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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 Kunstkammer contributed to it, in particular the Kunstgewerbemuseum and the Grunes Gewolbe, 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 Rauter. 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 Strawalde. 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 paradisical 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 Porzellanammlung; 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.
Moving in stages. One part of the coming Archiv der Avant-garden in Dresden will initially be housed here, in the rooms of the Staatliche Kunstsammlungen Dresden on Güntzstraße.
On the horizon at the Staatliche Kunstsammlungen Dresden

by Prof. Dr. Marion Ackermann

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 Kunstkammer, 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 Kunstkammer 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.

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.
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.
Egidio Marzona donates his archive to the SKD

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.

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
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.
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, ethnography-
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 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
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.
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 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 velocipede, as street food was served from cargo bikes.

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.

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

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.”
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.
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.
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.
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 (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 Photographie”, 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.

“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.

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

Were you Emperor Augustus?
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 publically 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

Immersed in paradise: visitors during the opening, in front of the painting “Winter Landscape with Hunter” by Jan Wildens, 1624, Gemäldegalerie Alte Meister, SKD
For the first time, the Gemäldegalerie Alte Meister was represented with a special exhibition at the Kunsthalle im Lipsiusbau.
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
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.
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.
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.

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 Skulpturen- und 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.
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 Puppentheatersammlung
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 Purchases 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 Kupferstich-Kabinett
19 March to 12 September 2016 Residenzschloss, Georgenbau

Five of Many: Peter Graf, Peter Herrmann, Peter Makolies, A. R. Penck and Strawalde – 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 Kunstsammlungen 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

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

The Argentine Treasure of the Steppes. Turkmen jewellery from a private collection
Presented by the Völkerkundemuseum Herrnhut
26 June to 16 October 2016
Völkerkundemuseum Herrnhut

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 Grunes 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 Kupferstich-Kabinett
14 September 2016 to 22 January 2017
Residenzschloss, Georgenbau

Paradise on Earth.
Flemish landscape painting from Bruegel to Rubens
Presented by the Gemäldegalerie 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

GRASSI invites #3: Masken!
Presented by the Staatliche Ethnographische Sammlungen Sachsen
16 December 2016 to 5 March 2017
GRASSI Museum für Völkerkunde zu Leipzig
Opening night in the new Skulpturengang. The ancient sculptures (classical antiquity to 1800) have been moved to the Old Masters 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
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
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.
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 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.
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, Niclaus 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 Gewölbies 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...
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.
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.
As part of one of its ongoing research projects, the PorzellanSamm lung of the Staatsliche 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 PorzellanSamm lung 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.
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.
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 legitimation.

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.
International workshop on Jacob Böhme

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

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.
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.

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.
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.
Kupferstich-Kabinett researches
Christian Borchert’s oeuvre
Christian Borchert (1942 – 2000) is consid-
ered one of the central German photogra-
phers 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 con-
ceptual 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 funda-
mental 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.
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.

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.
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

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.
Dresdener Kunstblätter
Published by:
Staatliche Kunstsammlungen Dresden
Band 1/2016 · Weltsicht + Wissen
ISBN 978-3-95498-219-6
Band 2/2016 · Starke Frauen
ISBN 978-3-95498-225-6
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
Band 3/2016 · Starke Frauen
ISBN 978-3-95498-219-6

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


Grünes Gewölbe


Kunstgewerbemuseum

Kupferstich-Kabinett


Mathematisch-Physikalischer Salon


Museum für Sächsische Volkskunst mit Puppentheatersammlung

Münzkabinett

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


Museum für Sächsische Volkskunst mit Puppentheatersammlung
A complete list of publications will be published in the respective yearbook of the Staatliche Kunstsammlungen Dresden.

Porzellansammlung


Rüstkammer

Schätze einer Fürstenehe.

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

Gerhard Richter Archiv

In Cooperation
Hier in Italien ist es ja so schön, das Leiden selbst ist hier so schön, in diesen gebrochenen Marmorpalazzos klingen die Seufzer viel romantischer als in unseren netten Ziegelhäuschen, unter jenen Lorbeerbäumen läßt sich viel wollüstiger weinen als unter unseren mürrisch zackigen Tannen, und nach den idealischen Wolkenbildern des himmelblauen Italiens läßt sich viel süßer hinaufschmachten als nach dem aschgrau deutschen Werkeltagshimmel, wo sogar die Wolken nur ehrliche Spießbürgerfratzen schneiden und langweilig herabgähnen!

HEINRICH HEINE, 1830
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 Asian style and chinoiserie items at the Saxon court
  (Kupferstich-Kabinett)
• East Asian porcelain and its significance to European culture
  (Porzellanansammlung)
• Indian style 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

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; Helmholz-Zentrum, Dresden-Rossendorf
Project duration: since 2008

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

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 Porzellanansammlung
Cooperation partner: Staatliche Porzellan-Manufaktur Meissen GmbH
Funding: Freundekreis der Dresdner Porzellanansammlung im Zwinger e.V.
Project duration: since 2011

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

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

A dinner service for Heinrich Count Brühl. Brühlisches 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 meaning of the die position for the interpretation of Roman Republic coins
Münzkabinett
Funding: Deutsche Forschungsgemeinschaft (DFG)
Project duration: 2014 – 2019

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

Hermann Prell, the decoration of the staircase in the Albertinum
Galerie Neue Meister
Project duration: since 2009

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

Not the usual – German precision watchmaking
Mathematisch-Physikalischer Salon
Funding: Gerda Henkel Stiftung
Project duration: since 2015

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

Further information about the different research projects can be found on the SKD’s website: www.skd.museum.
Speechless … in the special exhibition “Of Beauty and Grandeur”, Albertinum
The museum and the public
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
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.

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 Porzellan- sammlung 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. To make the evening tours even more appealing, starting in 2017, the
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.

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.

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.
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.

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 Dresdners 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.
Enriching cooperation

Education and communication at the SKD

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 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

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

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

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

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
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.”
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.
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.

Guido Maria Kretzschmer 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
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 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.
“The Foreign within Us. A Discussion about Islam in our Society” was an event put on by the project ZEITSCHICHTEN. 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 OBERÜBERKARGER 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.”
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.

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

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 Porzellanammlung, 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.
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 Porzellan-sammlung as well as the Mathematisch-Physikalischer Salon at 1:23h for themed tours. Both museums were linked to the art intervention: the Porzellan-sammlung 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.
Visitor numbers in the museums of the Staatliche Kunstsammlungen Dresden since 2012

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<td>2,480,906</td>
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<td>2,077,736</td>
</tr>
</tbody>
</table>

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 Since 15 Aug 2013.
4 New permanent exhibition in the Residenzschloss (Royal Palace) since 7 Jun 2015.
5 Incl. the Josef-Hegenbarth-Archiv.
6 Since 14 Apr 2014.
7 Open respectively from 1 May to 31 Oct.
8 The World Upside Down. Hieronymus Bosch's Century, exhibition presented by the Bucerius Kunst Forum, Hamburg, in cooperation with the SKD.

Visitor numbers in 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 Porzellanmuseum
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
- Treasures of a Princely Marriage | Schloss Hartenfels Torgau
- 30 April to 31 October 2016
- Italian Landscape of the Romantic Era. Painting and Literature| Bad Muskau
- 11 May to 21 August 2016
- The World Upside Down. Hieronymus Bosch’s Century
- 4 June to 11 September 2016
- 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
Financial Report

### Excerpt from the business plan 2012 to 2016 (in thousand euro. T€)

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
<th>2016(^1)</th>
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</thead>
<tbody>
<tr>
<td><strong>Revenue</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Revenue from museum operation incl. special exhibitions and publications</td>
<td>12,415.1</td>
<td>12,736.5</td>
<td>11,602.5</td>
<td>11,513.6</td>
<td>9,153.0</td>
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<tr>
<td>Other proceeds</td>
<td>1,216.8</td>
<td>1,351.4</td>
<td>1,350.6</td>
<td>1,374.5</td>
<td>1,560.3</td>
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<tr>
<td>Allocations by third parties / third-party research funds</td>
<td>3,670.2</td>
<td>3,034.6</td>
<td>4,546.8</td>
<td>6,355.9</td>
<td>4,370.6</td>
</tr>
<tr>
<td>Donations and other</td>
<td>393.3</td>
<td>866.7</td>
<td>1,580.5</td>
<td>1,146.7</td>
<td>379.2</td>
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<tr>
<td><strong>Sum</strong></td>
<td>17,695.4</td>
<td>18,009.2</td>
<td>19,080.7</td>
<td>20,390.7</td>
<td>15,463.1</td>
</tr>
<tr>
<td><strong>Expenditures</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Personnel expenses</td>
<td>18,525.7</td>
<td>18,423.4</td>
<td>19,466.6</td>
<td>19,677.5</td>
<td>19,789.8</td>
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<tr>
<td>Operating expenses(^2)</td>
<td>17,141.9</td>
<td>17,900.3</td>
<td>20,129.8</td>
<td>23,325.8</td>
<td>21,348.8</td>
</tr>
<tr>
<td><strong>Sum</strong></td>
<td>35,667.6</td>
<td>36,323.7</td>
<td>39,596.4</td>
<td>43,003.3</td>
<td>41,138.6</td>
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<tr>
<td>Addition to fixed assets(^3)</td>
<td>4,817.3</td>
<td>5,158.8</td>
<td>4,672.4</td>
<td>5,492.3</td>
<td>2,527.1</td>
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<tr>
<td><strong>Subsidies from the Free State of Saxony</strong></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Subsidies to operating costs</td>
<td>20,099.4</td>
<td>20,859.0</td>
<td>22,448.5</td>
<td>23,614.2</td>
<td>23,544.4</td>
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<tr>
<td>Subsidies for investments</td>
<td>3,733.2</td>
<td>2,397.6</td>
<td>1,445.9</td>
<td>2,395.9</td>
<td>3,897.9</td>
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<tr>
<td><strong>Sum</strong></td>
<td>23,832.6</td>
<td>23,256.6</td>
<td>23,894.4</td>
<td>26,010.1</td>
<td>27,442.3</td>
</tr>
</tbody>
</table>

\(^1\) Preliminary numbers: updated 28 Feb 2017  |  \(^2\) Excl. expenses for real estate  |  \(^3\) Investments including art, excluding real estate

### Overview of positions or personnel

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Civil servants</strong></td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>2</td>
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<tr>
<td><strong>Employees</strong></td>
<td>306</td>
<td>326</td>
<td>321</td>
<td>316</td>
<td>313</td>
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<tr>
<td><strong>Trainees</strong></td>
<td>9</td>
<td>8</td>
<td>8</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td><strong>Interns</strong></td>
<td>4</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td><strong>Employees paid from project funds</strong></td>
<td>45</td>
<td>33</td>
<td>35</td>
<td>32</td>
<td>33</td>
</tr>
<tr>
<td><strong>Employees in projects funded by third parties</strong></td>
<td>13</td>
<td>9</td>
<td>10</td>
<td>13</td>
<td>18</td>
</tr>
<tr>
<td><strong>Extra-official and part-time personnel</strong></td>
<td>8</td>
<td>10</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Staff from the Daphne project</strong></td>
<td>41</td>
<td>34</td>
<td>29</td>
<td>36</td>
<td>35</td>
</tr>
</tbody>
</table>
“Street Scene in front of the Hair Salon” (detail), 1926
Ernst Ludwig Kirchner,
Oil on canvas, 119 × 100 cm
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 SAXONICUS 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 Kunstgewerbemuseum Dresden e.V.
Tel.: +49 351 2613-201
(Office of the Kunstgewerbemuseum)
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 Mathematisch-Physikalischer Salon)
Fax: +49 351 4914-6666
E-mail: mps@skd.museum
www.tschirnhaus-geellschaft.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 Puppentheatersammlung Dresden e.V.
Tel. and Fax: +49 351 8387571
(Office of the Puppentheatersammlung)
E-mail: post@puppentheaterfreunde.de
www.puppentheaterfreunde.de

Porzellanansammlung

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

Skulpturensammlung

Paragone. Freundeskreis der Skulpturensammlung der Staatlichen Kunstsammlungen Dresden e.V.
Tel.: +49 351 4914-9741
(Office of the Skulpturensammlung)
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 Ethnographischen Sammlungen Sachsen e.V.
Contact: Roland Steffan, Chairman
Tel.: +49 351 8144804
(Simone Jansen, Museum)
www.voelkerkunde-dresden.de

Völkerkundemuseum Herrnhut

Freundeskreis Völkerkunde-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-
bund, the Landesbank
Baden-Württemberg, the
Sparkassen-Versicherung

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 Liefland
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

Richarda 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
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

“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
Gift of Dr. Christian M. Geyer

Eugen Batz
Portfolio of etchings
Gift of Ralf Hoffmann

Timm Rauter
56 works of “image-analytical
photography”
Purchased from the artist

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

Rei Naito
Drawing
Gift of the Verein der Freunde
des Kupferstich-Kabinetts e.V.
Unknown German artist, 18th cent. → 10
Portrait of Carl Heinrich von Heineke
Drawing
Purchase of the Verein der Freunde des Kupferstich-Kabinett 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 Auktionshaus Franke, Nuremberg

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

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 Kaltöfen
Lime wood, 57.5 × 48 × 6 cm
Gift of Margot Hiller

2 drum sets:
Jazz drum set, Markneukirchen 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.
Ottilie 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
Lime wood, carved, painted; textiles, sewn
Hans Wurst, Die Pest, two marionettes for the production of “Faust” by Marionettenbühne Barthold, Halle/Saale 1947 → 14
Lime wood, carved, painted; textiles, sewn
Four prompt books for productions by Marionettenbühne Barthold, Halle/Saale 1947/48
Typescripts
Gift of Waltraude Barthold-Stehwien, Saskatoon, Canada. – Made possible with the kind support of the Freunde der Puppentheatersammlung Dresden e. V.

Sylvia Deinert & Tine Krieg
Production of “Das Familienalbum” with stage and two sets of figures, Fundus-Theater, Hamburg 1984.
A children’s book was published to accompany this first German-language puppet play about sexual abuse. The gift includes extensive documentation.
Gift of Tine Krieg, Hamburg

Margrit Wischnewiski
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 acquisitions. In large part, the growth of the collection was due to gifts. The gift of 72 Upper-Saxon-Circle small coins from the Universalmünzsammlung Horn was made possible with a donation by Fritz Rudolf Künker, Osnabrück, with added funding from the foundation of Gerhart and Marianne Rother, Osnabrück. Further important acquisitions are the collection of cowry snails, consisting 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 Herzogtum Preußen and other dominions of East-Central Europe 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, Siegburg. Especially noteworthy are: Friedrich Wilhelm Hörlein’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
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; pommels from ivory with coral beads; overall length 46.9 and 47.1 cm
Purchase financed with generous 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

Museum für Völkerkunde zu Leipzig
Collection of 436 Easter eggs from various countries and regions, made with many different 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
Oil on canvas, each 40 × 30 cm
Gift of Hadwiga and Peter Nieting, Geldern

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, stainless steel, wooden dowels, barbed wire, wool thread, hemp rope, plastic part, 95 × 149.5 × 19 cm

“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 different traditional techniques → 23
Gift of Hadwiga and Peter Nieting, Geldern
Lena Rosa Händle
I love Joy / Cat / Roter Vorhang / Wassermensch / Ramell, from the series: Laughing Inverts, 2006 – 2011
Analogue c-prints / aluminium dibond, 134 x 96 cm / 131 x 98.5 cm / 105 x 68 cm / 105 x 68 cm / 78.5 x 58.5 cm

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

Jochen Plogsties → 27
17 – 16 (Love Spell), 2016
Oil on canvas, 119.5 x 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 x 29.7 cm

Gerhard Richter Archiv
Edizione Galleria Pieroni Roma, 1981
Purchase

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

Kunstbibliothek
New Acquisitions
5911 volumes (4148 Kunstbibliothek [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 Ethnographische 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.
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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 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.
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.
Institutions

Staatliche Kunstsammlungen Dresden
Residenzschloss
Taschenberg 2
01067 Dresden
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
presse@skd.museum
Visitor Services
Telefon: (03 51) 49 14 20 00
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Albertinum/Galerie Neue Meister
Hilke Wagner
Director
10 to 18 h, closed Mondays

Gemäldegalerie Alte Meister
Prof. Dr. Hartwig Fischer
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)

Kunstgewerbemuseum
Tulga Beyerle
Director and Deputy Director General
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
Dr. Rainer Grund
Director
Residenzschloss, Georgenbau
10 to 18 h, closed Tuesdays
Library and study room:
Wed 10 to 17:30 h

Museum für Sächsische Volkskunst
mit Puppentheatersammlung
Dr. Igor A. Jenzen
Director
Jägerhof
10 to 18 h, closed Mondays

Porzellan sammlung
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Interim Director until 31 July 2016
Dr. Julia Weber
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beginning 1 August 2016
Zwinger
10 to 18 h, closed Mondays

Rüstkammer
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Riesensaal
Weltansicht und Wissen um 1600
10 to 18 h, closed Tuesdays

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Dr. Stephan Koja
Director beginning 1 May 2016
Albertinum
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Museum für Völkerkunde Dresden
Japanisches Palais
closed until 8 December 2016,
beginning 9 December 2016, Fri 14
to 18 h,
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
9 to 17 h, closed Mondays

Kunstbibliothek
Dr. Elisabeth Häger-Weigel
Manager
Residenzschloss
10 to 18 h, closed Sat/Sun

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Manager since 5 September 2016
Simone Fleischer until
4 September 2016
parental leave
Marienallee 12
By appointment only:
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Published by
Staatliche Kunstsammlungen Dresden
Press and Communication

Project Management
Cornelia Munzinger-Brandt

Assistance
Nadja Wenzel

Authors
Marion Ackermann (8 – 11)
Isabell Meixner (12 – 13)
Felicitas von Mallinckrodt (14 – 17, 20 – 29, 31 – 37)
Katarina Lozo (30)
Julia Fabritius, Dana Korzuschek (38 – 39)
Stephan Koja, Astrid Nielsen (48 – 49)
Katja Margarethe Mieth (52)
Ulrike Weinhold, Theresa Witting (56 – 57)
Romy Kraut, Jan Hüsgen (58 – 59)
Cora Würnell (60 – 61)

Editing
Cornelia Munzinger-Brandt

Image Editing
Nadja Wenzel

Korrektorat
Marion Schmidt, Sina Volk [Sandstein Kommunikation GmbH]

Design, typesetting, reprography
Sandstein Kommunikation GmbH, Dresden
www.sandstein.de

Translation
Kennedy-Unglaub Translations, Lunenburg
www.kennedyunglaub.de

Print
Stoba-Druck-GmbH, Lampertswalde

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Information subject to change.

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Content: Luc Saalfeld S. 6, 13, 70; Martin Förster S. 11, 15, 32, 33, 76, 86, 89; Oliver Killig S. 8, 9, 10, 28, 29, 34, 35, 36, 68, 87, 92, 100, 108; David Pinzer S. 12, 15, 23, 24, 25, 27, 47, 48, 49, 78, 80, 85, 110; Jürgen Lösel S. 14, 16, 17; Timm Rautert + © S. 29; Elke Estel/Hans-Peter Klut S. 18, 22, 37, 84, 100; Bianca Dittrich S. 21; Tomáš Souček S. 20, 21, 88, 101; Eleonora Sovanie S. 26; Jörg P. Anders S. 39 © SMB Gemäldegalerie; Herbert Boswank S. 29, 96, 98, 100, 101; Karoline Schneider S. 51; Mo Zaboli + © S. 50; Vera Marusic S. 51; Maria Willert S. 54; Pykado S. 56, 57; Andreas Diesend S. 58; Michael Lange S. 59; Adrian Sauer S. 60, 61; Zach Lipp Photography + © S. 38; Thomas Kretschel S. 53 © Julia Weber; Quelle online S. 64 © Bibliotheca Philosophica Hermetica Amsterdam; Matthias Rietschel S. 66, 67; Christian Borchart + © S. 68; Steuerlein S. 69 © HZDR; Quelle online S. 92 © Seoul National Museum of Korea; Thomas Schlørke S. 90; Ronald Bonss S. 91, 93; Hans Christian Krass S. 91, 111; Florian Dombois + © S. 93; Uwe Walter S. 104 © Sebastian Burger, Galerie Tobias Naehring, Leipzig; Manaf Halbouni + © S. 104; Foto S. 105 SKD © VG Bildkunst Bonn + Kunstfonds SKD; Fotos S. 104, 105 + © Gerhard-Richter-Archiv 2017

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Note
Reference to all genders is intended, even if at times only a male pronoun is used.