for children and youth, to counter increasing fears about the supposedly foreign and unfamiliar in times of worldwide migratory movements. The aim here was not only to communicate about Islamic diversity but also to create a real place of encounter in the museum.

In Dresden, the Museum für Völkerkunde took up operations again in December 2016 when the experimental format “Prologue #1–10” opened at the Japanisches Palais (Japanese Palace). The Prologue series is a workshop exhibition in progress, exploring the museum in ten stages. The exhibition encourages visitors to come back every month and, with new eyes every time, to keep looking farther behind the scenes of the museum and its collection. Global and local stories about people, places and things are told. The goal is to reconnect the building to the Museum für Völkerkunde Dresden in the eyes of the public and to establish it as a place for cosmopolitanism. The debut was a success: For the opening of the first phase on 8 December 2016, numerous guests came to the Japanisches Palais, openly showing their curiosity about the unconventional programme.

»Prolog #1: Kistengeflüster«,  
Museum für Völkerkunde  
Dresden, SKD, Japanisches  
Palais



# Restructuring and human resources

## Saxon State Office for Museums incorporated into the SKD

Founded in 1991, the Sächsische Landesstelle für Museumswesen (Saxon State Office for Museums, SLfM) was a specialised department directly subordinate to the Saxon State Ministry for Science and the Arts. In keeping with the motto “bringing together what belongs together”, the office was incorporated with the Staatliche Kunstsammlungen Dresden (SKD) on 1 January 2015. As the SLfM is active in its role of advisory body in all regions of Saxony, in the future many Saxon museums will profit from the SKD’s broad and multifaceted knowledge base that stems from different areas of collecting as well as from the SKD’s excellent research. Of specific significance here are risk management, preventive conservation, restoring and museum technology but also international loans and the creation of online collections.

Going by the maxim “Every future needs a past” (Odo Marquard), the SLfM observes the professional ethics of the International Council of Museums (ICOM)

and follows the German museum standards as laid out by the German Museums Association. Through practical specialist advice, continuing education opportunities specific to the museum field and targeted state funding, the SLfM helps ensure the sustainable structuring and development of museums in Saxony. This work largely serves independent museums but also their supporting organisations, cultural policy makers, friends associations and sponsors.

The SLfM also publishes a museum guide for Saxony, giving all museums exposure, regardless of their form of organisation. Saxony’s museum website [www.sachsens-museen-entdecken.de](http://www.sachsens-museen-entdecken.de) also achieves this, giving easy access to all museums, their exhibitions, events and educational programming. The comprehensive relaunch of the SLfM’s website, which was begun in 2016, will enable comfortable access with a number of different mobile devices and increased overall accessibility.



The Germany-wide kick-off of the International Museum Day celebrations took place in Graupa on 22 May 2016 and involved the President of the German Bundesrat and Saxon Minister President Stanislaw Tillich, “birthday boy” Richard Wagner (a.k.a. Robby Langer) and Pirna’s Mayor Klaus-Peter Hanke as well as the Director of the SLfM, Katja Margarethe Mieth.





## Stephan Koja is the new Director of the Gemäldegalerie Alte Meister

On 1 May 2016, Dr. Stephan Koja was appointed the new Director of the Gemäldegalerie Alte Meister of the Staatliche Kunstsammlungen Dresden (SKD). Koja was previously head of the collections of 19th-century and modernist art at the Galerie Belvedere in Austria. In Dresden, he will additionally direct the Skulpturensammlung (classical antiquity to 1800).

Director General Prof. Dr. Hartwig Fischer was thrilled with the appointment of the Austrian director: "The Gemäldegalerie has gained an experienced art historian and successful creator of exhibitions who will collaborate closely with the highly competent curators and restorers in Dresden to give shape to the next phase in the great history of the Gemäldegalerie and the Skulpturensammlung. Stephan Koja will advance the scientific analysis of both collections, drawing on the unique opportunities for interdisciplinary work offered at the SKD with its fourteen museums and enabled by the close ties to universities and research institutes. He will further invigorate the exhibition activities of both collections and thereby contribute to the appeal of the Staatliche Kunstsammlungen Dresden as a whole."

Stephan Koja studied art history, classical archaeology, philosophy and law at the universities of Salzburg and Vienna. His time as an independent curator from 1989 to 1991 was followed in 1992 by his position as head of the collections on the 19th century at the Austrian Galerie Belvedere. In Dresden, he is particularly interested in communicating to the public the unflagging relevance and currency of old art and in presenting it within the context of today's experience: "What is needed here is the view 'from the outside', from the later art back to the older art, and vice versa. After all, even the development of modernism is unthinkable without seeing the connection to the Old Masters."



## Julia Weber is the new Director of the Porzellansammlung

On 1 August 2016, Dr. Julia Weber assumed the directorship of the Porzellansammlung. Minister for Art Dr. Eva-Maria Stange announced the Cabinet decision in May 2016: "I'm happy that we have found a competent successor for Prof. Dr. Ulrich Pietsch, the former director of the Porzellansammlung. Due to her previous responsibilities at the ceramic collections of the Bayerisches Nationalmuseum München, Dr. Weber is superbly qualified to take over the directorship of the Porzellansammlung. She has made a name for herself in international specialist circles through her research and her publications."

Julia Weber studied art history, archaeology and French philology at the universities of Augsburg and Bonn and completed her doctorate at the Universität Basel in 2011. From 2005 to 2007, she held a trainee position at the Museum für Kunst und Kulturgeschichte in Dortmund. From there she went on to the Bayerisches Nationalmuseum as a research assistant and, as Deputy Head, assumed responsibility for the ceramic collections of the museum in 2012.

Julia Weber stated that it is "an honour and a pleasure to take on the directorship of the famous Dresden porcelain collection. Born from the fascination of August the Strong for the Far East and fuelled by the foundation of the Meissen Porcelain Manufactory, the collection is one of a kind in the world." With her team and international partners, she intends to further research the rich tradition of these holdings in the context of the other collections of the Staatliche Kunstsammlungen Dresden and to spark audiences' enthusiasm for the exciting background stories and history of Dresden porcelain.





Detail of a mother-of-pearl lavabo basin, reverse, Nicolaus Schmidt, Nuremberg, ca. 1582–1589; Gujarati mother-of-pearl, 16th century (before 1582), Neues Grünes Gewölbe, SKD. This exhibit was part of the special exhibition "Disassembled and Uncovered. Silver Drinking Games with Mother-of-Pearl" at the Neues Grünes Gewölbe.





Science and research

# The Goldsmith's Art

Courtly Representation at the Dresden Court during the 16th to 18th Centuries



Barrel with fourteen drinking cups, Martin Borisch, Dresden, 1657, Grünes Gewölbe, SKD

Financed by the Fritz Thyssen Stiftung and the Freunde des Grünen Gewölbes e.V., this research project is dedicated to the unique holdings of works of goldsmithery in the electoral Saxon treasury. The emphasis of the research thus far had been on objects that used to be part of the Kunstkammer and featured materials considered exotic at the time. The shells of turban snails and nautili from the Pacific and the Indian Ocean were especially popular at the Dresden court. Portuguese and Dutch traders brought them to Europe, where they were given opulent silver settings. In the Chinese city of Guangzhou, some of these shells were first decorated with etched or cut scenes specifically for the European market. The Saxon Electors valued the complex art-

works that came of this as these works reflected the encyclopaedic concept of the chambers of art and curiosities current at that time.

Based on the catalogue of the museum's holdings of more than 300 gold articles, the project will shed light on many aspects of courtly culture. The focus areas in 2016 were an investigation of the function of the gold articles in courtly representation and an examination of the polychrome partial settings of goldsmith's items dating from the late Renaissance and the Baroque period. The Grünes Gewölbe holds a relatively large number of these items in varying conditions. The fact that some of these entered the inventory very early on indicates the importance of



Centrepiece ship with nautilus shell on wheels, Hans Anthoni Lind, Nuremberg, 1603–1609, Grünes Gewölbe, SKD

this colouring technique, which had previously received hardly any attention in research. To begin with, coloured settings will have to be dated as accurately as possible and possible overpainting established in order to gain knowledge of earlier design concepts. Finally, the question arises as to how much these precious materials were valued compared to their coloured partial settings.

As partners for this interdisciplinary cooperation, the project was able to sign on Prof. Dr. Christoph Herm (director) and Dr. Sylvia Hoblyn from the archaeometry laboratory at the Hochschule für Bildende Künste Dresden, Dipl.-Ing. Simone Hempel as well as the Technische Universität Dresden with its construction materials institute. Running parallel to a critical analysis of sources, sixty-two natural-science analyses were carried out on eleven objects over the course of two years for the purpose of describing and dating the colour settings, which can be shown to have been applied to the gold articles at different times in history. Combining the individual analyses has led to the discovery of how the objects relate to one another. For example, some of the works of different provenance exhibit common characteristics, and therefore demand further interpretation.

A special exhibition in the Sponsel room of the Neues Grünes Gewölbe, entitled “Disassembled and Uncovered. Silver Drinking Games with Mother-of-Pearl” (1 September through 21 November 2016), offered insights into this exciting research. For the exhibition, a total of six objects, taken from the two permanent exhibitions of the Grünes Gewölbe, were disassembled into their constituent parts. In this



way, the silver vessels revealed their surprising inner life, gave indications as to their original function and showed the perfection of the workmanship that went into them. In the course of ongoing restoration work, the reverse of the large Indian mother-of-pearl basin was exposed, which cannot be seen when the piece is assembled: Colourful painting that had been covered, and thus protected from the light for centuries, was displayed for the first time during the limited duration of the exhibition.

Upon completion of the work, the results of the project, which began in January 2014, will be presented to the public in a multi-volume publication.

# »Europe/World«

Ali Adil Shah II (in power  
1656–1672), ca. 1668–1689,  
unknown artist, India  
(Deccan, Golkonda), Kupfer-  
stich-Kabinett, SKD



Through the support of the Museum & Research Foundation, the Staatliche Kunstsammlungen Dresden (SKD) have been able in the past years to carry out several interdepartmental research and exhibition projects. Scientific assistance and support of the programme is provided by the department “Research and Scientific Cooperation” headed by Prof. Dr. Gilbert Lupfer.

The Museum & Research Foundation’s support was extended to two research programmes in particular. The first is “Research Travels at the Depot”, which curator Wolfgang Scheppe developed and implemented in cooperation with the SKD. The “travels” came to a conclusion with the presentation of Proposition IV “Surveying the Non-Human. On the Aesthetics of Racism”. The second is the research programme “Europe/World”, which brings together several different research projects carried out at those SKD collections that work with holdings from overseas. The goal of these projects is to thoroughly examine and catalogue the holdings that have so far not

received much attention from research by working on them in team with colleagues from the objects’ countries of origin.

Starting in March 2017, the first results of the research programme “Europe/World” will be presented at the Dresden Residenzschloss (Royal Palace) in a display entitled “Dresden – Europe – World”. The Kupferstich-Kabinett, presenting “Stories in miniatures. The collection of Indian Painting in the Kupferstich-Kabinett” will show its extensive collection of Indian miniatures for the first time. The holdings of the collection allow for insights into the European reception of 18th- and 19th-century Indian art and culture. This joint exhibition was developed in close cooperation with the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Mumbai and presents the results of the scientific exchange with museum colleagues from India. Besides this main exhibition, there will be two smaller presentations. Combined from different collections and presented at the Sponsel room of the Neues Grünes Gewölbe, the exhibition “Women



Cross Media. Photography, Porcelain and Prints from Japan and China” will explore the visual construction of femininity in East Asian imagery. The exhibition project involves different media and seeks to fathom the relation between traditional iconography and Western influence. Taking the perspective of art history and cultural history, the exhibition “Global Player” at the Studiolo in the Georgenbau approaches a number of global transfer processes which can be traced by studying the Dresden holdings. In this

way, Dresden’s global connections, which extended far beyond the reaches of the European continent even back in the early modern period, will become graspable. The application of digital communication formats will be a central element in all three presentations, as this will allow certain aspects of the exhibitions to be deepened and will introduce visitors to the different projects carried out by the research programme.

Terrestrial globe, Willem Jansz. Blaeu/Joan Blaeu, ca. 1645–48, Amsterdam, coloured copper-plate sections on papier-mâché sphere, wooden frame, brass meridian ring, Mathematisch-Physikalischer Salon, SKD



# East Asian porcelain

and its importance for European culture



As part of one of its ongoing research projects, the Porzellansammlung of the Staatliche Kunstsammlungen Dresden (SKD), in 2016, turned its attention to a very special, indeed unparalleled treasure: the historical inventories of August the Strong's royal collection of Chinese and Japanese porcelain. Referring to the registers of the time, it is possible to both reconstruct the original holdings in the 18th century and trace the trade routes travelled to deliver the king's porcelain, whereby the latter information provides a detailed understanding of the global economic relations of the Saxon court.

Participating in the research programme "Europe/World", which involves several different collections, the Porzellansammlung was able to engage numerous scientists, institutions and sponsors from Germany and abroad: Christiaan Jörg (Groningen), a renowned expert for East Asian porcelain; the Institut für Kunstgeschichte Ostasiens (Universität Heidelberg), headed by Sarah Fraser; the Ernst von Siemens Kunststiftung; the Japan Foundation as well as the Peabody Essex Museum (Salem, Massachusetts, USA), to name but a few. In addition, the Museum & Research Foundation made a substantial contribution to help establish the project. The Deutsche Forschungsgemeinschaft (DFG) is financing the study of the economic relations in the project "Microstructures of Global Trade. The East Asian Porcelain in the Collection of August the Strong in the Context of the Museum Inventories", for which Ruth Sonja Simonis (TU Berlin) could be signed on.

Vase, Jingdezhen, Qing dynasty (1644–1911), Kangxi era (1662–1722), ca. 1700–1720, porcelain, cobalt blue underglaze, on-glaze paint and gold, Porzellansammlung, SKD





Large plate, Japan, Arita, Edo dynasty (1603–1868), late 17th century, porcelain, cobalt blue underglaze, on-glaze paint and gold, Porzellansammlung, SKD

"Kyoto Girls" (Three Courtesans), unknown photograph, Kyoto, from the photo album "Japan III", 1880–1900, albumen print, coloured, mounted on board, Museum für Völkerkunde Dresden, SKD

In the summer of 2016, a three-day workshop was held, aimed mainly at coordinating the participating colleagues from Japan, the US and the Netherlands. To ensure the smooth exchange of image material and texts, the SKD's science and research department took on a central role in creating a suitable digital infrastructure. The project will also involve creating the first complete photographic record of the East Asian porcelains and making it available to all participating scientists. One intended outcome of the project is to make research findings available to both international researchers and the interested public through a digital catalogue raisonné and through the SKD's online collection.



# Planetary clocks of the Renaissance

Wandering stars and changing knowledge

The 16th century was a period in which the traditional astronomical knowledge was no longer simply received but was increasingly criticised and re-evaluated by contemporary research. This can be seen not only from writings on astronomy but also from the most famous replicas of the skies created during the Renaissance: the planetariums or orreries that are run by clockwork.

Central to the research project “Deus ex Machina”, supported by the Museum & Research Foundation, are the two orreries commissioned in the 1560s by Landgrave William IV of Hesse-Kassel, who was himself one of the most renowned practicing astronomers of the 16th century: the orrery he used personally, held today at the Astronomisch-Physikalisches Kabinett in Kassel, and the one made for his brother-in-





law, the Elector August of Saxony, held today at the Mathematisch-Physikalischer Salon (MPS) in Dresden. Only two further orreries from the 16th century are extant: the so-called Fine clock at the Bibliothèque Saint-Geneviève in Paris and the Imser clock, held today at the Technisches Museum Wien (TMW). These clocks, marvels of the horologist's art, which attracted great attention in their day, indicate the position of the seven "classical" planets, Mercury, Venus, Mars, Jupiter, Saturn as well as the Sun and Moon in real time, as seen from Earth. They model the irregular course of the seven "wandering stars".

An examination of these four clocks and a comparative study of the writings about them have revealed that in terms of their production techniques and their theoretical underpinnings, they exhibit striking differences. Significant new insights were gained in particular about the production processes involved in making the clocks from Kassel and Dresden. Also, there are indications that not only did astronomical parameters from antiquity and the Islamic middle ages inform the design of the two orreries but so too did measurements taken by Landgrave William IV himself and his court astronomer. Possibly, the birth of a new astronomical theory can be identified in the minute details of the gears.

To acquaint a broad public with these new insights from the history of science, the Staatliche Kunstsammlungen Dresden intend to show the four orreries side by side for the first time in history in a major special exhibition in 2019–20. It will serve to show what these great technological artefacts indicated to their owners and which technological



achievements were necessary for a mechanical modelling of the irregularities observed in the movements of the planets. Further, light will be shed on the significance these clocks had in the larger context of a history of knowledge and on the specific role they played in the context of the royal courts as symbols and tools of knowledge as well as for princely legitimization.

It will only be possible to communicate these subjects effectively with a well-thought-out exhibition concept, and this communication strategy will be at the centre of the following project phase, which is supported by the German Federal Cultural Foundation as part of the programme "International Museum Fellowship". The funding will enable the MPS to work in team with the Lisbon historian of science Dr. Samuel Gessner for eighteen months and, in 2017, to mount the single-room exhibition "The Wondrous Course of the Planets. A Planetary Machine for Elector August of Saxony". The exhibition will deal specifically with the Dresden orrery, followed in like manner by an exhibition about the Kassel orrery. One goal of the exhibition is to evaluate the visitors' experiences using filmic and haptic media and thus create a sound basis for communicating about all four orreries in the proposed international exhibition.

Examining the orrery by Philipp Imser, 1555–1561, at the Technisches Museum Wien (TMW), Project Director Dr. Michael Korey (bottom), Mathematisch-Physikalischer Salon, SKD, with Walter Hendrich and Ingrid Prucha, TMW

Mechanical celestial globe, detail of orrery by Eberhard Baldewein et al., 1563–1568, Mathematisch-Physikalischer Salon, SKD



# International workshop on Jacob Böhme

left: Pieter van Gunst, Portrait of Jacob Böhme, 1686/1715, Kupferstich-Kabinett, SKD



In preparation for the exhibition “All in All. The Conceptual World of the Mystic Philosopher Jacob Böhme”, which is scheduled to run from 26 August through 19 November 2017 in the Schlosskapelle (Palace Chapel), the Staatliche Kunstsammlungen Dresden hosted an international workshop held from 16 to 18 November 2016. The Görlitz resident Jacob Böhme (1575–1624) counts among the most important German thinkers, shaping literature, philosophy, religion and art beyond his country’s borders. 100 years after the Reformation had begun, it was Böhme’s desire to make the need for a deep spiritual and philosophical renewal heard. During the two-day event at the Dresden Schlosskapelle, notable speakers from Germany and abroad gave talks on the research findings relating to the subjects that will play a special role in the planned exhibition. There were discussions about the central ideas in Jacob Böhme’s work but also about the question of how to make his intellectual approaches – some of which are remarkably current – come alive for the public.

The Sphere of Philosophy, in: Jacob Böhme, Forty Questions of the Soul, 1730, Bibliotheca Philosophica Hermetica Amsterdam



# A gathering of specialists for Netherlandish painting

Curator Dr. Uta Neidhardt giving specialists for Netherlandish painting a guided tour of the special exhibition “Paradise on Earth”

The exhibition “Paradise on Earth. Flemish Landscape Painting from Bruegel to Rubens”, which was on show at Dresden’s Gemäldegalerie Alte Meister from 1 October 2016 through 15 January 2017 (see pages 34–37), gave the opportunity for a study visit lasting a day and a half by a group of specialists for Netherlandish painting. The visit was organised within codart, the international network of curators for Dutch and Flemish art, whose Programme Committee is currently chaired by the exhibition’s curator, Chief Curator Dr. Uta Neidhardt. Twenty-seven specialists from nine countries came together and visited the exhibition. They familiarised themselves with Dresden’s significant holdings in Flemish landscape painting – little known even among experts – and with the latest results from research and restoration. As a codartfocus meeting, this visit, like others of its kind that have been hosted by many European museums in the past, enabled high-level and in-depth specialist discourse.

To accompany the visit, the Kupferstich-Kabinett hosted an immersive study afternoon on the subject of early landscape drawings, led by its director Dr. Stephanie Buck. Participants were moreover invited to study the interim exhibition at the Gemäldegalerie Alte Meister in the Semperbau (Semper Building) and finally had the opportunity to view the collections in the Residenzschloss (Royal Palace) by taking part in a guided tour. All participants, some of whom had made the trip to Dresden for the first



time, were deeply impressed by the riches held by the Staatliche Kunstsammlungen Dresden as well as by the high level of scientific work carried out by the individual museums.

# Discovered in Pillnitz and returned



Elegant small lady's writing desk, a so-called dos d'âne (donkey's back), i.e. featuring a fold-down writing surface, France, 18th century

To return the historical furniture, Saxon's Minister President Stanislaw Tillich and Director General of the SKD Prof. Dr. Hartwig Fischer travelled to the Museum Jan III. Sobieski in the Wilanów Palace, Warsaw, where a press meeting with the Polish Minister of Culture Piotr Gliński took place.

Restitution, meaning the return of items from the holdings of a museum, usually involves works taken from Jewish collectors between 1933 and 1945 or items seized in the Soviet Occupation Zone after the war. In 2016, there was a rather unusual case of restitution.

During systematic provenance research carried out in the Daphne Project, two pieces of furniture were identified in the Kunstgewerbemuseum, which, in 1989, had been re-inventoried with the note "unknown provenance" after they had been in storage at the museum for decades. The pieces were a French lady's writing desk and an 18th-century cabinet with lavish Chinese lacquer decoration. Both had stickers that read "Palac Wilanow". It was

quickly ascertained that the baroque Wilanów Palace near Warsaw had been looted and set on fire by German Wehrmacht troops following the Warsaw Uprising in 1944. Exactly when and how the two pieces of furniture came to Dresden could not be reconstructed at first, yet there were strong indicators that this was Nazi-looted art. Contact with the Wilanów Palace Museum was established late in 2014. The researchers there were able to show that the two pieces had been in Wilanów since at least 1837 and had been important exhibition items up until the Second World War. For the Staatliche Kunstsammlungen Dresden (SKD), this meant that the pieces did not belong in Dresden-Pillnitz but in Warsaw-Wilanów.



With the support of both the Saxon State Ministry for Science and Arts and the German Foreign Ministry, very constructive negotiations led to a restitution agreement between the SKD and the Ministry of Culture and National Heritage of the Republic of Poland. In February 2016, the two valuable pieces of baroque furniture were finally returned by Minister President – then also President of the Federal Council – Stanislaw Tillich, who returned them to First Deputy Prime Minister and Minister of Culture and National Heritage Piotr Gliński during a state visit to Poland. SKD researchers could be proud to have made a small contribution to flourishing Saxon-Polish relations.



Images above and below:  
a cabinet from the workshop  
of Martin Schnell, Dresden  
or Warsaw, first half of the  
18th century



# News in brief



## **Kupferstich-Kabinett researches Christian Borchert's oeuvre**

Christian Borchert (1942–2000) is considered one of the central German photographers of the late 20th century. His serial works not only show him as a chronicler of East German cultural and social history who also documented the time after German reunification, but also as a conceptual artist of great distinction. The documentation of the reconstruction of Dresden's Semperoper (1977–1985) counts among his most significant projects. With a total of 1,040 photographs by Christian Borchert in its holdings, the Kupferstich-Kabinett of the SKD owns a considerable portion of his estate. Starting with an examination of these holdings, his largely uncharted oeuvre is now the subject of a larger research project aimed at a fundamental re-evaluation of Borchert's work. This is a four-year project funded by the Volkswagen Foundation as part of their programme "Research in Museums".

## **Symposium on Timm Rautert**

In September 2016, as part of the exhibition "Timm Rautert. Bildanalytische Photographie 1968–1974", the Kupferstich-Kabinett organised a two-day symposium. Timm Rautert's work cycle "Bildanalytische Photographie" (image-analytical photography) is central in German photography from the 1960s and 70s (see p. 28–29). Permeated by the artist's subtle humour, the work tests the conditions, limits and possibilities of photography and thus, not least of all, offers a meaningful foundation for an exploration of today's digital imagery. The symposium began with a public evening lecture by Prof. Dr. Peter Geimer about the intrinsic value of photography in the digital age. Six lectures held the following day introduced and discussed different aspects of image-analytical photography.







#### Non-destructive examination of valuable objects

The six-part lecture series “Natural-Science Insights into Art and Cultural Assets” started on 15 September 2016, organised jointly by the SKD, the Hochschule für Bildende Künste Dresden (HfBK) and the Helmholtz-Zentrum Dresden-Rossendorf (HZDR). The three organisers stated, “This is about promoting the dialogue between the natural sciences and the arts, with the goal of creating improved research into and preservation of our cultural heritage.” The natural sciences can be a valuable partner for museums when it comes to conserving and preserving art and cultural assets for future generations. They support restorers, curators and also archaeologists, and help with questions concerning provenance and the age of objects. In the lectures, scientists talk about their work in the laboratory and their use of various techniques and procedures to examine art-historical objects ranging from the Stone Age to antiquity to modernity.

#### Europe and the world – a network meeting

Inspired by the research programme “Europe/World”, staff of the SKD as well as consulting researchers working in different projects have, in the last few years, begun to explore the approaches and questions of transcultural art history. Implementing this theoretical perspective poses new challenges for curators and requires a reconceptualisation of conventional and traditional procedures. For the purpose of facilitating exchange with German researchers working in similar projects and of creating a shared network, a first gathering was held in Dresden on 28 and 29 November 2016. The presentations of individual projects and the discussions that followed were extremely exciting, and they sharpened and enriched the participants’ view of traditional art historiography. As a critical exchange is of great importance to everyone’s research, the desire to continue using this platform was expressed. The next meeting is planned for spring 2017.



#### Further education in provenance research

On 17 and 18 November 2016, the SKD hosted extra-occupational further education sessions on the subject of provenance research. Organised by the Freie Universität Berlin and sponsored by the Deutsches Zentrum Kulturgutverluste, the four-part course in Dresden focused on strategies and methods of research and documentation. Twenty-two participants, most of them with a practical museum background, profited from the rich experience gathered during the SKD's Daphne Project in the past years. At the Albertinum and the Kupferstich-Kabinett, they were able to gain practical knowledge from provenance research and from the holdings of the SKD's archives. Different possibilities of visualising and communicating research findings were discussed during a shared visit of the exhibition "The Rudolf Weigang Collection in Dresden. A Documentation about Provenance Research at the Staatliche Kunstsammlungen", which, having been extended several times, remained open until 20 November 2016 at the Albertinum.



#### Museums during the Nazi Era

With the project "Art, science, politics – museums in NS-Germany. The state collections for art and science in Dresden and their scientific staff", begun in October 2016 and funded by the Deutsche Forschungsgemeinschaft (DFG), the SKD continued their research on provenance and the history of the institution. The focus of the research is on the institutional organisation, staff structure and research of the museum complex between 1933 and 1945. The project focuses on the professional development of the directors and research assistants of the different collections. Beyond this monographic approach, the research seeks to arrive at an understanding of the relations and entanglements of science, museum work and politics. A central question here is that of possible continuities or ruptures in the museum work on the one hand, and in the biographies of the protagonists on the other.

"Portrait of Hans Posse", Georg Oehme, 1930, Galerie Neue Meister, SKD



# Publications (Selection)

## Dresdener Kunstblätter

### Published by:

#### Staatliche Kunstsammlungen Dresden

Band 1/2016 · Weltsicht + Wissen

ISBN 978-3-95498-219-6

Band 2/2016 · Starke Frauen

ISBN 978-3-95498-235-6

Band 3/2016 · Fälschung?

ISBN 978-3-95498-241-7

Band 4/2016 · Paradies

ISBN 978-3-95498-260-8

Sandstein Verlag Dresden

## Albertinum /

### Galerie Neue Meister

Italienische Landschaft der Romantik. Malerei und Literatur [German/Polish edition], ed. Staatliche Kunstsammlungen Dresden, Andreas Dehmer, Sandstein Verlag Dresden

### Gemäldegalerie Alte Meister

Das Paradies auf Erden. Flämische Landschaften von Bruegel bis Rubens, ed. Staatliche Kunstsammlungen Dresden, Uta Neidhardt and Konstanze Krüger, Sandstein Verlag Dresden

Andreas Henning, I dipinti bassaneschi della Pinacoteca di Dresda; in: Jacopo Bassano, i figli, la scuola, l'eredità. Atti del Convegno Internazionale di Studio, Museo Civico Bassano del Grappa / Università degli Studi di Padova, ed. Giuliana Ericani, 3 vols., Bassano del Grappa [2014] 2016, vol. 1, p. 49–65.

Andreas Henning, Im Grenzgebiet der Versprachlichung: Der »Genius der Ehre« von Annibale Carracci in Dresden; in: Versprachlichung von Welt – Il mondo in parole. Festschrift zum 60. Geburtstag von Maria Lieber, ed. Simona Brunetti u. a., Tübingen 2016, p. 385–398.

## Grünes Gewölbe

Claudia Brink, »Luther und die Fürsten«. Die 1. Nationale Sonderausstellung zum Reformationsjubiläum 2017 in Torgau, in: Benjamin Hasselhorn (ed.), Luther vermitteln. Reformationsgeschichte zwischen Historisierung und Aktualisierung, Leipzig 2016, p. 148–163.

Dirk Syndram, Die Macht der Kämmerer: die kurfürstliche Kunstkammer zu Dresden zwischen 1586 und 1640, in: Sabine Haag (ed.), Das Haus Habsburg und die Welt der fürstlichen Kunstkammern im 16. und 17. Jahrhundert. Schriften des Kunsthistorischen Museums, vol. 15, Vienna 2016, p. 107–131.

## Kunstgewerbemuseum

»En Bordure de Glace Marqueterie«. Verre Églomisé mirror frames from the Royal palace in Dresden, in: Furniture History 52 (2016), p. 35–50.

## Kupferstich-Kabinett

Timm Rautert. Bildanalytische Photographie 1968–1974, ed. Staatliche Kunstsammlungen Dresden, Stephanie Buck, Linda Conze and Rebecca Wilton, Buchhandlung Walther König, Cologne

Petra Kuhlmann-Hodick und Dirk Gedlich, Die »Bibel in Bildern«. Ein Lebenswerk, in: Die Bibel in Bildern. Zeichnungen von Julius Schnorr von Carolsfeld, ed. Jochen Birkenmeier, Eisenach 2016, p. 34–67.

## Mathematisch-Physikalischer Salon

Sibylle Gluch, Gewusst wie? – Persönliche Netzwerke und die Zirkulation neuen Wissens in der deutschen Präzisionsuhrmacherei um 1800. Zwei unbekannte Briefe von Johann Gottfried Köhler und Franz Xaver von Zach, in: Franz Xaver von Zach und die Astronomie seiner Zeit, ed. Wolfgang R. Dick und Oliver Schwarz, Leipzig 2016, p. 111–142 (= Acta Historica Astronomiae 59).

Michael Korey, »Eine so vollkommen eingerichtet Jüdische Synagoga«. Das Sammeln und Ausstellen von jüdischen Ritualgegenständen durch Nicht-Juden in der ersten Hälfte des 18. Jahrhunderts, in: Die Greifswalder Lehrsynagoge Johann Friedrich Mayers. Ein Beispiel christlicher Rezeption des Judentums im 18. Jahrhundert (= Greifswalder Theologische Forschungen 29), ed. Christfried Bottich, Thomas K. Kuhn and Daniel Stein Kokin, Leipzig 2016, p. 553–576.

## Museum für Sächsische Volkskunst mit Puppentheatersammlung

100 Jahre Wendt und Kühn. Dresdner Moderne aus dem Erzgebirge, ed. Staatliche Kunstsammlungen Dresden, Cordula Bischoff and Igor Jenzen, Chemnitzer Verlag Lars Rebehn, Ein verkanntes Puppenspiel-Genie der

Goethe-Zeit (Quelle 11); Kleist: Über das Metamorphosen-Theater (Quelle 14), in: Markus Joss and Jörg Lehmann (ed.), Theater der Dinge. Puppen-, Figuren- und Objekttheater. Berlin: Theater der Zeit, 2016 (Lektionen; 7), p. 120–127, 138–141, with Johann Georg Geisselbrecht

## Münzkabinett

Neue Forschungen zur Münzprägung der Römischen Republik. Beiträge zum internationalen Kolloquium im Residenzschloss Dresden, 19.–21. June 2014 (= Nomismata 8), ed. Florian Haymann, Wilhelm Hollstein and Martin Jehne, Habelt Verlag Bonn

Dresdner Numismatische Hefte – Festschrift zum 80. Geburtstag von Prof. Dr. Paul Arnold, no. 9, ed. Numismatischer Verein zu Dresden e. V.

Rainer Grund, Germany, in: Catalogue of the Exhibition Medals & Contemporary Art, Art Medal World Congress FIDEM XXXIV 2016 Gent – Namur Belgium, ed. der Société Archéologique de Namur 2016, p. 135–155.

Wilhelm Hollstein, Caesars Aureus mit der Legende DICT ITER (RRC 456), in: Holger Schwarzer und Heinz-Helge Nieswandt (ed.), »Man kann es sich nicht prächtig genug vorstellen!«, Festschrift für Dieter Salzmann zum 65. Geburtstag, Marsberg / Padberg 2016, p. 113–123.

A complete list of publications will be published in the respective yearbook of the Staatliche Kunstsammlungen Dresden.

### Porzellansammlung

Julia Weber, Boundless Rivalry. Meissen's Counteroffensive after the Seven Years' War, in: The French Porcelain Society Journal 6 (2016), p. 83–116.

Cora Würmell, A passion for porcelain. Eva Ströber at the Porzellansammlung Dresden, in: Vormen Uit Vuur (2016), vol. 232. p. 8–51.

### Rüstkammer

Holger Schuckelt, Historische und kulturelle Beziehungen Sachsens zum Vorderen Orient, in: Marie Hakenberg und Verena Klemm (ed.), Muslime in Sachsen. Geschichte, Fakten, Lebenswelten, Leipzig 2016, p. 25–31.

Schätze einer Fürstenehe. Die Hochzeit 1607 in Torgau und das reiche Vermächtnis des Kurfürstenpaares Johann Georg I. und Magdalena Sibylla von Sachsen. Begleitheft zur Sonderausstellung der Rüstkammer der Staatlichen Kunstsammlungen Dresden, Schloss Hartenfels, Torgau

### Skulpturensammlung

Römische Porträts und ihre barocke Aneignung, Begleitheft zur Ausstellung im Albertinum Astrid Nielsen,

Exposer la sculpture dans l'Albertinum de Dresde: passé, présent et futur, in: Cahiers de l'École du Louvre. Recherches en histoire de l'art, histoire des civilisations, archéologie, anthropologie et muséologie [en ligne] no. 8, May 2016, p. 41–50.

### Staatliche Ethnographische Sammlungen Sachsen

Birgit Scheps, Kleines Mythologisches Alphabet – Australien. Marayin – Die Spirituelle Welt der Ureinwohner des Arnhemlands, Australien, Leipzig

Prolog. Erzählungen von Menschen, Dingen und Orten, Begleitheft zur Ausstellung Prolog # 1–10 at the Japanisches Palais

Stephan Augustin und Nikolaus Stolle, Geraucht, gesammelt und gekauft: Tabakspfeifen aus dem östlichen Nordamerika des 18. Jahrhunderts im Völkerkundemuseum Herrnhut, in: Amerindian Research. Zeitschrift für indianische Kulturen von Alaska bis Feuerland, vol. 11, issue 3, no. 41, Fünfseen 2016, p. 153–164.

Agnes Matthias, Welten erschließen. Die Fotobestände der Staatlichen Ethnographischen Sammlungen Sachsen, in: Rundbrief Fotografie 3 (2016), p. 32–38.

### Generaldirektion

Die Vermessung des Unmenschen. Zur Ästhetik des Rassismus, ed. Wolfgang Scheppe, Zeitschrift zur Ausstellung der Staatlichen Kunstsammlungen Dresden in der Kunsthalle im Lipsiusbau

### Abteilung Forschung und wissenschaftliche Kooperation

Jan Hüsken, Mission und Sklaverei. Die Herrnhuter Brüdergemeine und die Sklavenemanzipation in Britisch und Dänisch-Westindien, Stuttgart 2016 (= Missionsgeschichtliches Archiv vol. 25), Franz Steiner Verlag

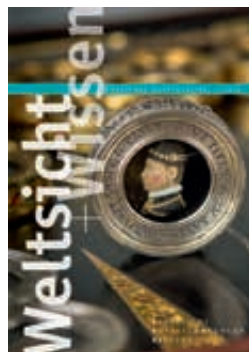
Gilbert Lupfer und Christine Nagel, Die Staatlichen Sammlungen für Kunst und Wissenschaft Dresden im Zweiten Weltkrieg. Notbetrieb, Bergung, "Sonderauftrag Linz" – und das Ende, in: Bergung von Kulturgut im Nationalsozialismus. Mythen – Hintergründe – Auswirkungen, ed. Pia Schönlberger und Sabine Löffelner, Schriftenreihe der Kommission für Provenienzforschung 6, ed. Eva Blimlinger and Heinz Schödl, Vienna, Cologne, Weimar, p. 271–286.

### Gerhard Richter Archiv

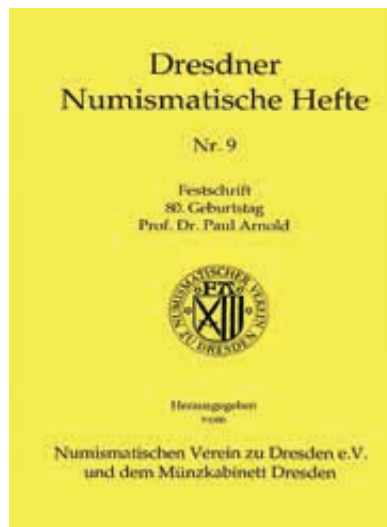
Dietmar Elger, "Wirst Du sehen". Gerhard Richter und Konrad Fischer, in: Wolke & Kristall–Die Sammlung Dorothee und Konrad Fischer, exh. cat. Kunstsammlung Nordrhein-westfalen, Düsseldorf 2016, p. 121–127.

### In Cooperation

Renaissance & Reformation. German Art in the Age of Dürer and Cranach, exh. cat. Los Angeles 2016, ed. Staatliche Museen zu Berlin, Staatliche Kunstsammlungen Dresden and Bayerische Staatsgemäldesammlungen München, Los Angeles County Museum of Art, Munich/London/New York.







# Research projects (selection)

**Daphne – the SKD’s project on provenance research, cataloguing and inventorying**  
Provenance research section  
Research and Scientific Cooperation  
Planned project duration: 2008–2021

**Research Programme “Europe / World”**  
Office of the Director General  
Main source of funding: Museum & Research Foundation GmbH  
Planned project duration: 2014–2017

## Subprojects:

- **Early Asianstyle and chinoiserie items at the Saxon court**  
(Kupferstich-Kabinett)
- **East Asian porcelain and its significance to European culture**  
(Porzellansammlung)
- **Indianstyle items in the SKD’s collections**  
(Kupferstich-Kabinett)
- **The Dresden Damascus room: history and presence of a room straddling the Orient and the Occident**  
(Staatliche Ethnographische Sammlungen Sachsen (SES), Museum für Völkerkunde Dresden)
- **The cosmos and our view of the world in planetary mechanisms**  
(Mathematisch-Physikalischer Salon)

- **The photographic holdings of the SES: digitising and cataloguing photographic archives**  
(Staatliche Ethnographische Sammlungen Sachsen, SES)
- **Fellowship programme with the British Museum**
- **Museum Experts Exchange Programme**
- **Natural sciences/restoration**
- **Digital communication and visualisation**

**Research Programme “Research Travels at the Depot”**  
Office of the Director General  
External curator: Wolfgang Scheppe  
Main sponsor: Museum & Research Foundation  
Planned project duration: 2014–2017

**Italian Landscape of the Romantic Era. Painting and Literature**  
Albertinum  
Project duration: 2015–2017

**Goldsmith’s articles of the 16th to 18th centuries as a means of courtly representation at the Dresden court**  
Grünes Gewölbe  
Funding: Fritz Thyssen Stiftung für Wissenschaftsförderung; Freunde des Grünen Gewölbes e.V.  
Planned project duration: 2014–2016

**Flemish painting in the Gemäldegalerie Alte Meister**  
Gemäldegalerie Alte Meister  
Funding: Ernst von Siemens Kunststiftung  
Planned project duration: 2011–2018

**Catalogue of Bolognese paintings at the Dresden Gemäldegalerie Alte Meister**  
Gemäldegalerie Alte Meister  
Funding: The Getty Foundation, Los Angeles; Getty Research Institute, Los Angeles; Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC; Bibliotheca Hertziana, Rome  
Project duration: 2006–2008 and 2012–2017

**Glass cutting of the early modern period: interdisciplinary study on Caspar Lehmann, the Schwanhardt family and their circle**  
Grünes Gewölbe  
Cooperation partners: Bayerisches Nationalmuseum, Munich; Doerner Institut at Bayerische Staatsgemäldesammlungen, Munich; Helmholtz-Zentrum, Dresden-Rossendorf  
Project duration: since 2008

**The Furnishing of the State Apartment in Dresden Palace**  
Kunstgewerbemuseum  
Cooperation partner: Sächsisches Immobilien- und Baumanagement, Dresden branch  
Project duration: 2007–2019

**Cataloguing the topographic Bienert collection**  
Kupferstich-Kabinett, Daphne Project  
Cooperation partner: Saxon Regional Office for the Preservation of Historical Monuments  
Funding: Saxon state government  
Planned project duration: 2010–2016

**Dresden’s Antiquities – paradigms of the modern artwork.**  
The Antiquities in the Dresden collection as subjects of perception, discourse and practice between 1728 and 1836  
Skulpturensammlung  
Planned project duration: 2014–2017

**In the Network of Modernism. Kirchner, Braque, Kandinsky, Klee ... Richter, Bacon, Altenbourg and their critic Will Grohmann**  
Office of the Director General  
Funding: Ferdinand-Möller-Stiftung  
Planned project duration: 2009–2017

**Ébéniste des rois étrangers. The passion of the Saxon court for the stately furniture made by the Parisian ébéniste Jean-Pierre Latz**  
Kunstgewerbemuseum  
Project duration: 2011–2019

**“Shot at noon – European artillery instruments c. 1500 to 1750.” Function and significance of artillery guidance devices in Europe, 1500–1750**  
Mathematisch-Physikalischer Salon  
Cooperation partner: Germanisches Nationalmuseum, Nuremberg; Museum of the History of Science, University of Oxford; Militärhistorisches Museum der Bundeswehr, Dresden  
Project duration: since 2005

**Reference prints for painting at the Meissen Porcelain Manufactory in the 18th century Porzellansammlung**  
Cooperation partner: Staatliche Porzellan-Manufaktur Meissen GmbH  
Funding: Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V.  
Project duration: since 2011



#### **Catalogues of works from antiquity**

Skulpturensammlung  
Project directors: Dr. Kordelia Knoll, Prof. Dr. Christiane Vorster (Rheinische Friedrich-Wilhelms-Universität Bonn, Institut für Archäologie und Kulturanthropologie)  
Funding: Ernst von Siemens Kunststiftung  
Planned project duration: 2013–2017

#### **Catalogues of ancient vessels**

Skulpturensammlung  
Project director: Dr. Kordelia Knoll  
Cooperation partners: Bayerische Akademie der Wissenschaften, Munich  
Funding: Bayerische Akademie der Wissenschaften, Munich  
Planned project duration: 2012–2017

#### **East Asian musical instruments held at the GRASSI Museum in Leipzig**

GRASSI Museum für Völkerkunde zu Leipzig, Staatliche Ethnographische Sammlungen Sachsen  
Cooperation partner: GRASSI Museum für Musikinstrumente der Universität Leipzig  
Funding: VolkswagenStiftung  
Planned project duration: March 2015 to February 2019

#### **Textile art from Africa and modern art**

Museum für Völkerkunde Dresden, Staatliche Ethnographische Sammlungen Sachsen  
Planned project duration: 2009–2017

#### **A dinner service for Heinrich Count Brühl. Brühlsches Allerlei and other Meissen porcelain services from the first half of the 18th century**

Porzellansammlung  
Cooperation partner: Staatliche Porzellan-Manufaktur Meissen GmbH  
Project duration: 2015–2016

#### **The East Asian porcelain from the collection of August the Strong in the context of the 18th-century museum inventories**

Porzellansammlung  
Funding: Deutsche Forschungsgemeinschaft  
Project duration: since 2014

#### **Inter-institutional research resource on paintings by Rembrandt**

Gemäldegalerie Alte Meister  
Funding: Andrew W. Mellon Foundation  
Cooperation partners: Mauritshuis, Den Haag; Metropolitan Museum New York; National Gallery, London; Louvre, Paris  
Project duration: since 2011

#### **The porcelain collection of the Dresden physician Carl Gustav Adolf Spitzner (1831–1899)**

Porzellansammlung  
Project duration: since 2013

#### **The porcelain cabinet in the tower room of the Dresden Royal Palace**

Porzellansammlung  
Planned project duration: 2015–2018

#### **The archaeometric characterisation of red decorative jewellery from historical ethnographic finds in the Kingdom of Benin (Nigeria), Tunisia and Algeria**

Staatliche Ethnographische Sammlungen Sachsen  
Cooperation partner: University of Tübingen, (Prof. Dr. Klaus Bente, Department of Geosciences)  
Planned project duration: 2015–2016

#### **Hermann Prell, the decoration of the staircase in the Albertinum**

Galerie Neue Meister  
Project duration: since 2009

#### **Not the usual – German precision watchmaking**

Mathematisch-Physikalischer Salon  
Funding: Gerda Henkel Stiftung  
Project duration: since 2015

#### **Christian Borchert: photographer, archivist, media archaeologist**

Kupferstich-Kabinett  
Funding: VolkswagenStiftung  
Planned project duration: 2016–2020

#### **Art, science, politics – museums in NS-Germany. The state collections for art and science in Dresden and their scientific staff**

Research and Scientific Cooperation  
Funding: Deutsche Forschungsgemeinschaft (DFG)  
Planned project duration: 2016–2019

#### **The meaning of the die position for the interpretation of Roman Republic coins**

Münzkabinett  
Funding: Deutsche Forschungsgemeinschaft (DFG)  
Project duration: 2012–2016

#### **Elbe Marches, Poland and Bohemia in the 10th to 12th centuries (The Hord of Cortnitz as a mirror of the far-flung connections of the Saxon Marches)**

Cooperation partner for the project group: Münzkabinett  
Main partner: Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas (GWZO)  
Funding: Bundesministerium für Bildung und Forschung (BMBF)  
Planned project duration: 2014–2019



Speechless ...  
in the special exhibition  
"Of Beauty and Grandeur",  
Albertinum





The museum and the public

# Night at the Museums

Marketing and visitor service at the SKD



Tours and individualised group tours can be booked in all museums – here in the Albertinum, Galerie Neue Meister, SKD

On the right in photo: “Little Fourteen-Year-Old Dancer”, Edgar Degas, 1878–1881, Skulpturensammlung, SKD

The visitor centre art&info moved from the Residenzschloss (Royal Palace) to the Schinkelwache at the Theaterplatz. In addition to a more individualised approach to visitors, the synergies and cooperative relationships with other cultural partners in Dresden will be made use of and expanded here. The location between the Residenzschloss and the Gemäldesammlung Alte Meister is ideal for another SKD outlet.

Whether it's strolling through the museum after the official opening hours, having a look at porcelain works in the evening atmosphere of the Zwinger or watching an experiment in the Mathematisch-Physikalischer Salon – all this and more is now possible at designated times in the museums of the Staatliche Kunstsammlungen Dresden (SKD). To best serve visitors, whose needs today are much more individualised, new services have been developed to offer unique access to the SKD museums, including a better accommodation of visitors' schedules. For several years now, there has been a considerable increase in the number of group tours offered during regular opening hours. Daily guided tours of the museums and exhibitions are available with or without advance booking. They are generally given in German, but are also available in English, Russian and Czech.

Often it takes hearing some background information and getting a fuller picture to ignite our fascination for an artwork or a topic in an exhibition. New topics and aspects are added on a regular basis to keep the tours lively, so that the museum is always experienced as new and different: During advent, there are Christmas themes, and tours about music and art are offered to complement special concerts that are going



# ZUR BLAUEN STUNDE INS GRÜNE GEWÖLBE

NEU! Abendöffnung und Führung im Neuen und Historischen Grünen Gewölbe  
Freitags von 18 bis 20 Uhr. // [www.skd.museum](http://www.skd.museum)



Thanks to the cooperation with the Verkehrsverbund Oberelbe, a combo ticket can now be offered: The ticket to “Night at the Museums” also serves as your ticket home on public transit.

on in Dresden. The growing exhibition areas in the Residenzschloss (Royal Palace) also offer up a particular challenge, with special tours of the palace providing insight into the exhibitions and the architecture.

Over time, it became increasingly clear that opening hours in the evening were desirable to accommodate those who work during the day. And so, in 2016, two “small but mighty” formats were introduced. With “Night at the Museum”, a time has been set once a week when visitors, having registered ahead of time, can be guided through the closed museum in the evening – an exclusive and intensive tour outside the noisy hustle and bustle of daytime hours. The group has the museum more or less to themselves, with the Gemäldegalerie Alte Meister, the Porzellansammlung and the Albertinum available for touring on an alternating basis. The tour of the Mathematisch-Physikalischer Salon offers a special extra feature: At the end, there is a physics experiment, exclusively for groups consisting of five to twenty-five participants. Information on the specific dates and museums involved can be found in the various events calendars at [www.skd.museum](http://www.skd.museum). To make the evening tours even more appealing, starting in 2017, the

New at the SKD: visiting the Grünes Gewölbe Friday evenings, 18–20h



Tour of the Skulpturen-  
sammlung (post 1800),  
Albertinum Dresden, SKD

museum entrance ticket also serves as a ticket for  
the VVO – taking the bus or train to the museum is  
included in the price!

The “Blue Hour at the Grünes Gewölbe” was originally  
introduced in celebration of the tenth anniversary of  
the Historisches Grünes Gewölbe in 2016 at the  
Dresden Residenzschloss. Since then, the Neues and  
the Historisches Grünes Gewölbe are open to visitors  
every Friday from 18h–20h. Here too, themed tours  
provide a clear view of the shining objects, bringing  
visitors close to the Grünes Gewölbe as a whole.

Thanks to free Wi-Fi in the  
Gemäldegalerie Alte Meister and  
the Albertinum, different touring  
apps as well as the SKD website  
and its microsites can now be  
accessed in eleven languages  
through QR codes.

Beginning in October 2016, the visitor service  
Avantgarde has also been responsible for the  
SKD's ethnographical museums. Information,  
tour booking and online tickets are now offered  
from one source; in this way, synergies and  
more effective processing are made possible.





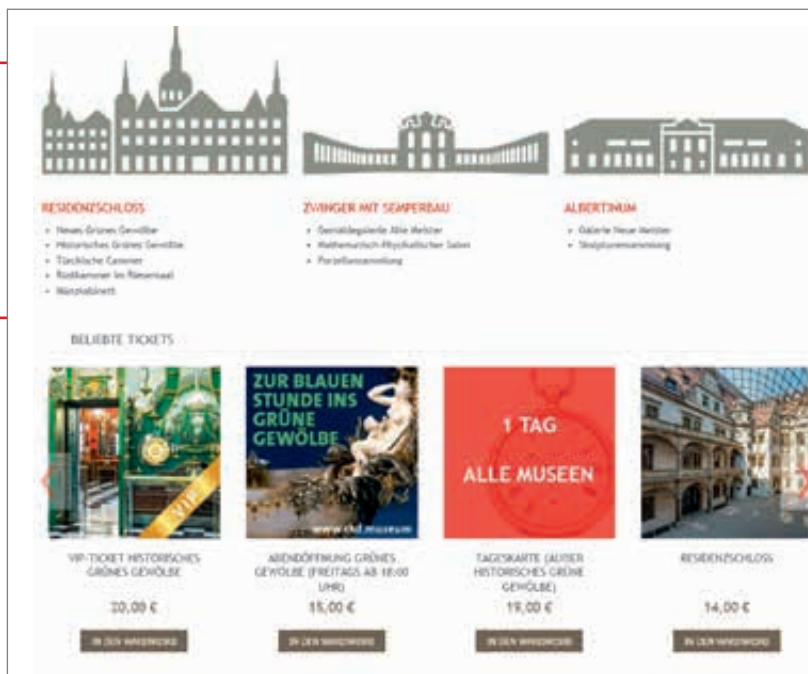
During the day, visitors must purchase timed tickets to visit the Historisches Grünes Gewölbe – the “safe you can walk in” – but on Friday nights, with free entrance, you can stroll through both vaults at your leisure, with only the tours running on a set schedule.

The price of admission for both evening programmes is fifteen euros including the tour. With these offers, the SKD is turning to Dresdeners who feel they want to take their time to learn about “their” museums. For some people, it has been fun to arrange a date at the museum instead of at the cinema: After an hour, the “Night at the Museums” is over and yet the night is still young! But both evening programmes are interesting for tourists too, some arriving on Thursday or Friday evening to be pleasantly surprised that they can still have a look at the exhibitions. And afterwards there’s still time for more evening activities!



In celebration of the tenth anniversary of the Historisches Grünes Gewölbe at the Residenzschloss, the annual membership card included this otherwise excluded museum of treasure art. Furthermore, a VIP ticket was offered that allowed access to the Historisches Grünes Gewölbe without any time limitations. Both met with such an enthusiastic response that the offers are still valid. Also, still on offer are the combo tickets for the Panometer and a Saxon steamboat ride, which were successfully introduced in 2016.

Online business was developed further in 2016: In February, the SKD webshop launched a new design and a more intuitive user interface, offering an extended array of tickets. A large portion of entrance tickets are now purchased online.



# Enriching cooperation

Education and communication at the SKD



The project “Culture Creates Dialogue” with refugee youth and youth from Dresden is realised in cooperation with the Caritasverband für Dresden e.V.

Cooperation has come to constitute an indispensable feature of the landscape of cultural education, and this naturally also applies to the educational work at the museums of the Staatliche Kunstsammlungen Dresden (SKD). Through close collaboration with partners who are either new or have worked with us for many years, such as universities, colleges, schools, associations and various other institutions, different perspectives and access points are created for both our own work and the work of our partners. Last year, new collaborations of this sort were numerous, for example with BAU International Berlin – University of Applied Sciences, Center for Intercultural Dialogue, in cooperation with the Hochschule der populären Künste Berlin. Here, the aim was a model project supported by the Federal Government Commissioner for Culture and the Media which was described as “Complementary educational approaches for youth aged 16 to 19 for the analysis of images of self and other through cultural education”.

At the heart of the project is the improvement of cultural knowledge and (inter)cultural understanding on the part of youth through the analysis of images of oneself and the other as well as their manifestation in European art. In different project modules, complementary formats and activities are developed by and with youth in mixed groups and at various locations, such as the Türkische Cammer and the Damaskus room. Developed with the help of media psychologists, digital communication formats such as short films or music composed by the youth emerge – approaches geared toward dismantling prejudices through cultural education and encouraging conflict prevention. Along these intercultural lines, the project “Kultur schafft Dialog” (Culture Creates Dialogue) was also carried out, with refugee youth and youth from Dresden, in cooperation with the Caritasverband für Dresden e.V. Supported by the federal programme “Kultur macht stark” (Culture Makes Us Strong) further new networks

“Culture Creates Dialogue” here in the exhibition “Paradise on Earth” at the Kunsthalle im Lipsiusbau, SKD





and educational collaborations were developed. In these alliances, the SKD worked with local partners such as the Albert-Schweitzer-Schule zur Lernförderung, the Förderzentrum für Kinder- und Jugendprojekte as well as the non-profit Outlaw – Gesellschaft für Kinder- und Jugendhilfe and Dresden children's homes run by social welfare. Here children and youth choose an extra-curricular project involving multiple museum visits. This allows for a very intensive, sensitive and creative exploration to take place, which also strengthens social skills.

A very different project has been developed in cooperation with the therapy group of the Zeithain detention centre. As part of their addiction therapy, offenders with drug issues visit the museums of the SKD.

A special programme was designed for this, so as to meet the unusual and great challenges faced on both sides. An artistic and creative exploration of, for example, pictures that are historical and yet connected to reality at the Gemäldegalerie Alte Meister, supports the therapy of the participants and strengthens their perceptions of inner processes. The dialogue-based programmes in the protected space of the museum make palpable newly learned forms of communication and modes of expression, such as discussion as an equal partner, debating and the recognition of other points of view, thus expanding the behavioural repertoire. Through this act of cultural participation, the participants also come into contact with society.

Moving along: from the ABC tables in the atrium to Caspar David Friedrich in the Galerie Neue Meister, Albertinum, SKD

On the right in the photo: Cross in the Mountain (Tetschen Altar), Caspar David Friedrich, 1807/08, Galerie Neue Meister, SKD



With these cooperative efforts, not only new target groups are given a chance to participate in cultural education, but disadvantaged children, youth and adults can experience fair opportunity. Through other collaborations as well – with the Technische Universität Dresden as part of their synergetic teacher training, with the Offiziersschule des Heeres and the Dresdener Seniorenakademie – new innovative concepts emerge through the joint effort and from the close contact of the public and the partners. This diversity brings incredible richness to the museum education offered at the SKD.

# Digital Masters

Expanding museum education and communication at the Gemäldegalerie Alte Meister



Harmensz. Rembrandt and Saskia in the Scene of the Prodigal Son, ca. 1635–1639, Rembrandt Harmensz. van Rijn (1606–1669), Gemäldegalerie Alte Meister, SKD

Rembrandt and Saskia celebrate at the inn, Adam and Eve talk to each other in Paradise, Raphael and the little angels are enraptured at the sight of the Sistine Madonna. In two newly developed audio guides for different age levels, the principle works of the Gemäldegalerie Alte Meister can, for the first time, be experienced by children in an age-appropriate manner.

For children aged five to seven, ten masterpieces were selected that playfully open the door to the gallery, filling it with excitement. A sensory experience awaits with animal sounds, noises and music in the stories. For the eight to twelve year age group, eighteen audio features provide an impression of the Biblical world and of mythological stories, and discuss the creation of the artworks: What happened to Saint Sebastian? What are some characteristics of the Renaissance? Which symbols, colours and painterly means were used in the world of the Old Masters? In this way children are acquainted with the various genres of the exhibited works such as the altarpiece, history painting, portraiture and still life.

The children's audio guide is integrated into the audio guide app for the Gemäldegalerie Alte Meister, which, in the course of the overhaul of the Semperbau (Semper Building) and of the redesign of the interim exhibition, was completely redone.

In the digital age, the starting point for successful museum education is supplying information in a well-balanced manner, drawing on technical possibilities but also meeting the needs for analogue

Listening intently in the Caspar-David-Friedrich room, using an audio guide in the Galerie Neue Meister, Albertinum



An enthusiastic Facebook post by a Russian visitor about the Russian audio guide for children.



communication, for instance through themed guided tours, circuits through the galleries as well as workshops. To enable visitors to the Gemäldegalerie Alte Meister to make use of the education and communication programmes on offer without hindrance, the Staatliche Kunstsammlungen Dresden (SKD) in July 2016 made free Wi-Fi available in the Semperbau of the Zwinger as well as in the atrium of the Albertinum.

Dr. Stephan Koja, Director of the Gemäldegalerie Alte Meister and the Skulpturensammlung (classical antiquity to 1800), says, "It is essential to our work at the museum that the communication about significant masterpieces and their genesis be made attractive

and in keeping with the times. For the new children's audio guide, an expressive and age-appropriate essence was distilled from the utterly inexhaustible material of the gallery. In this way, young visitors can strike out independently on a tour of discovery and learn about the multitude of stories that are hidden in the paintings. With this application, we are focusing particularly on the young target groups. The digital citizenship of this group of visitors and above and beyond this, the great prevalence of mobile devices – among visitor groups of all ages and nationalities – offers a great potential for providing information in the exhibition room digitally, directly in front of the works."

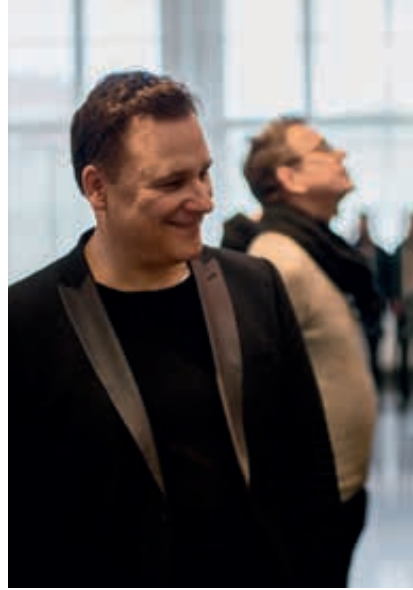


# News in brief

## Museum and public relations

### **Investment in Bellotto's view of the former Kreuzkirche**

Following a complete restoration, the painting by Bernardo Bellotto of the former Kreuzkirche from the Gemäldegalerie Alte Meister, painted ca. 1751, was presented to the public again in April 2016, just in time for the 800th anniversary of the Dresden Kreuzchor, the church's choir. Funded by the federal programme "Investments for national cultural institutions in East Germany", the large-format work was restored in the painting restoration workshop of the SKD.



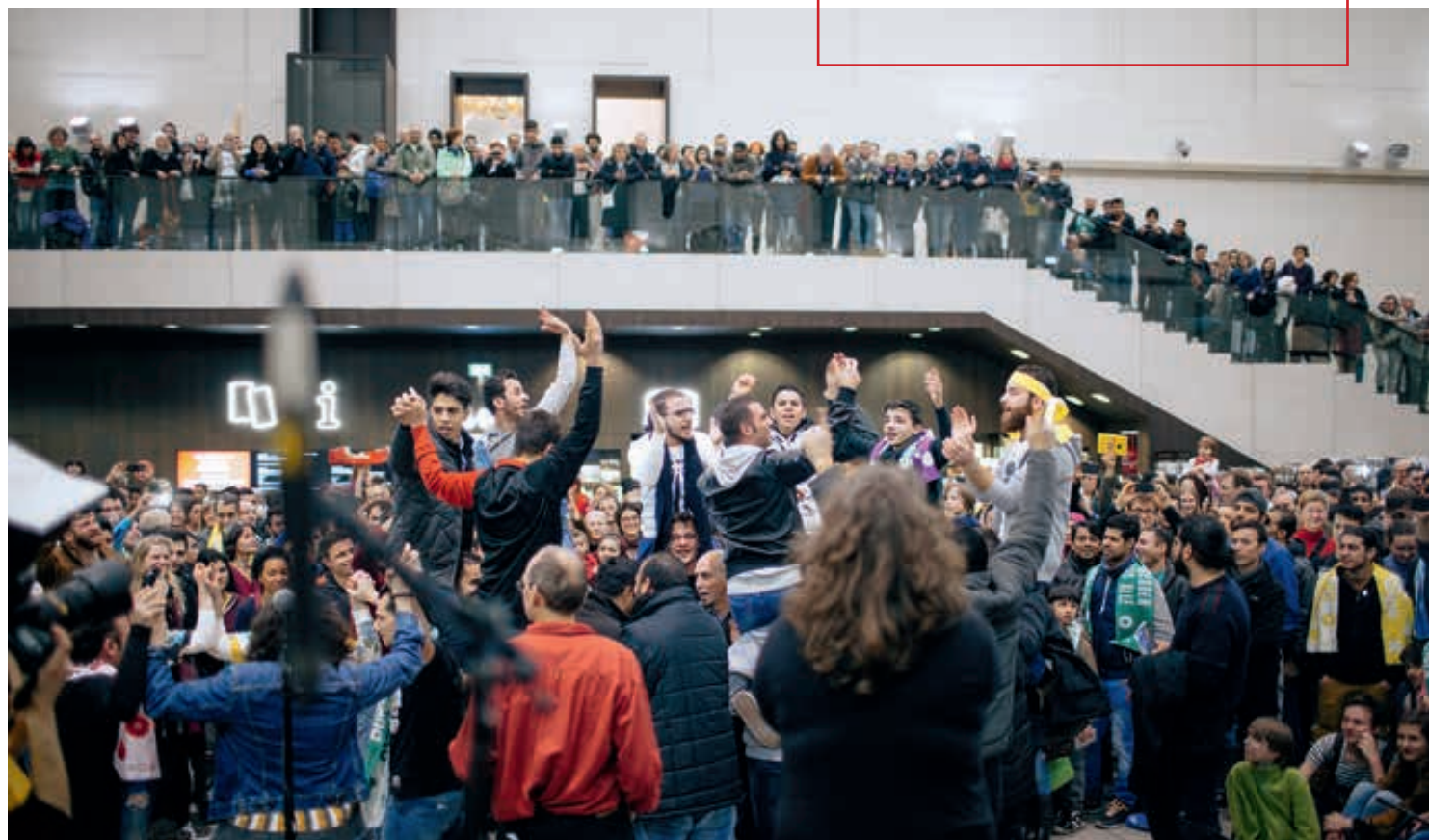




Guido Maria Kretschmer was the MC for the Semper Opera ball at the Saxon State Opera and also visited the Staatliche Kunstsammlungen Dresden, here at the Neues Grünes Gewölbe

#### Meet new friends

The Albertinum was brimming with guests; in fact, it was overcrowded. The rush was due to a “meet-and-greet for refugees and locals”, which took place on 31 January 2016 in the Albertinum’s atrium. The event, “Meet new friends”, initiated by the SKD, Dresden – Place to be! e.V. and the Cellex Foundation, with support from WOD – Initiative für ein weltoffenes Dresden, was more successful than anyone could have anticipated. At various booths, Dresden institutions and recreational organisations introduced themselves and offered free activities in which newly found “tandem partners” could participate together, from going to a Dynamo Dresden soccer game to climbing the steeple of the Frauenkirche to attending a concert at the Philharmonie to visiting the Dresden zoo. A total of seventy clubs and organisations took part with an extremely diverse range of activities offered – all to better an understanding between locals and newcomers.



The Dutch children's author Bart Moeyaert read "in Paradise!". As part of the project "Lesestark!" and in cooperation with the Frankfurt Book Fair and its 2016 guest of honour "Flanders and the Netherlands", the Staatliche Kunstsammlungen Dresden and the Dresden city libraries invited approximately 100 children to an extraordinary day of reading on Tuesday, 25 October 2016 under the title "art is what we share". The picture shows Bart Moeyaert in the special exhibition "Paradise on Earth" at the Kunsthalle in the Lipsiusbau.



#### Brunch with music at the Kunstgewerbemuseum

As part of the exhibition project "Creative Collisions – Studio Rygalik and Young Creatives", the Kunstgewerbemuseum extended an invitation to the public to come to the Bergpalais at Pillnitz Palace for a special kind of brunch on 18 September 2016. At the centre of the event was a piece of furniture by the Polish design duo Studio Rygalik: a long banquet table served to represent the table as a universal place of togetherness and exchange that is found in all cultures. The dining table is a place of sharing, where plans are forged and friendships are sealed. The ten project participants from Syria, Germany, Poland and Libya first designed further pieces of furniture, then planned the culinary programme and finally presented everything to the public. The cultural backgrounds of all participants came together around food, showing that designing together and being creative is something that unites us above and beyond linguistic boundaries. A highlight of the day was the performance by Banda Internationale.





“The Foreign within Us. A Discussion about Islam in our Society” was an event put on by the project ZEIT-SCHICHTEN. The goal of the project is, at culturally important places, to make visible cultural fissures, new beginnings and changes in world view in the development of Dresden, and to discuss how these things would have challenged the self-image of citizens. What does “the Occident” mean? And how, in times where the homeland is lost, can a new homeland be found? The event was initiated by the Konrad-Adenauer-Stiftung e.V. – Politisches Bildungsforum Sachsen, the Staatliche Kunstsammlungen Dresden as well as FORUM TIBERIUS, and supported by the communication agencies OBERÜBER KARGER and STroer.

Ottoman shield, 17th century,  
Rüstkammer/Türkische Cammer, SKD



Visit by the President of the Bundestag Dr. Norbert Lammert and the Federal Minister of Health Hermann Gröhe at the Staatliche Kunstsammlungen Dresden, here with Director Prof. Dr. Dirk Syndram in the Riesensaal's armoury in the Dresden Royal Palace





#### Get moving!

The friends association Freunde der Staatlichen Kunstsammlungen Dresden e.V. celebrated their 25th anniversary in 2016. On 21 September 2016, they invited the public to participate in an experiment. With the topic “yoga and art”, individual perception was put to the test. Numerous yoga fans – from beginners to pros – came and transformed the atrium with their colourful mats. Yoga teacher Elke Rudolph gently led an hour-long class. At the end, the sculpture gallery was opened and a discussion with the friends of the arts took place with the help of facilitators. The experiment was a success and the evening turned into something extraordinary.

The event was sponsored by MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V. and the Ostsächsische Sparkasse Dresden. The chair of the friends association, Petra von Crailsheim, was delighted by the successful premiere: “On this evening, the commonalities of yoga and art revealed themselves: A change of perspective became easy; the senses were touched and perception became conscious. Spaces opened up.”



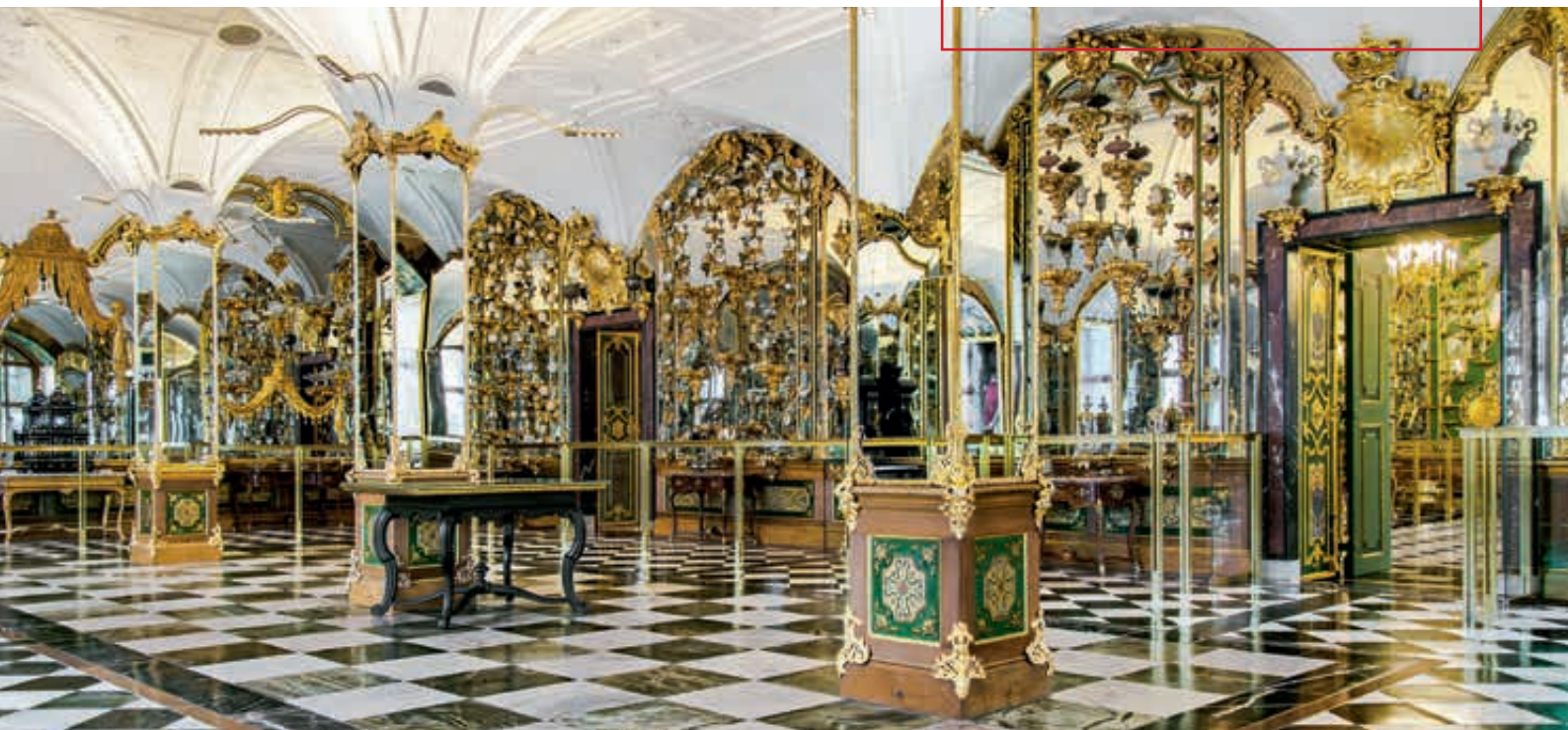
### At Night in the Japanese Palace

For the third time, the Freunde der Staatlichen Kunstsammlungen Dresden e. V. extended an invitation to a “bop” – this time in the Japanisches Palais (Japanese Palace). The evening event was for art fans who enjoy company and an air of mystery. Nanette Snoep, Director of the Museum für Völkerkunde Dresden, the GRASSI Museum für Völkerkunde zu Leipzig and the Völkerkundemuseum Herrnhut since 2015, offered guests the exclusive experience of a small personal selection of masterpieces from the collection of the Museum für Völkerkunde in the Japanisches Palais. In a surprise viewing of sculptures and masks from all over the world, which she had taken out of storage just for this evening, she presented the incredible diversity and quality of this collection. It was objects such as these from which countless modernist artists had drawn inspiration. At the same time, young facilitators were available on this evening to speak with the guests about art, tell anecdotes and talk about their favourite pieces. At the end, the film director and designer Tom Roeder transformed the Japanisches Palais into a night-time party lounge, a place where people could get to know each other, converse and celebrate. Late in the evening, the dancefloor was opened, with ROEDER & SOHN playing a mix of East and West. They had inspired enthusiastic dancing at the first and second “bops” in the Schlosskapelle and in the Albertinum, and once again, they got a fantastic response. With their programme AFTER WORK ART, the association has been attracting art aficionados from among the working public to the museum: The programme includes a “bop” and four evening tours per year guided by curators.



### Special opening of the Historisches Grünes Gewölbe for “Dresden goes out!”

Early in 2016, the initiative “Dresden geht aus!” (Dresden goes out!) gave itself the task to make the downtown area more attractive again, after many Dresdeners had avoided it on Mondays due to “Pegida” demonstrations. The SKD participated in a City Management initiative, opening the otherwise closed Historisches Grünes Gewölbe on Mondays between 18h and 22h, from 22 February to 21 March 2016. During this time, visitors paid six euros per ticket – only half the usual price of admission.





#### Cooperation with the National Museum of Korea in Seoul

Meeting in Seoul on 24 April 2016, Acting Director General of the SKD Prof. Dr. Dirk Syndram and the Deputy Director of National Museum of Korea Roh Tae Kang signed an agreement about the future cooperation of both institutions. At the time, the Minister President of the Free State of Saxony, Stanislaw Tillich, was on a state visit to Asia and the meeting took place in this context. According to the agreement, an exhibition developed by the SKD is scheduled to open in Seoul in the autumn of 2017. The exhibition, titled "The Dream of a King", will be dedicated to the collection of treasure art and porcelain under August the Strong. Alongside high-quality works from the Grünes Gewölbe, the Rüstkammer and the Porzellansammlung, large-format photographs by Jörg Schöner will be shown, which provide additional illustration of the baroque objects. At a later date, the National Museum of Korea for its part will present an exhibition of major Korean artworks in Dresden.



Performing at the Dresden Musikfestspiele, the Israel Philharmonic Orchestra came to the Residenzschloss Dresden in June 2016.





### Time stood still at the Zwinger

#### An art action during the autumn time change

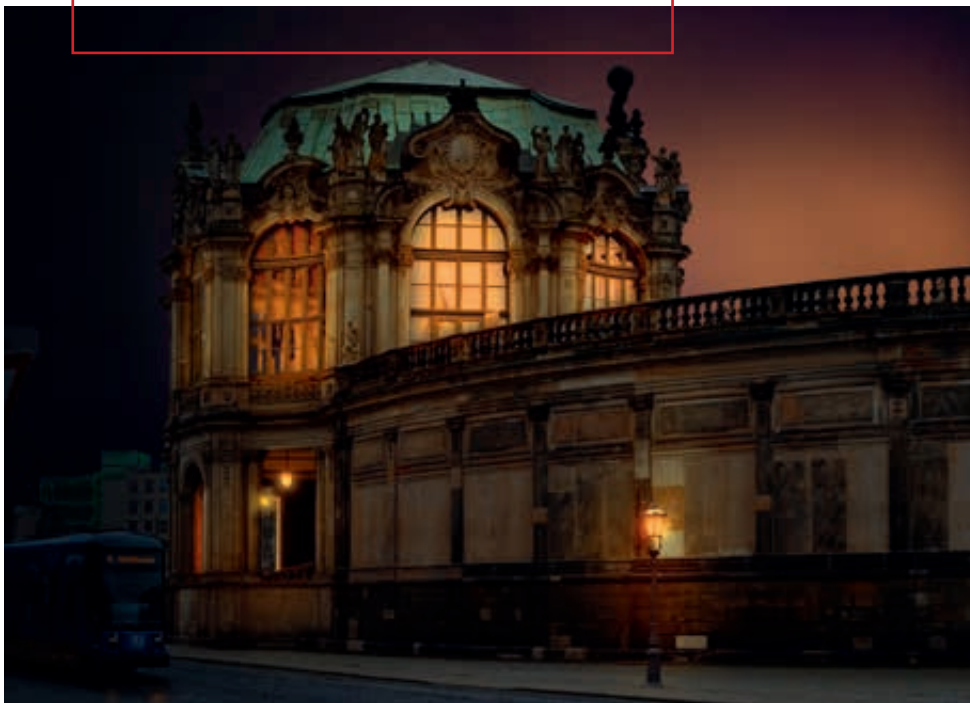
In Germany, daylight saving time was introduced in 1916. The 100th anniversary inspired the artist Florian Dombois to develop his action "INVERSE. An urban ritual for Dresden". Numerous art-loving night-owls experienced a special kind of time change: On 30 October 2016 at three in the morning, the clocks "stopped" for an hour, creating "timelessness". Dombois transformed this hour into a poetic experience in which time seemed to stand still. The illuminated courtyard of the Zwinger stood open and at 03h on the dot a ten-minute-long composition by Saskia Bladt played on the carillon in the Zwinger pavilion. It was a premiere, a prelude that marked the stillness of the time that was gained, an hour-long departure from technical time, a "tear in reality" as Dombois called it – a free space in which to think and muse.

At the occasion of this event, the SKD opened the Porzellansammlung as well as the Mathematisch-Physikalischer Salon at 1:23h for themed tours. Both museums were linked to the art intervention: the Porzellansammlung holds the first Meissen carillon, dating to 1736, which sounded at this special occasion. The Mathematisch-Physikalischer Salon was for hundreds of years the epitome of time measurement, as it was here that regional time was determined until the early twentieth century.

On the recommendation of the art committee of the Office for Culture and the Preservation of Historical Monuments of the State Capital of Dresden, the art action received funding. Partners were the SKD and the Schlösserland Sachsen – Staatliche Schlösser, Burgen und Gärten Sachsen gGmbH.



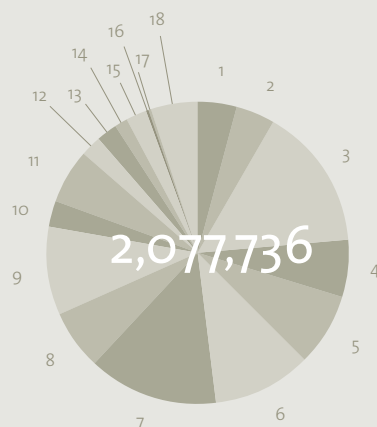
Visit by Ahmet Üzümcü, Director General of the Organisation for the Prohibition of Chemical Weapons, here as a guest at the Türkische Cammer in the Residenzschloss Dresden



# Visitor numbers

## Number of visitors to the museums and exhibitions of the Staatliche Kunstsammlungen Dresden in 2016

- 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 Münzkabinett
- 11 Hausmannsturm
- 12 Kupferstich-Kabinett
- 13 Kunstgewerbemuseum
- 14 Museum für Sächsische Volkskunst mit Puppentheatersammlung
- 15 GRASSI Museum für Völkerkunde zu Leipzig
- 16 Museum für Völkerkunde Dresden
- 17 Völkerkundemuseum Herrnhut
- 18 Kunsthalle im Lipsiusbau



## External special exhibitions

“Vor Ihnen, das Meer – resp. der Asphalt, die Schäden ...”  
New Acquisitions by the Kunstfonds from the Purchases  
of the Kulturstiftung des Freistaates Sachsen| Dresden,  
Labor Güntzstraße

10 March to 24 April 2016 1,124

Treasures of a Princely Marriage |  
Schloss Hartenfels Torgau  
30 April to 31 October 2016

11,544

Italian Landscape of the Romantic Era.  
Painting and Literature| Bad Muskau  
11 May to 21 August 2016

13,476

The World Upside Down.  
Hieronymus Bosch's Century<sup>8</sup>  
4 June to 11 September 2016

37,486

Renaissance and Reformation. German Art  
in the Age of Dürer and Cranach | Los Angeles  
20 November 2016 to 26 March 2017  
(Visitor numbers to 31 Dec 2016)

30,996

## Visitor numbers in the museums of the Staatliche Kunstsammlungen Dresden since 2012

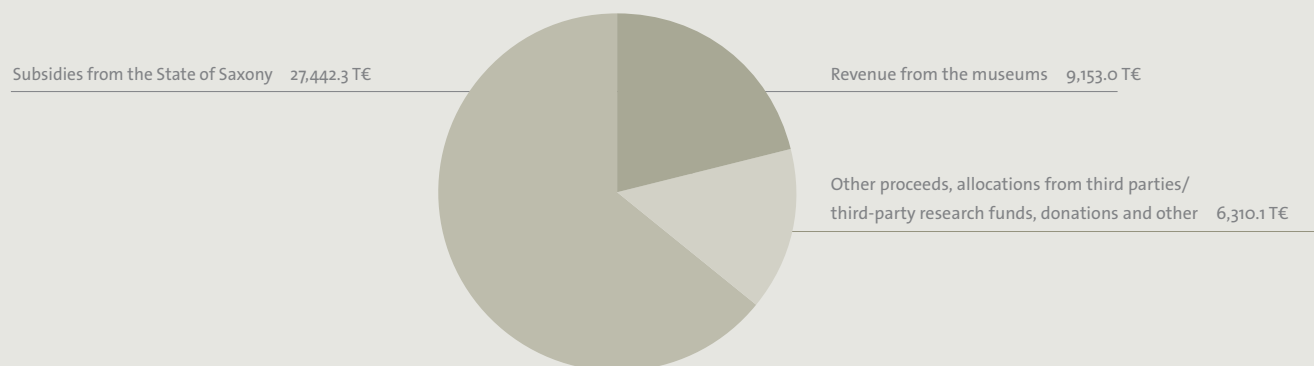
	2012	2013	2014	2015	2016
Skulpturensammlung	110,608	149,140	125,736	161,114	88,652
Galerie Neue Meister	110,608	148,016	125,736	161,114	88,652
Gemäldegalerie Alte Meister <sup>1</sup>	578,499	400,922	428,053	360,457	316,712
Mathematisch-Physikalischer Salon <sup>2</sup>		137,731	167,145	155,948	127,472
Porzellansammlung	199,828	196,616	218,133	189,498	162,433
Historisches Grünes Gewölbe	312,413	289,712	270,671	240,132	225,274
Neues Grünes Gewölbe	353,686	342,675	305,979	291,036	284,803
Türkische Cammer	207,483	286,665	241,056	158,466	136,134
Rüstkammer/ Riesensaal <sup>3</sup>	230,169	244,977	201,842	191,703	196,296
Hausmannsturm				60,560	56,522
Münzkabinett <sup>4</sup>	94,155	84,189	73,683	95,246	125,627
Kupferstich-Kabinett <sup>5</sup>	67,644	47,556	63,750	63,011	45,044
Sonderausstellungsfläche Residenzschloss und Paraderäume	31,658	78,618	62,802		
Kunstgewerbemuseum <sup>6</sup>	34,972	36,069	51,485	38,503	45,479
Museum für Sächsische Volkskunst mit Puppentheatersammlung	35,321	37,406	29,116	44,671	29,832
GRASSI Museum für Völkerkunde zu Leipzig	32,149	48,903	48,291	34,786	44,555
Museum für Völkerkunde Dresden <sup>7</sup>	6,290	18,042	19,048		3,245
Völkerkundemuseum Herrnhut	18,994	11,507	11,341	10,025	11,231
Kunsthalle im Lipsiusbau	76,003	24,239	31,802	32,002	89,773
Japanisches Palais			5,237	29,800	
<b>Total</b>	<b>2,500,480</b>	<b>2,582,983</b>	<b>2,480,906</b>	<b>2,318,072</b>	<b>2,077,736</b>

1 Closed entirely from 14 Jan to 26 Mar 2013 and 14 Sep. to 29 Oct 2015 due to renovation; from 27 Mar 2013 to 13 Sep 2015 the east wing was closed and the west wing was open, from 30 Oct 2015 on, the west wing was closed and the east wing was open | 2 Since 14 Apr 2014 | 3 Rüstkammer in the Semperbau closed since 1 Oct 2012, Riesensaal since 19 Feb 2013 | 4 New permanent exhibition in the Residenzschloss (Royal Palace) since 7 Jun 2015 | 5 Incl. the Josef-Hegenbarth-Archiv | 6 Open respectively from 1 May to 31 Oct | 7 Closed since 1 Jan 2015 | 8 The World Upside Down. Hieronymus Bosch's Century, exhibition presented by the Bucerius Kunst Forum, Hamburg, in cooperation with the SKD




# Financial Report

## Income 2016



## Excerpt from the business plan<sup>1</sup> 2012 to 2016 (in thousand euro. T€)

		2012	2013	2014	2015	2016 <sup>1</sup>
Revenue	Revenue from museum operation incl. special exhibitions and publications	12,415.1	12,756.5	11,602.5	11,513.6	9,153.0
	Other proceeds	1,216.8	1,351.4	1,350.6	1,374.5	1,560.3
	Allocations by third parties / third-party research funds	3,670.2	3,034.6	4,546.8	6,355.9	4,370.6
	Donations and other	393.3	866.7	1,580.5	1,146.7	379.2
	<b>Sum</b>	<b>17,695.4</b>	<b>18,009.2</b>	<b>19,080.7</b>	<b>20,390.7</b>	<b>15,463.1</b>
Expenditures	Personnel expenses	18,525.7	18,423.4	19,466.6	19,677.5	19,789.8
	Operating expenses <sup>2</sup>	17,141.9	17,900.3	20,129.8	23,325.8	21,348.8
	<b>Sum</b>	<b>35,667.6</b>	<b>36,323.7</b>	<b>39,596.4</b>	<b>43,003.3</b>	<b>41,138.6</b>
	Addition to fixed assets <sup>3</sup>	4,817.3	5,158.8	4,672.4	5,492.3	2,527.1
Subsidies from the Free State of Saxony	Subsidies to operating costs	20,099.4	20,859.0	22,448.5	23,614.2	23,544.4
	Subsidies for investments	3,733.2	2,397.6	1,445.9	2,395.9	3,897.9
	<b>Sum</b>	<b>23,832.6</b>	<b>23,256.6</b>	<b>23,894.4</b>	<b>26,010.1</b>	<b>27,442.3</b>
Overview of positions or personnel	Civil servants	5	4	4	2	2
	Employees	306	326	321	316	313
	Trainees	9	8	8	5	7
	Interns	4	2	3	4	5
	Employees paid from project funds	45	33	35	32	33
	Employees in projects funded by third parties	13	9	10	13	18
	Extra-official and part-time personnel	8	10	–	–	–
	Staff from the Daphne project	41	34	29	36	35



"Street Scene in front of  
the Hair Salon" (detail), 1926  
Ernst Ludwig Kirchner,  
Oil on canvas, 119 × 100 cm  
Galerie Neue Meister,  
Albertinum, SKD





## Acknowledgements

# Unparalleled Commitment



“Street Scene in front of the Hair Salon”, 1926 Ernst Ludwig Kirchner, Galerie Neue Meister, Albertinum, SKD

Once again, in 2016, both private individuals and institutions helped enrich the holdings of the Staatliche Kunstsammlungen Dresden (SKD) with a number of important works.

The purchase of Ernst Ludwig Kirchner’s “Straßenbild vor dem Friseurladen” (Street Scene in front of the Hair Salon) was only possible through a remarkable joint initiative and has closed a gap in the collection of the Albertinum that had existed for many years. With the street scene, a work has returned permanently to Dresden that had taken a central place in the modern art department of the “Dresdener Galerie” prior to 1933. The then director of the Staatliche Gemäldegalerie, Hans Posse, had selected the painting in 1926 after tenacious negotiations with Ernst Ludwig Kirchner. Purchased by the city of Dresden with the goal of “participating in the completion of the Gemäldegalerie”, it was exhibited in the Semperbau (Semper Building) as a loan until 1933. In 1933, the work was shown in the “Degenerate Art” exhibition in the city hall, and in 1937 it was confiscated as “degenerate”. In 1939–1940, it was sold as part of the so-called “reallocation” of confiscated artworks. Unlike in West-German art centres, the museums in East Germany after 1949 were hardly able to make up for their losses of artworks that had been confiscated by the Nazis in 1937 because they were largely shut out of the international art market. The 2016 acquisition signifies a considerable growth of the SKD’s collection because the collection did not previously include a work by Kirchner from the 1920s.

The Völkerkundemuseum Herrnhut received a substantial gift from Dr. Uta Seibt and Dr. Friedrich Seibt of Starnberg-Landstetten in May 2016. Approximately 200 objects were received: masks and sculptures from West and Central Africa, glass-bead figures from South Africa as well as works of decorative art from several regions of Africa. Of special significance is the jewellery made predominantly of glass beads that comes from the Zulu and other ethnic groups of

South Africa as well as from the east African Turkana and Maassai people. There are additionally books, slides as well as postcards from Africa in the collection, documenting the diverse cultural developments of the recent past in different regions of Africa.

In November 2016, the Gemäldegalerie Alte Meister received a singular gift from a private collector in New York: an oil sketch by the baroque painter Francesco Trevisani (1656–1746), which he completed in preparation for his enormous painting “Massacre of the Innocents”, which could be seen in Dresden for more than 200 years. Given that Trevisani’s painting was destroyed by fire in Dresden during the Second World War, the gift is especially significant: The oil sketch is the only known painted record that documents the work in its entirety and gives a good impression of what the large-format painting by the Roman artist looked like. Francesco Trevisani is considered one of the central painters of Roman Baroque art from the first half of the 18th century. He painted “Massacre of the Innocents” around 1714 for Cardinal Pietro Ottoboni (1667–1740), one of the most influential and innovative patrons of the time. Before the artist began to paint the enormous canvas measuring four-and-a-half metres across, he painted the sketch in preparation. Its representative measurements (74.9 × 135.9 cm) indicate that the study was shown to the patron to give him an idea of the composition and choice of colours.



# Friends associations

## All museums

### **MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V.**

Contact: Maria Krusche,  
Manager  
Tel.: +49 351 4914-7703  
E-mail: freunde@  
skd.museum  
www.freunde-skd.de

## Galerie Neue Meister

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

Contact: Barbara Bauer,  
Manager  
Tel.: +49 351 267-9811  
www.gmkd.de

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

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

## 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

## Kunstgewerbemuseum

Freundeskreis Kunstgewerbe-  
museum Dresden e. V.  
Tel.: +49 351 2613-201  
(Office of the Kunstgewerbe-  
museum)  
Fax: +49 351 2613-222  
E-mail: kgm@skd.museum  
www.fk-kunstgewerbe-  
museum.de

## Kupferstich-Kabinett

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

Contact: Anna Zimmerhackel,  
Manager  
Tel.: +49 351 4914-3211  
(Office of the Kupferstich-  
Kabinett)  
Fax: +49 351 4914-3222  
E-mail: kk@skd.museum  
www.freundeskreis-  
kupferstich-kabinett.de

## Mathematisch- Physikalischer Salon

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

Tel.: +49 351 4914-6661  
(Office of the Mathema-  
tisch-Physikalischer Salon)  
Fax: +49 351 4914-6666  
E-mail: mps@skd.museum  
www.tschirnhaus-  
gesellschaft.de

## Münzkabinett

### **Numismatischer Verein zu Dresden e. V.**

Tel.: +49 351 4914-3231  
(Office of the Münzkabinett)  
Fax: +49 351 4914-3233  
E-mail: info@numismatik-  
dresden.de  
www.numismatik-dresden.de

## Museum für Sächsische Volkskunst mit Puppentheatersammlung

### **Freunde der Puppentheater- sammlung Dresden e. V.**

Tel. and Fax: +49 351 8387571  
(Office of the Puppentheater-  
sammlung)  
E-mail: post@puppen-  
theaterfreunde.de  
www.puppentheater-  
freunde.de

## Porzellansammlung

Freundeskreis der Dresdner  
Porzellansammlung im  
Zwinger e. V.  
Tel.: +49 351 4914-6612  
(Office of the Porzellan-  
sammlung)  
Fax: +49 351 4914-6629  
E-mail: ps@skd.museum  
www.freundeskreis-  
porzellan.de

## Skulpturensammlung

### **Paragone. Freundeskreis der Skulpturensammlung der Staatlichen Kunstsammlun- gen Dresden e. V.**

Tel.: +49 351 4914-9741  
(Office of the Skulpturen-  
sammlung)  
Fax: +49 351 4914-9350  
E-mail: Paragone@skd.  
museum  
www.paragone-dresden.de

## Staatliche Ethnographische Sammlungen Sachsen

### **Museum für Völkerkunde Dresden**

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

Contact: Roland Steffan,  
Chairman  
Tel.: +49 351 8144804  
(Simone Jansen, Museum)  
www.voelkerkunde-  
dresden.de

### **Völkerkundemuseum Herrnhut**

### **Freundeskreis Völkerkunde- museum Herrnhut e. V.**

Contact: Michael Cleve,  
Chairman  
Tel.: +49 35873 40316  
E-mail: vkm@skd.museum  
www.voelkerkunde-  
herrnhut.de

### **GRASSI Museum für Völkerkunde zu Leipzig**

### **Freundeskreis des GRASSI Museums für Völkerkunde zu Leipzig e. V.**

Contact: Dr. Ludwig  
Scharmann, Chairman  
Tel.: +49 163 2326549  
www.mvl-grassimuseum.de



## Acquisitions and gifts (selection)

### Albertinum/ Galerie Neue Meister

Ernst Ludwig Kirchner → 1  
Street Scene in front of the  
Hair Salon 1925–26  
Gordon Catalogue Raisonné  
no. 848  
Oil on canvas,  
120 × 99.5 cm  
Acquired from a private owner  
with funds from the Ost-  
deutsche Sparkassenstiftung,  
the Ostsächsische Sparkasse  
Dresden, the Deutscher  
Sparkassen- und Girover-  
band, the Landesbank  
Baden-Württemberg, the  
Sparkassen-Versicherung

Sachsen, the Ernst von Siemens  
Kunststiftung, the Hermann  
Reemtsma Stiftung, the  
Freistaat Sachsen, the Säch-  
sischer Landtag and with the  
kind support of the Galerie  
Henze & Ketterer, Wichtrach/  
Bern. The purchase was sup-  
ported by the representatives  
of the Federal Ministry for  
Culture and Media, following  
a resolution by the German  
Bundestag.  
→ See fig. p. 96–97

Hilde Rakebrand  
Self Portrait with Raised  
Hands, 1931  
Oil on plywood, 29 × 26 cm

Olaf Holzapfel  
Two Bridges, 2012  
Oak, 46 × 33 × 17 cm

Paula Lauenstein → 2  
Red-Haired Girl, 1923  
Oil on canvas, 60 × 50.5 cm,  
Signed PL, bottom left  
Acquired from a private  
owner

Joep van Liefeland  
Untitled 9 (my name is  
nobody), 2013  
Varnish on VHS-Video  
cassettes, wooden frame,  
glass, 115 × 105 × 7 cm  
Gift of Karin Hänel, Bernd  
Bilitewski and friends

Ricarda Jacobi  
Edith Gräfin von Wiser, 1968  
Oil on board, 45 × 42 cm  
Gift of the artist, Darmstadt

Georg Müller-Breslau  
Low Mountain Landscape  
(Sudeten Mountains), 1890s  
Oil on hardboard, 70 × 103 cm  
Gift of the Freunde der  
Dresdner Galerie Neue  
Meister e.V.

Strawalde (Jürgen Böttcher)  
→ 3  
Woman's Head, 1954  
Oil on canvas, 38 × 35.5 cm  
Gift of the Freunde der  
Dresdner Galerie Neue  
Meister e.V.

### Gemäldegalerie Alte Meister

Jan Griffier (the Elder) → 4  
River Landscape with Ruin of  
Castle  
Oil on oak, 42.5 × 44.6 cm  
Restituted artwork

Giulio Campi → 5  
Portrait of a Man  
Oil on canvas, 72.5 × 57.5 cm  
Restituted artwork





6



9



8



7



5

Francesco Trevisani → 6  
Study for Massacre  
of the Innocents, ca. 1714  
Oil on canvas,  
74.9 × 135.9 cm  
**Gift of Karen S. W. Friedman,  
Edward A. Friedman, Kristin  
Friedman, Gary D. Friedman,  
Ruth Mirvis, Theodore N. Mir-  
vis, Darcy Bradbury, Eric Seiler  
through Friends of Dresden,  
New York City**

#### Kunstgewerbemuseum

Table top → 7  
Studio Rygalik, Warsaw,  
chipboard, Dresden 2016  
**Acquired from the exhibition  
project "Creative Collisions"**

Pendant → 8  
Eva Herzog, Dresden, 1950  
Gold, smoky quartz, pearls  
**Gift**

Parts of the tea service  
"Deutsche Form"  
Artur Hennig for Kaestner  
Saxonia, Oberhohndorf/  
Zwickau, 1932/38  
Porcelain, painted  
**Gift**

Two bentwood chairs  
Dresdner Fabrik für Möbel  
aus massiv gebogenem Holz  
A. Türpe  
Beech wood, bent  
**Gift**

Seating object  
"Degenerate Art"  
Richard Hutten, Rotterdam,  
created at the occasion of the  
redesign of the foyer of the  
Kunsthalle Fridericianum,  
Kassel 2008  
Styrofoam, epoxy and  
polyurethane hull  
**Gift**

#### Kupferstich-Kabinett

Gercken Kirchner Archive  
**Gift of Prof. Dr. Günther  
Gercken and Dr. Annemarie  
Gercken**

"Shahnama" manuscript in  
Persian writing with  
100 miniature paintings → 9  
**Gift of Hans-Jörg Schwabl  
and Roland Steffan**

German Draughtsman, 1645  
View of Dresden with  
measurements

Christian Friedrich Gille  
10 drawings  
**Gift of Dr. Christian M. Geyer**

Rei Naito  
Drawing  
**Gift of the Verein der Freunde  
des Kupferstich-Kabinetts e.V.**

Eugen Batz  
Portfolio of etchings  
**Gift of Ralf Hoffmann**

Timm Rauter  
56 works of "image-analytical  
photography"  
**Purchased from the artist**

Unknown German artist,  
18th cent. → 10  
Portrait of Carl Heinrich  
von Heineke  
Drawing  
**Purchased of the Verein der  
Freunde des Kupferstich-  
Kabinetts e. V.**

Rei Naito  
Drawing  
**Purchased from Galerie  
Loock, Berlin**

Bernhard Blume  
7 drawings  
**Purchased from Prof.  
Dr. Günther Gercken and  
Dr. Annemarie Gercken**

Olaf Holzapfel  
5 prints  
**Purchased from Galerie  
Gebrüder Lehmann**

Gerhard von Kügelgen  
Drawing  
**Purchased from Auktion-  
shaus Franke, Nuremberg**

**Depositum im  
Kupferstich-Kabinett  
Stiftung Günther und  
Annemarie Gercken**  
For ex. Per Kirkeby, monotype  
→ 11

### Mathematisch-Physikalischer Salon

Measuring stick, 1 Dresden  
foot → 12  
Signed recto "Dresdner Fuß  
1836.", verso "H. Forstamt  
Klosterlausnitz."  
Brass, engraved  
L = 30.4 cm, W = 2.7 cm  
Scale divided into 12 Dresden  
inches = 28.32 cm  
**Gift of the Ehrenfried Walter  
von Tschirnhaus-Gesellschaft  
e. V.**

### Museum für Sächsische Volkskunst mit Puppentheatersammlung

Coffer, 17th cent.  
Iron, with key, 37.7 × 76 × 42 cm  
**Gift of Karlheinz Blaschke**

Carved image from Kaltofen  
Lime wood, 57.5 × 48 × 6 cm  
**Gift of Margot Hiller**

2 drum sets:  
Jazz drum set, Markneu-  
kirchen 1930  
Drum set for dance music  
Lefima Standard, Leberecht  
Fischer Markneukirchen,  
ca. 1960  
**Gift of Igor Jenzen**

2 portraits of a Dresden  
married couple  
Oil on canvas  
Likely 1877 at the wedding  
of Minna Klara Smidt, née  
Ditrich, 1855–1916  
Wieardus Smidt, 1852–1928  
**Gift of Karin Uhlig, Cologne**

Heinrich Apel Jr.  
Otilie Giesecke, marionette  
from "Das weiße Rössl",  
Marionette Theatre Heinrich  
Apel Jr., Dresden ca. 1955  
**Gift of Donatha zu Castell-  
Castell, Weimar**

Oskar Barthold  
Kasper, Gretel and Princess,  
three hand-puppet heads for  
the films "Das verzauberte  
Tüchlein" and "Das  
Glücksschwein", Vienna 1944  
Lime wood, carved, genuine  
hair  
Kasper, Bummelfranz and  
Robber, three hand-puppets  
from "Die Kartoffelräuber",  
Halle/ Saale 1949 → 13



15



10



20



11



12



Lime wood, carved, painted;  
textiles, sewn  
Hans Wurst, Die Pest, two  
marionettes for the produc-  
tion of "Faust" by Marionet-  
tenbühne Barthold, Halle/  
Saale 1947 → 14

Lime wood, carved, painted;  
textiles, sewn  
Four prompt books for  
productions by Marionetten-  
bühne Barthold, Halle/Saale  
1947/48  
Typescripts  
Gift of Waltraude Bart-  
hold-Stehwien, Saskatoon,  
Canada. – Made possible  
with the kind support of the  
Freunde der Puppentheater-  
sammlung Dresden e. V.

Sylvia Deinert & Tine Krieg  
Production of "Das Familien-  
album" with stage and  
two sets of figures, Fundus-  
Theater, Hamburg 1984.  
A children's book was  
published to accompany this  
first German-language pup-  
pet play about sexual abuse.  
The gift includes extensive  
documentation.

Gift of Tine Krieg, Hamburg

Margrit Wischnewski  
Table figures, hand- and rod  
puppets for the production  
of "Eisenhans" staged by  
puppeteer Dirk Baum,  
Berlin 1999  
Compound, modelled,  
painted, textiles  
Gift of Dirk Baum, Berlin

## Münzkabinett

Gifts, transfers of ownership  
and purchases this year  
amounted to a total 331 ac-  
quisitions. In large part, the  
growth of the collection was  
due to gifts. The gift of 72 Up-  
per-Saxon-Circle small coins  
from the Universalmün-  
zsammlung Horn was made  
possible with a donation by  
Fritz Rudolf Künker, Osnab-  
rück, with added funding  
from the foundation of Ger-  
hart and Marianne Rother,  
Osnabrück. Further impor-  
tant acquisitions are the col-  
lection of cowry snails, con-  
sisting of 57 items, amassed  
by the deceased numismatist

Herbert Hejzlar, a gift of Petra  
Hejzlar, Dresden, as well as  
coins and medals of the  
Deutscher Orden, the Herzog-  
tum Preußen and other do-  
minions of East-Central Eu-  
rope stemming from the  
collection of the deceased  
Dresden numismatist Albert  
Wegner, which were given to  
the Münzkabinett. → 15  
The museum also acquired  
nine historical bonds as a gift  
from Dr. Armin Schmitz, Sieg-  
burg. Especially noteworthy  
are: Friedrich Wilhelm Hörn-  
lein's mould "Glass Blowers",  
for a plaque n. d. (1904) → 16  
Plaster, 180×165 mm  
Gift of Dr. Ulli Arnold, Dresden

Duchy of Saxony,  
Ernestine line (sons of Johann  
Friedrich I), quarter taler, 1551  
Silver, Ø 29.5 mm, 7.07 g  
Gift of Dr. Lothar Koppe, Berlin

Paul Huybrechts / P. De Greef  
Médailles → 17  
Medallion for the 34th FIDEM  
congress 2016 in Gent and  
Namur (Belgium)  
Bronze, Ø 79.8 mm, 200.596 g  
Purchase



16



17



14



13



24



19

## Rüstkammer

Pair of flintlock pistols → 18  
Ottoman, ca. 1680, barrels  
damascened iron, inlaid with  
gold; walnut stocks, inlaid  
with brass wire and coloured  
resin-wax compound; pom-  
mels from ivory with coral  
beads; overall length 46.9  
and 47.1 cm  
Purchase financed with gen-  
erous donations from the  
heirs of Hans Arnhold, and  
the Anna-Maria & Stephen  
Kellen Foundation

## Staatliche Ethnographische Sammlungen Sachsen

### Museum für Völkerkunde Dresden

92 gifts to accompany burnt  
offerings → 19  
Paper, acquired in Hong Kong  
2014  
Gift of the Museum &  
Research Foundation GmbH,  
Dresden  
House panel → 20  
Batu Islands, Indonesia  
Wood carving, high relief,  
161×87 cm  
Gift of Heide-Marie Flick,  
Cologne

"Magic Scroll" → 21  
Parchment talisman,  
inscribed and painted  
Aksum, Ethiopia, 152×7.5 cm  
Gift of Dr. Wolfgang Reichel,  
Dresden

Iban ritual writing → 22  
Rep with weft decoration,  
98×16 cm  
Sarawak, Malaysia, early 20th  
century, acquired in 1988  
by Richard Yong, in Kuching/  
Sarawak, Malaysia  
Gift of Dr. Traude Gavin,  
Eardisley, United Kingdom

### Museum für Völkerkunde zu Leipzig

Collection of 436 Easter eggs  
from various countries and  
regions, made with many dif-  
ferent traditional techniques  
→ 23  
Gift of Hadwiga and  
Peter Nieting, Geldern

Guatemala Collection  
Collection of 168 textiles,  
including 91 Maya huipils  
from the Lake Atitlán region,  
69 cloths and 8 woven cloths  
as well as 70 decorative art  
and archaeological objects  
Gift of Clarita Keller, Hamburg

### Kunstfonds

Christina Baumann → 24  
Red Meadow / White Fields /  
Red Fields, from the series:  
Painting, 2015–2016  
Oil on canvas,  
each 40×30 cm

Sebastian Burger → 25  
Boi Y, 2015  
Acrylic on canvas,  
220×155 cm

Lucie Freynhagen  
A Woman Understands Your  
Problem / Grills Optional /  
Pearl,  
from the series: Aggressive  
Representation, sole copies,  
2016  
Textile screen prints on  
cotton, shower curtain,  
wax cloth, each 110×85 cm

Manaf Halbouni → 26  
Alkifah "The Resistance", 2015  
Concrete (cast), rebar, stain-  
less steel, wooden dowels,  
barbed wire, wool thread,  
hemp rope, plastic part,  
95×149.5×19 cm





Lena Rosa Händle  
I love Joy / Cat / Roter  
Vorhang / Wassermensch /  
Ramell, from the series:  
Laughing Inverts, 2006–2011  
Analogue c-prints / aluminium dibond, 134×96 cm /  
131×98.5 cm / 105×68 cm /  
105×68 cm / 78.5×58.5 cm

Stefanie Heinze  
In Comparative and Superlative  
Forms / Peanuts, 2015  
Acrylic and oil on canvas,  
2 parts, 180×290.5 cm

Jochen Plogsties → 27  
17–16 (Love Spell), 2016  
Oil on canvas, 115.5×80.5 cm

Daniel Poller  
Image Movement (3 parts) /  
Utilisation Attempt (4 part) /  
Image Production (4 parts) /  
Disarmament (3 part) /  
Detours (4 part) / Change of  
Attitude (3 parts) / Rear  
view (3 parts) / Study Guides  
(4 parts), from the series:  
Simply Due to the Effect of  
Force, 2014–2016 pigment  
prints on paper,  
each 41.9×29.7 cm

#### Gerhard Richter Archiv

Gerhard Richter: sketch  
for the artist's book  
"Ice" (1973–1981) → 28  
Edizione Galleria  
Pieroni Roma, 1981

**Purchase**

Collection of letters by  
Gerhard Richter to Wieland  
Förster, 1961 → 29

**Gift**

#### Kunstbibliothek

##### New Acquisitions

5911 volumes (4148 Kunst-  
bibliothek [KB]; 1763 Science  
Library of the Ethnographische  
Sammlungen [SES]),  
of which 3023 volumes were  
gifts  
(2241 KB; 782 SES)

The gifts comprised numerous  
important and valuable  
volumes, which, if at all, could  
have only been acquired at  
a great expense, for ex.  
"Kandinsky – Das graphische  
Werk" published in 1970.

Quite regularly, the donated  
publications are no longer  
available from regular retailers,  
for ex. the four-volume  
luxury edition about Russian  
chips "Igor Rudenko, Korpus  
Setonov 1700–1917", Rostov-  
on-Don, 2014/15.

For new acquisitions, the primary  
focus is on literature  
about the collections of the  
museum, for ex. "Manifestations  
of History – Time,  
Space, and Community in the  
Andaman Islands, New Delhi  
2016, about the Andamanen  
collections held by the Ethno-  
graphische Sammlungen in  
Leipzig and Dresden.

**Exchange of publications**  
with 447 institutions  
(233 KB; 214 SES), incl. 231 in  
Germany (123 KB, 108 SES)  
and 216 abroad (110 KB;  
106 SES).

1206 publications were  
received through an  
exchange of publications  
(670 KB; 536 SES) and 1794  
(1752 KB; 42 SES) were given.

21



27



29



23



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## Main sponsors

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Ostdeutscher Sparkassenverband mit  
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Main sponsor



## A coordinated effort

**Sparkassen-Finanzgruppe has been a sponsorship partner of the Staatliche Kunstsammlungen Dresden for ten years.**

2016 was a special year for the Sparkassen-Finanzgruppe and the Staatliche Kunstsammlungen Dresden – with good reason to celebrate: the Sparkassen-Finanzgruppe had been working with the Staatliche Kunstsammlungen Dresden for ten years, and for five of these years it had been the SKD's main sponsor. Looking back to the year 2006 brought back memories of numerous large projects in which the Sparkassen-Finanzgruppe was involved, for example the reopening of the Historisches Grünes Gewölbe, the conversion of the Albertinum, the opening of the Rüstkammer and the reopening of the Münzkabinett's permanent exhibition. Looking ahead felt and continues to feel equally full of promise as the Sparkassen-Finanzgruppe has committed to three more years as the main sponsor of the Staatliche Kunstsammlungen Dresden, beginning in 2017. That which is tried and tested will continue to be upheld, and at the same time new paths of cooperation will be created. In this way, superb exhibitions and art education projects will be sponsored, including future projects in the area of digitalisation. In 2016, the Sparkassen-Finanzgruppe accompanied

Joachim Hoof, Chairman of the Ostsächsische Sparkasse Dresden, at the opening of "Paradise on Earth. Flemish Landscape Painting from Bruegel to Rubens"

and supported a further outstanding event: the opening of the new permanent exhibition "Concept and Encounter: The World around 1600" in the Georgenbau of the Dresden Residenzschloss (Royal Palace). Also in 2016, the Sparkassen-Finanzgruppe funded the exhibition "Paradise on Earth. Flemish Landscape Painting from Bruegel to Rubens" with works from the collection of the Gemäldegalerie Alte Meister and further important European museums. On show were "landscapes" that were much more than portraits; rather, they were stagings, projections and spaces of longing, which give viewers a glimpse of themselves and their relationship to the world and thus illustrate the expressive power of art once more.

"The power of art and culture is singular. Particularly in regard to the political developments in these turbulent times, they serve, more than ever, to open doors and build bridges. The Staatliche Kunstsammlungen Dresden do much to engage in this way. They have us marvelling and stimulate dialogue with the Other, as Dr. Michael Ermrich, Executive President of the Ostdeutsche Sparkassenverband put it at the annual press conference.

For 2017, three exhibition highlights figure prominently in the cooperative efforts: The exhibition "Stories in Miniatures. The Collection of Indian Painting in the Dresden Kupferstich-Kabinett" will, along with two smaller presentations in the Sponsel room and the Studiolo, present the results of the projects sponsored in the research programme "Europe/World". Then there is the completion of the Renaissance wing with the two new permanent exhibitions "On the Way to Electoral Power" and "The Electoral Wardrobe", opening simultaneously at the Rüstkammer. And, finally, there is the special exhibition "In-Sights. Baroque Ivory Art in the Dialogue of the Arts. (Part 1)", which will be on show in the Sponsel room.

Co-contributing to these projects will be the Ostsächsische Sparkasse Dresden, the Ostdeutsche Sparkassenverband with all Saxon Sparkassen, the LBS Ostdeutsche Landesbausparkasse AG and the Sachsen Bank, the Sparkassen-Versicherung Sachsen, the DekaBank Deutsche Girozentrale as well as the Sparkassen-Kulturfonds des Deutschen Sparkassen- und Giroverbandes.

The central aim of the partnership continues to be to preserve the cultural treasure chamber of Dresden and Saxony and to communicate its artistic and cultural significance to a wider public. After all, art and culture are both freeing and strengthening. They are valuable means of communication, they foster understanding, and they get us moving, as individuals and as a society.



# Ten Years of Partnership in the Name of Cultural Diversity

2016 marked the tenth anniversary of a successful partnership between the Staatliche Kunstsammlungen Dresden and A. Lange & Söhne. This special anniversary served as a welcome occasion to renew our sponsoring agreement for another five years. A shared goal is to keep renewing the spirit of cultural diversity in a tradition that has had a shaping influence on Saxony for centuries.

A. Lange & Söhne has a particularly close relationship with the Mathematisch-Physikalischer Salon. It was here that the young Ferdinand Adolph Lange, around 1830, discovered his enthusiasm for precision watchmaking. Experiencing first-hand the masterfully made timepieces of both regional and European provenance, he began to dream of building the best watches in the world in Saxony.

The permanent exhibition of historical timepieces tells the story of how Saxon precision watchmaking made its way from Dresden's "treasure chamber of knowledge" to the Erzgebirge (Ore Mountains). The historical and modern timepieces by A. Lange & Söhne constitute important milestones in this process.



A. LANGE & SÖHNE  
GLASHÜTTE I/SA

# Institutions

## **Staatliche Kunstsammlungen Dresden**

**Residenzschloss**

Taschenberg 2

01067 Dresden

[www.skd.museum](http://www.skd.museum)

Prof. Dr. Hartwig Fischer

Director General until 31 March 2016

Prof. Dr. Dirk Syndram

Acting Director General

from 1 April to 31 October 2016

Prof. Dr. Marion Ackermann

Director General beginning 1 November 2016

Dirk Burghardt

Commercial Director

### **Press Office**

Telefon: (03 51) 49 14 26 43

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### **Visitor Services**

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## **Albertinum/Galerie Neue Meister**

Hilke Wagner

Director

10 to 18 h, closed Mondays

## **Gemäldegalerie Alte Meister**

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Director General, Interim Director

until 31 March 2016

Dr. Stephan Kojá

Director since 1 May 2016

Semperbau am Zwinger

10 to 18 h, closed Mondays

## **Grünes Gewölbe**

Prof. Dr. Dirk Syndram

Director and Deputy Director General

Residenzschloss

Neues Grünes Gewölbe

Historisches Grünes Gewölbe

10 to 18 h, closed Tuesdays

(Information/tickets:

[www.skd.museum](http://www.skd.museum))

## **Kunstgewerbemuseum**

Tulga Beyerle

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Schloss Pillnitz

open 1 May to 1 November 2016

10 to 18 h, closed Mondays

## **Kupferstich-Kabinett**

Dr. Stephanie Buck

Direktorin

Residenzschloss

Special exhibitions: 10 to 18 h,

closed Tuesdays

Study room: Mon, Wed 10 to 13 h/

14 to 16 h;

Thu 10 to 13 h/ 14 to 18 h;

Fri and every 1st Sat of the month

10 to 13 h; closed Tuesdays

Josef-Hegenbarth-Archiv

Calberlastraße 2

01326 Dresden

Thu by appointment:

tel. (03 51) 49 14 32 11

## **Mathematisch-Physikalischer Salon**

Dr. Peter Plaßmeyer

Director

Zwinger

10 to 18 h, closed Mondays

Türkische Cammer,  
Residenzschloss Dresden



**Münzkabinett**

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Residenzschloss, Georgenbau  
10 to 18 h, closed Tuesdays  
Library and study room:  
Wed 10 to 17.30 h

**Museum für Sächsische Volkskunst  
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**Porzellansammlung**

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**Rüstkammer**

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Nanette Snoep  
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**Museum für Völkerkunde Dresden**

Japanisches Palais  
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beginning 9 December 2016, Fri 14  
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Sat and Sun 11 to 18 h

**GRASSI Museum für Völkerkunde  
zu Leipzig**

Leipzig, Johannisplatz 5–11  
10 to 18 h, closed Mondays

**Völkerkundemuseum Herrnhut**

Herrnhut, Goethestraße 1  
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By appointment only:  
tel. (03 51) 49 14 77 70

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Chemnitz, Schloßstraße 27  
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Fri 9 to 14 h

Münzkabinett,  
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