

Addresses and opening hours

Zwinger and Semperbau

- Gemäldegalerie Alte Meister and Skulpturensammlung bis 1800
- 2 Mathematisch-Physikalischer Salon
- 3 Porzellansammlung

Visitor entrances Sophienstraße, Theaterplatz and Ostra-Allee, 01067 Dresden 10 a.m. to 6 p.m., closed Mondays

Residenzschloss

- 4 Historisches and Neues Grünes Gewölbe
- 5 Riesensaal
- 6 Fürstengalerie
- 7 Türckische Cammer
- 8 Renaissanceflügel
- 9 Kupferstich-Kabinett
- 10 Münzkabinett
- 11 Hausmannsturm
- 12 Kunstbibliothek

Taschenberg 2, 01067 Dresden Visitor entrances Sophienstraße, Schlossstraße, Taschenberg 10 a.m. to 6 p.m., closed Tuesdays

i Besucherzentrum Art & Info

Taschenberg 2, 01067 Dresden daily 10 a.m. to 6 p.m.

Lipsiusbau

13 Kunsthalle im Lipsiusbau

Georg-Treu-Platz 1, 01067 Dresden Visitor entrance Brühlsche Terrasse 10 a.m. to 6 p.m., closed Mondays (during special exhibitions)

Albertinum

Tzschirnerplatz 2, 01067 Dresden Visitor entrances Brühlsche Terrasse, Georg-Treu-Platz

- **14** Kunst von der Romantik bis zur Gegenwart
- 15 Skulpturensammlung ab 1800 10 a.m. to 6 p.m., closed Mondays

16 Gerhard Richter Archiv

By appointment Telephone: +49 351 49147770 E-Mail: gra@skd.museum

Jägerhof

17 Museum für Sächsische Volkskunst mit Puppentheatersammlung Köpckestraße 1, 01097 Dresden

Köpckestraße 1, 01097 Dresden 10 a.m. to 6 p.m., closed Mondays

Schloss Pillnitz

18 Kunstgewerbemuseum

August-Böckstiegel-Straße 2, 01326 Dresden 10 a.m. to 6 p.m., closed Mondays

Japanisches Palais

Palaisplatz 11, 01097 Dresden 10 a.m. to 6 p.m., closed Mondays (during special exhibitions)

19 Archiv der Avantgarden

By appointment Telephone: +49 351 49148002 E-Mail: ada@skd.museum

Museum für Völkerkunde Dresden Currently closed

20 Josef-Hegenbarth-Archiv

Calberlastraße 2, 01326 Dresden Sundays 3 p. m. to 6 p.m. Thursdays by telephone appointment: +49 351 49143211

21 Kunstfonds

Marienallee 12, 01099 Dresden (visitor entrance) By appointment Telephone: +49 351 49143601 E-Mail: kunstfonds@skd.museum

Other locations

GRASSI Museum für Völkerkunde zu Leipzig

Johannisplatz 5–11, 04103 Leipzig 10 a.m. to 6 p.m., closed Mondays

Völkerkundemuseum Herrnhut

Goethestraße 1, 02747 Herrnhut 9 a.m. to 5 p.m., closed Mondays

Sächsische Landesstelle für Museumswesen

Schlossstraße 27, 09111 Chemnitz Telephone:+49 351 49143800 E-Mail: landesstelle@skd.museum www.museumswesen.smwk.sachsen.de





Die Beauftragte der Bundesregierung für Kultur und Medien



Hauptförderer



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Annual Report 2021

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Foreword



In 2021 people have again had to endure restrictions imposed by the ongoing coronavirus pandemic. The repeated lockdowns meant that the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) was obliged to postpone numerous exhibitions – a real challenge, given how long ago the corresponding loan agreements were concluded. It was all the more gratifying, therefore, that major exhibition projects such as "Johannes Vermeer. On Reflection", "Dreams of Freedom. Romanticism in Russia and Germany", "German Design 1949 –1989. Two Countries, One History" and "BELLUM ET ARTES. Saxony and Central Europe in the Thirty Years' War" were able to open successfully in the summer and autumn, along with the Children's Biennale and the shows celebrating Joseph Beuys on the centenary of his birth, and Andreas Mühe.

Nevertheless, we, too, had to learn to live with the pandemic. For the fore-seeable future, the collections will be able to open without restrictions only in the warmer months. We have therefore strategically revised our schedule, concentrating the main part of our exhibition activity and events in the summer months, so that our public will have the chance to see everything. In addition, assisted by a comprehensive review of our organisation, our internal structure has now been equipped for the future.

The pandemic does not stop at national borders, and the Staatliche Kunstsammlungen Dresden is firmly committed to engaging in international dialogue with museums around the world, in order to find joint answers to the urgent questions of our time. Alongside issues of sustainability and security, this also includes confronting the colonial past of many of our

collections. This starts with discriminatory titles given to works during the colonial era, and does not end with the restitution of works to their countries of origin or their original owners. The Staatliche Kunstsammlungen Dresden are thereby proceeding with prudence and precision, in line with the majority of museums in Germany and abroad. After an initial outcry in the press in autumn 2021 over the updating of work titles, the media has since recognised that there is a broad consensus within scholarship and museum work in this regard.

A number of special exhibitions, showcasing art that reflected social states of conflict and highly stressful physical and psychological experiences, were able to open despite the pandemic. While "STILL ALIVE", featuring works from the donation of the collector Erika Hoffmann, primarily revolved around the theme of transience, the show "Wordless – Falling Silent Loudly" focused on the possibilities of overcoming collective trauma. Between lockdowns, meanwhile, it remained no less important in 2021 to offer the youngest generation, in particular, artworks they could physically experience. In the second Children's Biennale, entitled "Embracing Nature", children and their parents were not only able to immerse themselves once again in colourful dream worlds, but also to explore nature, sustainable living and mindful action in thoroughly hands-on ways at the Japanisches Palais (Japanese Palace).

The Staatliche Kunstsammlungen Dresden are an association of museums in which research is conducted on the highest international level. This research yields astonishing findings, as in the case of the identification in the Porzellansammlung (Porcelain Collection) of an extremely rare and precious Ru bowl, dating back to China's Northern Song Dynasty (960–1127), and the discovery that a marble skull in the Skulpturensammlung bis 1800 (Sculpture Collection up to 1800) was made by the sculptor Gian Lorenzo Bernini (1598–1680). The exhibition "La Chine. The 18th-Century China Collection in the Dresden Kupferstich-Kabinett", whose run was cut short after just a few days by a fresh lockdown, was based on research into the fascination with China that flourished at the court of Augustus the Strong in the early 18th century.

The Staatliche Kunstsammlungen Dresden currently finds itself in the middle of a generational change, and this year, too, we have had to say farewell to several highly esteemed colleagues, to whom a separate chapter of this annual report is devoted. I would like to express my heartfelt thanks to all those who have contributed to ensuring that the Kunstsammlungen have come through another crisis-ridden year so well. Our overarching theme for 2021, "Empathy and Loneliness", thereby summed up the thoughts and feelings of many people. We look forward to the coming year with renewed confidence.

Prof. Dr Marion Ackermann

Director General of the Staatlichen Kunstsammlungen Dresden





















Captivated by the girl reading a letter

The Gemäldegalerie Alte Meister shows the largest Vermeer exhibition in Germany to date

The comprehensive restoration of the painting "Girl Reading a Letter at an Open Window" was carried out by conservator Christoph Schölzel

She is one of the world's best-known female protagonists in Dutch painting: the "Girl Reading a Letter at an Open Window" by Johannes Vermeer (1632–1675). Her name is unknown, and only her clothing and hairstyle allow us to draw inferences about her life and social status. The artist nevertheless makes the viewer the first-hand witness to an intimate scene – an impression heightened by the green silk curtain in the foreground, which has been drawn to one side. It reveals a young woman, seen in profile view, engrossed in a letter. The natural light falling through the open window suggests fine weather. But the girl is oblivious both to the outside world and to the viewer: her attention is focused solely on the letter.

Its contents have been the subject of much speculation. The matter is now settled: it is a love letter – and this certainty is a sensation that was quite literally brought to light during the painting's four-year restoration. Experts X-raying the canvas several decades earlier had already discovered, concealed below the white paint surface, a picture on the rear wall, and had assumed that the composition had been reworked by Vermeer himself. In the course of the restoration campaign commenced in 2017 in Dresden, however, analyses of the paint layer clearly proved that this cannot have been the case, since the overpainting was carried out at a much later date. This means that Vermeer furnished his painting with an unambiguous message, providing a key to the contents





Johannes Vermeer's "The Geographer" (1669) from the Städel Museum, Frankfurt, was also on view in the special exhibition "Johannes Vermeer. On Reflection" at the Gemäldegalerie Alte Meister

of the letter: the artist has cited a then-familiar image of a naked Cupid holding a bow. Beneath his feet the boy tramples the masks of deception and falsehood and in so doing symbolises true, unfeigned love.

Following the restoration, which was carried out with the support of an international committee of experts, the Cupid is now once again visible for the first time in centuries and Vermeer's famous painting can be admired in its original composition and colours. For the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), this was the occasion for a landmark exhibition under the title "Johannes Vermeer. On Reflection", in which - notwithstanding all the difficulties posed by the coronavirus pandemic - "Girl Reading a Letter at an Open Window" was presented in the company of nine other masterpieces by the great Dutch artist. These altogether ten works represent a substantial proportion of the artist's entire oeuvre of just 35 works and the exhibition thus offered a unique opportunity, unparalleled in Germany to date, to delve into Vermeer's painting. At the opening on 9 September 2021, this opportunity was also seized by outgoing German Chancellor Angela Merkel, her Dutch counterpart Mark Rutte and the Prime Minister of Saxony Michael Kretschmer.

This unusually broad insight into Vermeer's oeuvre was made possible by world-class loans: "Woman in Blue Reading a Letter" and "View of Houses in Delft (The Little Street)" from the Rijksmuseum in Amsterdam, "Woman Holding a Balance" from the National Gallery of Art in Washington, DC, "Lady Standing at a Virginal" from the National Gallery in London, "The Geographer" from the Städel in Frankfurt, "Woman with a Pearl Necklace" from the Gemäldegalerie at the Staatliche Museen zu Berlin, and "Girl with a Wine Glass" from the Herzog Anton Ulrich Museum in Braunschweig. Also on display – and loaned to a European institution for the very first time – was "Girl Interrupted at her Music" from the Frick Collection in New York. "The Procuress" from Dresden's Gemäldegalerie Alte Meister (Old Masters Picture Gallery) also complemented the special exhibition.

In addition, 50 works of Dutch genre painting from the second half of the 17th century, including major works by Pieter de Hooch, Gerard Dou, Frans van Mieris and Gerard ter Borch, provided a wide-ranging view of artistic activity in the Netherlands during this period. They were grouped into nine sections, each with a painting by Vermeer at its centre. Rooms on themes such as "Reflections of the Soul", "Reality and Illusion", "When Time Stands Still", "The Language of

As part of the research and restoration project devoted to "Girl Reading a Letter at an Open Window", X-ray and infrared reflectography imaging, as well as microscopic analyses, have been carried out and re-evaluated over the past few years



Love" and "Messages from the Heart" foregrounded individual aspects of Vermeer's oeuvre and forged links with the works of his contemporaries. The tour concluded with the highlight of the show, the room in which "Girl Reading a Letter at an Open Window" was presented in its new setting. The painting was surrounded by outstanding individual works of applied art similar to those depicted within it, including a Chinese porcelain bowl and a historical Oriental carpet. As if having stepped straight out of the pictorial space, these objects brought Vermeer's interior scene to life in a particular vivid fashion.

In order to make the results of the restoration plain to the eye, the "new" painting was presented alongside a copy by the conservator Sabine Bendfeldt, showing the work in its former state without the Cupid. The restoration campaign, and the scientific examinations carried out as part of the research project underpinning it, were also the focus of a separate documentation room and a film room, and are likewise documented in the extensive exhibition catalogue. A large number of guided tours, talks and special events rounded off the wealth of information on offer. In November 2021 the exhibition was obliged to close due to the pandemic. A "weborello" (a digital leaflet that readers can scroll through online) provided background details and interesting facts about the contents of the exhibition in the form of texts, zoomable images and short videos.

The "reflection" of the title, and the sense that the artist has stopped time in an everyday yet intimate moment, lends the "Girl Reading a Letter at an Open Window" a particular fascination. In 2022 the exhibition "Edward Hopper. Inner and Outer Worlds" at the Gemäldegalerie Alte Meister will show how enduringly Vermeer's spatial composition has influenced art right up to modernism: "Morning Sun", which the American artist painted in 1952, calls to mind Vermeer's "Girl Reading a Letter" with regard to its mood of reflection and self-absorption.

Johannes Vermeer. On Reflection
Presented by the Gemäldegalerie Alte Meister
Curated by Stephan Koja and Uta Neidhardt
10 September 2021 to 22 November 2021
SCHEDULED UNTIL 2 JANUARY 2022
Dresden, Semperbau

Common yearnings

An exhibition in Dresden and Moscow showed mutual connections within Romanticism

Lost in contemplation: a visitor in front of Ivan Konstantinovich Aivazovsky's work "The Black Sea (Gathering Storm over the Black Sea)" (1881) from the State Tretyakov Gallery, Moscow The Romantic era was characterised by contradictions: the French Revolution's urgent desire for freedom and the Enlightenment's growing emphasis upon the individual were confronted by powerful conservative reactionary forces, which after the Napoleonic Wars sought to restore the old order with the resolutions of the Congress of Vienna. The accompanying curtailments of civil liberties were also felt by the artists of the time, who countered them with an artistic cosmos that was dominated by emotions and which combined individual sensibilities with social utopias.

With the exhibition "Dreams of Freedom, Romanticism in Russia and Germany", the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), together with the State Tretyakov Gallery in Moscow, shone a light on art-historical and intellectual connections between the two countries in the first half of the 19th century - connections that are based on historical interactions, but which today receive little attention. Artists from Russia making the journey to Italy often took a detour via Dresden, whether to admire the "Sistine Madonna" or to visit their artist colleagues. The Russian tsar's court acquired paintings by Caspar David Friedrich (1774-1840) at an early date. These purchases were facilitated by the poet Vasily Andreyevich Zhukovsky (1783–1852), who maintained friendly relations with Friedrich and assembled his own modest collection of the artist's works.





View of the special exhibition "Dreams of Freedom" at the Albertinum

Historical circumstances such as these formed the basis, in the exhibition, for a polyphonic artistic panorama that illuminated the Romantic era from a new perspective and forged links with the present day. "Dreams of Freedom" was presented first at the State Tretyakov Gallery in Moscow from April to August 2021 and subsequently at the Albertinum in Dresden as from October 2021. In each case, it revolved around two outstanding German and two Russian artists: Caspar David Friedrich, Alexey Venetsianov, Carl Gustav Carus and Alexander Ivanov. In the example of their works, the exhibition explored key themes of the epoch, including nocturnal landscapes, religion, the yearning for Italy, and the freedom of art.

Grouped around the works of these four main artists were more than 140 paintings of the Romantic period. A total of 70 came as loans from Russian museums, including the State Hermitage Museum and the State Russian Museum in St Petersburg and the Pushkin State Museum of Fine Arts and State Tretyakov Gallery in Moscow. The German lenders included, alongside the Albertinum, the Alte Nationalgalerie in Berlin, the Hamburg Kunsthalle and the Novalis Museum in Oberwiederstedt. The presentation was complemented by selected documents and contemporary histori-

cal objects, such as a conductor's baton belonging to Carl Maria von Weber (1786–1826) and a pair of boots that Napoleon Bonaparte is said to have worn during the Russian campaign of 1812.

The exhibition thereby gave rise on the one hand to a network of artistic references, and on the other to a multifaceted historical and intellectual vista that reflected the political and cultural tensions of the era. The concept, developed jointly by curators Holger Birkholz, Sergey Fofanov and Lyudmila Markina, also informed the exhibition architecture, designed by architect Daniel Libeskind. As in his new visions for the Jewish Museum in Berlin and the Museum of Military History in Dresden, Libeskind made phenomena of contradiction and strife directly palpable via a complex sequence of spaces. For the exhibition rooms in Dresden and Moscow, he took up the geographical axis between the two cities and transformed it into a labyrinthine floor plan, through which no clear circuit was defined and which instead challenged visitors to construe their own contexts of meanings and establish their own references. With its narrowness and breadth, brightness and darkness, the exhibition architecture united with the themes of the paintings to create an overall sensory experience.



Architect Daniel Liebeskind designed the exhibition architecture for "Dreams of Freedom"

Questions of freedom and self-determination, the relationship between the individual and society, and the importance of emotions, of belonging and of homeland, circulated not only in the Romantic period. On the contrary, this epoch shaped social and intellectual discourses that can be traced right up to the present and which indeed seem particularly topical today. The exhibition paid tribute to these ongoing debates by juxtaposing the works of the Romantics with selected pieces by living artists, including Susan Philipsz, Mathilde ter Heijne, Wolfgang Tillmans, Jaan Toomik, Andrey Kuzkin and Boris Mikhailov. These contemporary works demonstrated that the ideas and experiences of Romanticism still resonate today and have a social, political and artistic relevance.

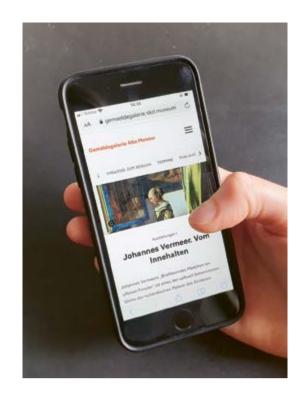
The fact that art operates very much in a political context was made visible, too, in the circumstances surrounding the exhibition. The idea was born in 2018 in a conversation between Zelfira Tregulova, director of the State Tretyakov Gallery in Moscow, and Director General Marion Ackermann. In the early stages it had still been possible to meet in person during work on the joint project, but the coronavirus pandemic, and the accompanying restrictions on travel, meant that the exhibition openings had to be postponed

four times. "Dreams of Freedom" became part of the official programme of the Year of Germany in Russia and was generously sponsored by the German Foreign Office. On 22 April 2021 the presentation was finally opened in Moscow by Minister President of Saxony Michael Kretschmer, who also used his trip as an opportunity for political talks. As a German-Russian joint project, the exhibition potently demonstrated how, despite pandemic-related obstacles and political tensions, the arts can succeed in exploring mutual historical connections, and in so doing discover opportunities for cooperation between Russia and Germany in Europe. What could be more suitable for this than a shared dream of freedom?

Dreams of Freedom. Romanticism in Russia and Germany
Presented by the Albertinum and the State Tretyakov Gallery, Moscow
Curated by Holger Birkholz, Sergey Fofanov and Lyudmila Markina
22 April to 8 August 2021
Moscow, State Tretyakov Gallery
2 October 2021 to 6 February 2022
Dresden, Albertinum

From database to digitally curated exhibition

Digitisation informs all levels

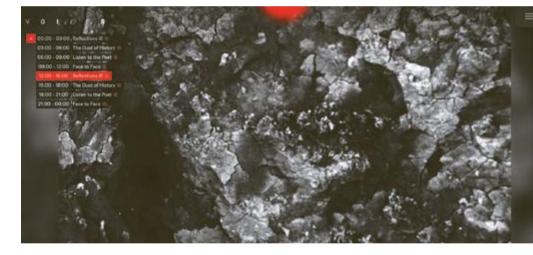


Since the start of the pandemic in 2020, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) have effectively entered a new era: digital offerings now support and complement exhibitions and events at all levels, in particular as a means of visiting exhibitions when they are closed due to COVID-19 restrictions. Since winter 2020/21 virtual live tours have been increasingly employed, thanks to 3D digital technology that recreates exhibition galleries right down to the last detail and allows visitors to explore them. These tours were offered, for example, during the special exhibitions "Johannes Vermeer. On Reflection" at the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), "BELLUM ET ARTES. Saxony and Central Europe in the Thirty Years' War" at the Residenzschloss (Dresden Royal Palace), "La Chine. The 18th-Century China Collection in the Dresden Kupferstich-Kabinett" at the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), and "Dreams of Freedom. Romanticism in Russia and Germany" at the Albertinum. In the spirit of sustainability, technology also makes it possible to document exhibitions and for them to be experienced in 3D even after they have ended, as is possible with "Raphael and the Madonna", for example.

These educational offerings are complemented by digital publications in new formats. To accompany the exhibition "Johannes Vermeer. On Reflection", a free "weborello" was published online: featuring in-depth texts, zoomable images and short videos, this digital leaflet provides background information and interesting facts about the artist Johannes Vermeer (1632-1675) and Dutch genre painting of the 17th century. In September 2021 the Staatliche Kunstsammlungen Dresden launched "voices", a new digital platform that offers an opportunity to present experimental as well as artistic digital projects that go beyond the educational formats traditionally offered by museums. The "voices" portal combines "ON SCREEN" - a digital, bilingual screening space for films and moving-image-based formats - with the digital magazine "VOICES MAG", which focuses on contemporary topics such as the artworks on the theme of "Embracing Nature" at the Children's Biennale in the Japanisches Palais (Japanese Palace). The Kunstsammlungen's Youth Advisory Board has been involved in the development of "voices" and has created its own series of "Futur 3" podcasts, exploring ideas on the museum of the future, among other things. The Kunstsammlungen's social media channels, too, continue to grow steadily (> pages 94 f.).

Multimedia guides to many Kunstsammlungen exhibitions and projects, designed for use on a tablet or smartphone at any time, have already been available since 2020. They provide background information and additional insights into projects such as "Provenienzforschung - Kunstwerke für den 'Sonderauftrag Linz'", researching the provenance of artworks that may have been unlawfully seized for Hitler's Führermuseum in Linz, and can be accessed by mobile users independently of a visit to the museum. Ongoing research activities include, for example, the Dresden Porcelain Project, in which the extensive holdings - still comprising around 8,000 pieces – of East Asian porcelain from the porcelain collection of Augustus the Strong are being catalogued and processed by an international team. Holdings from all museum collections, once they have been recorded in the Daphne database, are continuously being added to the Online Collection, which is accessible free of charge and has now grown to over 300,000 objects.

Digital formats have meanwhile become established in the context of exhibition openings, too. An example is the official opening of "BELLUM ET ARTES", which was livestreamed from the Kleines Schlosshof. Online platforms such as "common.garden" offer simultaneous opportunities for active exchange and participation. Curating digital content, too, has become part of daily life at the Kunstsammlungen – not only in the post of the Digital Curator, who is behind the "voices" platform, but also in the exhibitions themselves. Within the framework of its exhibition "Celebrating Beuys. From Line to Line – Leaf by Leaf", marking the centenary of the artist's birth, the Kupferstich-Kabinett thus set up a digital laboratory space, the KK Lab, where visitors could explore the collection on tablets and curate their own small digital exhibitions.



Art education embraces new formats: the "voices" portal presents experimental and artistic digital projects



Current practice

The Kunstsammlungen are updating titles of works transparently and cautiously

Language not only reflects social developments, but also adapts itself to them. It shapes our consciousness, determines our thoughts and actions, and is an expression of values and world views. Museums are likewise not neutral places, but actors in sociopolitical discourses. In this respect, they have a particular responsibility when it comes to their use of language, which should be inclusive and address itself to everyone. The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) are committed to their official mandate not only to preserve and protect works of art, but also to exhibit and thereby communicate them to the public. Providing an accurate description of the artworks for a contemporary audience is part of this mediation work.

At the Kunstsammlungen, titles of works in the Daphne database are being carefully revised on an ongoing basis. There are a number of reasons for this. Some titles have been proven by recent research to be factually incorrect and so need to be corrected. Others are updated in the wake of new findings about a work, which allow its title to be

stated more precisely. And certain titles include terms and descriptions that, from today's perspective, carry a pejorative or other discriminatory dimension based on origin, religion, gender, sexual orientation, age or physical disposition. Modifying such titles is common practice at many museums inside and outside Germany.

In autumn 2021 this updating of work titles sparked a heated debate in the media, as part of which the Kunstsammlungen were frequently accused of allowing original titles to disappear in the course of such revisions.

The starting point for the in-house revision of the language used in work titles was a handout prepared by the Research Department following discussions with many colleagues and the editors of the Daphne database. This handout served as food for thought and as a basis for discussion. The goal was to find individual solutions tailored to the work in question. This process has been and continues to be accompanied by the "Anti-discrimination" working group founded in summer 2020, which meets regularly and is made up of members of staff from all collections and shared service departments.

The majority of artworks in museums bear titles given to them not by their artists, but by third parties at a later date, often only after 1850. Over the centuries, moreover, many work titles of objects from the various Kunstsammlungen collections have been altered multiple times, in a reflection of new knowledge and - inevitably - the perspectives of the respective epoch. Until well into the 19th century, titles were supplied for the most part by scholars, art dealers and collectors, and often came closer to descriptions. For example, the German title – seemingly so inseparable from the work – of probably the most famous painting in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), Raphael's "Sixtinische Madonna" (known in English as the "Sistine Madonna"), was only introduced at the end of the 19th century by gallery director Karl Woermann (1844-1933). Since first entering the collection in 1754, the painting had appeared in catalogues under a succession of different names.

When it comes to revision to avoid discrimination, there are various options, whereby a distinction must be made between the non-public Daphne database and the Online Collection as the Kunstsammlungen's digital showcase. When a title is changed, the title used up to that point becomes a secondary title that is not employed externally, but which can still be researched internally – something important for provenance research, for example. Titles awarded directly by artists are retained and are written in quotation marks. Where such historical titles contain discriminatory terms, these are replaced with asterisks. Visitors using the Online Collection can remove this thought-provoking typographic block to see the full wording, if so



Not its original title: Raphael's "Sistine Madonna" (1512/13) has only been known by this name since the late 19th century

desired, by clicking on the title, whereupon a window opens up, providing a transparent explanation of the asterisks.

This process of linguistic sensitisation aspires to make itself felt both internally and externally, as it supports one of the Kunstsammlungen's central strategic goals – namely to

contribute to a cosmopolitan, tolerant and peaceful society with the means of art and culture. Nothing is thereby taken away from the works: on the contrary, they are enriched with the new knowledge yielded by a thorough investigation of the history of their title.





Embracing Nature

The second Children's Biennale focuses on sustainability



Young visitors felt a visible fascination for the digital ecosystem "Field" by Design I/O

How to behave towards nature so that it is preserved? How can sustainability succeed? And how does all this fit into a museum? The second Children's Biennale at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) devoted itself to these and similar questions under the title "Embracing Nature". It thereby took up directly from the first Children's Biennale in 2018, which drew over 110,000 children and adults to the Japanisches Palais (Japanese Palace) to experience the exhibition concept developed jointly with the National Gallery Singapore: an open, interactive and digital presentation for children, offering a playful and imaginative invitation to the world of contemporary art.

The fundamental concept and the cooperation with Singapore remained unchanged. Admission to the Biennale was once more free of charge, and in 2021 children were again the major source of ideas – it was they, too, who suggested devoting the new Biennale to the topic of sustainability. Children's advisory boards from three Dresden primary schools discussed the artworks and were actively involved

in putting together the programme. The participating artists included Thijs Biersteker, David Claerbout, István Csákány, The Constitute, Design I/O, Ólafur Elíasson, Mark Justiniani, Giuseppe Licari, Theresa Rothe, Andreas Schlegel, Hazel Lim-Schlegel and Hanna Xin Schlegel. They created large-scale installations in the Japanisches Palais addressing the relationship between humans and nature.

Taking its inspiration from Hans Carl von Carlowitz (1645 – 1714), Saxony's chief mining officer, who introduced the principle of "sustainability" in as early as 1713 in the face of a looming raw materials crisis, the exhibition focused on plant organisms and the impact of humans on their natural environment. The different artworks showed how nature can find a place in the museum, how resources can be used sparingly and loops can be closed. They thereby illuminated urgent issues relating to our treatment of nature. In his work "Wither", for example, artist Thijs Biersteker took as his theme the real-life rate of deforestation in the Amazon: his large plant leaves made of recycled plastic turned transparent at the

same speed at which the rainforest is disappearing right now, in a vivid demonstration of how quickly the planet's green lungs are threatening to disappear. Italian artist Giuseppe Licari conceived his installation "Naked Landscape" especially for the Children's Biennale. Using 100 kilos of straw, twelve tons of clay and 300 wooden pallets, he created a barren landscape that was intended both to parade the consequences of environmental destruction and at the same time demonstrate the power of nature: over the course of the exhibition, flowers and grasses were to grow out of cracks in the clay and thus reclaim their habitat. Following the closure of the Japanisches Palais in November 2021 due to the pandemic, however, Licari's work sadly had to be removed for conservation reasons. Its place was taken by the work "Es ist was es ist" ("It is what it is") by Artourette. In an abstract way, visitors are made aware of the treatment of raw materials and invited to input their own creative contribution into the work.

As well as exploring the topic of sustainability from serious and sober angles, the Children's Biennale made room for fantasy and dream worlds. With "Field", for example, the collective Design I/O created a digital ecosystem in which visitors could help shape a virtual fantasy landscape through the movements of their bodies. In her work "Verregnete Tage mit vereinzeltem Sonnenschein" ("Rainy Days with Intermittent Sunshine"), Dresden artist Theresa Rothe created a falling "shower" of 3,500 artificial flowers. Underneath them, cloud-shaped pillows on the floor invited visitors to dream themselves into a world where silk flowers rain down from the sky.

The theme of the Children's Biennale was also an occasion for the Staatliche Kunstsammlungen Dresden to examine the sustainability of its museum operations (pages 54f.). In collaboration with activists from the Fridays for Future movement, the "Action for Future" project was developed, with the Japanisches Palais becoming the testing ground for a "sustainable culture of sustainability". Underpinning all plans and projects was the conscious endeavour to make careful and efficient use of resources. Thus the exhibition architecture, for example, is to be re- and upcycled. Fridays for Future will continue to act as an advisory body contributing to the development of sustainability guidelines for the Kunstsammlungen. The second Children's Biennale thus once again showed how a museum, as an open interface between art and society, can contribute towards answering urgent questions of our day in ways that are both serious and playful.

Children's Biennale – Embracing Nature
Presented by the Office of the Director General
Curated by Florence Thurmes, Tony Hoyer
and Claudia Schmidt
18 September 2021 to 24 April 2022
Dresden, Japanisches Palais

Andreas Schlegel, Hazel Lim-Schlegel and Hanna Xin Schlegel showed "The Oort Cloud and the Blue Mountain" (2021), in an allusion to the Oort cloud of icy objects in space and the painting "The Blue Mountain" by Wassily Kandinsky



Two countries, one history?

The Kunstgewerbemuseum devoted itself to German design from 1949 to 1989

After the Second World War, designers on both sides of the inner German border drew inspiration from their shared design heritage and ideals. The two Germanies each responded to the needs of their citizens with progressive product development and modern housing, and expedited the re-establishment and reopening of design institutions, colleges and businesses. The building of the Berlin Wall marked a caesura: now more than ever, design became an arena for two politically competing systems.

Under constrained circumstances in the midst of the COVID-19 pandemic, the Kunstgewerbemuseum (Museum of Decorative Arts) presented the panoramic survey "German Design 1949 - 1989. Two Countries, One History" in cooperation with the Vitra Design Museum. In this ambitious project, the two museums - located in Dresden and Weil am Rhein, respectively - united their perspectives on German design history. In a departure from previous retrospectives and publications on "German" design, in which East German design culture has rarely been afforded its own significance and meaning, the intention was to present East and West German design history on an equal footing. The exhibition therefore deliberately avoided making it immediately obvious which object had been created in which part of Germany. Visitors were thus invited to reflect for themselves on its possible context.



The "Senftenberger Ei" designed by Peter Ghyczy: armchair with retractable backrest (1968), VEB Synthesewerk Schwarzheide

The first section of the exhibition examined how design in the two Germanies was employed as an instrument of political propaganda and as a tool for the formation of identity. The chronologically ordered sections "Reconstruction and New Beginnings", "Two Visions of Society" and "Crisis, Protest and Alternatives" looked at design against the backdrop of the most important political events of the years up to 1989 and the end of German partition. Influential schools of design, the Deutscher Werkbund and the legacy of the Bauhaus likewise came under the spotlight, embedded in a narrative presentation with full-wall contemporary photographs. While design in the FRG developed into a crucial factor for a consumer society in which furniture and cars became coveted status symbols, design in the GDR was centrally regulated as part of the socialist planned economy: under the aegis of the Office for Industrial Design, the imperative was to deliver affordable products.

Following its presentation at the Vitra Design Museum, the exhibition at the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau) illustrated the different realities of design in East and West Germany, while at the same time revealing parallels and cross-references. The 390 objects on display extended from iconic furniture and lighting to graphics and interior design, and from fashion, textiles and jewellery to vehicle design. They included legendary objects from daily life, such as the "Simson S50" motorcycle (1975) designed by Karl Clauss Dietel and the radio-phonograph nicknamed "Snow White's Coffin" (1956) by Dieter Rams, as well as new discoveries and rarities, such as Luigi Colani's "Poly-COR" sculptural loop chair (1968) and therapeutic children's toys by Renate Müller. Many visitors will have come across familiar items, such as Deutsche Werkstätten Hellerau furniture, the "Huhn" ("Chicken") egg cups produced by the former stateowned VEB SONJA Plastic company in Wolkenstein, Saxony, and the "Mitropa" catering service designed in 1950/51 by Margarete Jahny, while she was still a student at the Hochschule für Bildende Künste Dresden (Dresden Academy of Fine Arts) and which bears an astonishing resemblance to Hans (Nick) Roericht's "TC 100" stacking tableware for Rosenthal, designed as his diploma project at the Hochschule für Gestaltung Ulm (Ulm School of Design). For three decades, their small jugs were an international hallmark of German gastronomy. Both trained under former Bauhaus students, but they probably never met in person.

In Dresden, the exhibition was accompanied by a wide-ranging public programme inside and outside the museum. In cooperation with the Zentrum für Baukultur Sachsen (Centre for the Built Environment, Saxony), city tours were offered and a cinema evening was organised. The Kunstgewerbemuseum also staged a series of podium discussions under the title

"Runder Tisch" ("Round Table"), in allusion to the round-table talks conducted in 1989/90 between citizens' movements and representatives of the GDR government. The museum invited designers and experts from East and West to talk about the different paths taken by design teaching in the GDR and the FRG, about whose narrative prevails and about how design flourishes outside official structures. The manufacturer Deutsche Werkstätten produced a table specially for the series, in a colour scheme oriented towards the comprehensive exhibition catalogue.

In the coming years the exhibition will go on international tour. It will be on view at the China Design Museum in Hangzhou City, the Tsinghua University Art Museum in Beijing and the Hofmobiliendepot – Möbelmuseum furniture museum in Vienna, among other places. The exhibition in the Kunsthalle im Lipsiusbau was scanned in 3D and can be booked in parallel as a digital tour on the Kunstsammlungen's web portal.

German Design 1949 – 1989. Two Countries, One History
Presented by the Kunstgewerbemuseum of the
Staatliche Kunstsammlungen Dresden,
the Vitra Design Museum and the Wüstenrot Stiftung
Curated by Erika Pinner and Klára Němečková
20 March to 5 September 2021
Weil am Rhein, Vitra Design Museum
15 October 2021 to 6 March 2022
Dresden, Kunsthalle im Lipsiusbau



Peter Ghyczy's "Gartenei" armchair (1968) was manufactured by VEB Synthesewerk Schwarzheide as from 1971

Falling Silent Loudly

The Japanisches Palais illuminated ways in which art and culture can overcome speechlessness

The Semperraum in the Japanisches Palais offered a forum for exchange and discussion during the exhibition "Wordless – Falling Silent Loudly" War, genocide, expulsion, rape: experiences of violence such as these inflict trauma upon the individuals who suffer them directly and at the same time upon societies as a collective whole. The consequences of this trauma remains palpable for generations. They include silence and speechlessness – attempts to blank out the past that make true healing more difficult. The exhibition "Wordless – Falling Silent Loudly", which extended over two floors of the Japanisches Palais (Japanese Palace), looked at these attempts, and at the contribution that art and culture can make to overcoming speechlessness.

Drawing upon the works of the poet Paul Celan (1920 – 1970), who - himself a survivor of the Shoah - fought back, with his writing, against the impossibility of speaking about unspeakable things, the exhibition illuminated the power of poetry to open up a pathway out of speechlessness. This power made itself felt along a trail of texts, which weaved its way through the different areas of the exhibition and created a web of relationships between violent events in countries as diverse as Armenia, Australia, Germany, Indonesia, Korea and Namibia. Poetry also accompanied and commented on the works on display, which included objects from the ethnographic museums in Dresden and Leipzig as well as works by the artists, collectives and activists Katharina Balzer I unverblümt. Anna S. Brägger, Michelle Eistrup, the collective "kaboom", Kuwash, Silvina Der Meguerditchian, Nathalie Anguezomo Mba Bikoro, the Comfort Women Museum, Kim Seo-Kyung and Kim Un-Seong, Yajima Tsukasa, Remedios Felias, Kang Duk-Kyung, Ute Puder and Olaf Schlote.



A memorial and at the same time a tribute to the victims of the "comfort women" system: the bronze Peace Statue in the interior courtyard of the Japanisches Palais was designed by Kim Seo-Kyung and Kim Un-Seong, and created in association with the Korean Council for Justice and Remembrance for the Issues of Military Sexual Slavery by Japan



The exhibition's many different perspectives made it possible to paint a global and at the same time nuanced picture of causes of collective trauma and the ways it is dealt with: from the dispossession of the Kaurna in Australia, and the crimes of the German colonial power in Namibia, via the Shoah and the violence experienced by "comfort women" in the Pacific War, to the crimes committed in the Yugoslav Wars. The forms of expression adopted by the artists as a means of coping with and remembering these experiences of violence were no less diverse than the historical events themselves. Under the title "Rola sjećanja" ("Commemorative Scroll"), Anna S. Brägger presented lengths of fabric over 50 metres long, composed of countless handkerchiefs each embroidered by relatives with the name and biographical dates of a loved one killed in the Yugoslav Wars. The Japanese photographer Yajima Tsukasa chose a different approach for his portrait series "Face to Face", in which he shows some of the women who were abducted by the Japanese military during the Pacific War and forced into prostitution as "comfort women".

These works illustrated in exemplary fashion a concern also shared by the exhibition: to show how it is possible to step out of the anonymity of a role of victim, regain one's own individuality and voice, and forge new connections. This

opportunity was also extended to visitors, who were able to enter into a direct exchange not only with the exhibition objects, but also with the artists. Volunteers, museum staff and members of the Friends association cycled through Dresden, handing out postcards and inviting people to write down what makes them personally speechless. At the Japanisches Palais, the Semperraum (Semper Room) served as a forum for exchange and discussion, as did regular dialogue-based tours and workshop days with participating artists. Background information was provided by a "Diskursbuch" ("discourse book") - an extensive collection of literary writings, essays and scholarly texts. The exhibition's themes were also taken up in a multifaceted public programme including a Belarusian literary café, films, concert and dance evenings, as well as a panel discussion on sexual violence in the cultures of memory in Asia and Europe. In this way, the Japanisches Palais once again became a place of open discourse, enabling an intensive exchange on topics as complex as they are socially relevant.

Wordless – Falling Silent Loudly
Presented by the Staatliche Ethnographische
Sammlungen Sachsen
Curated by Léontine Meijer-van Mensch and
Barbara Höffer
16 April to 1 August 2021
Dresden, Japanisches Palais

From family member to exhibition piece

The Schenkung Sammlung Hoffmann was present in Bonn and Saxony



Works from the Schenkung Sammlung Hoffmann: view of the special exhibitions "STILL ALIVE" in the Albertinum ...

For the Schenkung Sammlung Hoffmann (Donation Hoffmann) Collection), 2021 was marked by two major exhibitions in Dresden and Bonn. A total of some 150 works provided extensive insight into the donation's significantly larger holdings. "We didn't really start collecting as such," explained Erika Hoffmann at the opening of the show at the Bundeskunsthalle, "it just happened." She and her husband Rolf "didn't have a real focus. We wanted to gain experiences that went beyond those in our modest family and professional lives." Her words point to the inspiring and seductive power that works of art, and the artist's view of the world, held for the couple. When it came to choosing a title for the presentation in Bonn, this same power led the gaze to fall upon a work by artist Gretchen Faust (b. 1961): "Adam, Eva und die Schlange" ("Adam, Eve and the Serpent"; 1991). Two plain iron chairs, neatly wrapped in red satin ribbon, are placed side by side but facing in opposite directions. At the two points at which they touch, they are fastened together by the winding ribbon. If two people sat on them, as the artist undoubtedly intends, they would have clearly different "views" and at the same time be bound together.

This approachability of artworks is characteristic of the life that Erika and Rolf Hoffmann led with their art. According to the collector, the artworks were members of the family and as such did not remove themselves to an auratic distance. On the contrary, the Schenkung Sammlung Hoffmann contains a number of works that – like "Adam, Eva und die Schlange" – are meant to be used. In an institutional context, they are often robbed of this important component: the actual physical experiencing of an object is replaced by the imagining of that experience. This is true not only of works intended to be sat on,



... and "Adam, Eve and the Serpent" at the Bundeskunsthalle in Bonn

but also of many others that require an interaction that goes beyond being viewed at a distance, and which for example involves touching or walking into or through them.

In the transition, as currently being undergone by the Schenkung Sammlung Hoffmann, from a private interaction with art to its treatment in a public context, art's "removal to a distance" is just one aspect that becomes more visible than in everyday museum life. It is not surprising, therefore, that both exhibitions took this transition as a fundamental starting point. "STILL ALIVE" in the Albertinum showed works that touch on the interplay between vitality and transience. The decision to make process, fluidity and instability the guiding threads running through the presentation was motivated on the one hand by the stance of the collector herself, and on

the other by major themes within the donation holdings. The exhibition pursued three strands. First under the spotlight were artistic positions that address transience as a constant in everything that lives, and which thereby direct the gaze to the body as a shell for the spirit and to the architectural space as a shell for the body. These were followed by works that foreground the aspect of change as a principle of societal development and the construction of history. The third focus fell upon artworks that bring out the processual as a direct element in the work of art.

The Bonn exhibition "Adam, Eve and the Serpent" took a different approach. Rather than delineating specific areas, it showed a multi-layered cross-section of the donation's holdings in their wealth of media and themes across a floor area of some 1,400 square metres. The exhibition thereby contrasted its open presentation in the Bundeskunsthalle's large, high-ceilinged, sober space with four display booths, which corresponded in size to private interiors. Here, constellations of works from past installations by Erika and Rolf Hoffmann in their own home were recreated, and their accessibility and intimacy made all the more apparent in concert with the surrounding museum-style presentation. An exchange thus unfolded between the exhibition practice of the Schenkung Sammlung Hoffmann's private past and its new life in the context of a public museum.

In Bad Muskau, a third exhibition focusing on video works from the Schenkung Sammlung Hoffmann was shown as part of the Lausitz Festival. Within the forum of the established "Blickwechsel" and "Ortsgespräche" initiatives, which in 2021 were staged in Zwickau, Plauen and Annaberg-Buchholz, individual works once again appeared in dialogue with other objects from the holdings of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) and with works by regional artists. In the spirit of the Schenkung, works also featured in thematic exhibitions at the Staatliche Kunstsammlungen Dresden.

STILL ALIVE

Works from the Schenkung Sammlung Hoffmann Curated by Dorothée Brill and Katarina Lozo 26 March to 4 July 2021 Dresden, Albertinum

Adam, Eve and the Serpent
Works from the Schenkung Sammlung Hoffmann
Curated by Marion Ackermann and Katarina Lozo,
and Eva Kraus and Susanne Kleine
29 October 2021 to 13 February 2022
Bonn, Bundeskunsthalle

The end of an era

Andreas Mühe showed real and fictional portraits of Angela Merkel

Andreas Mühe in front of the Kunsthalle im Lipsiusbau in Dresden



2021 will go down as the year German Chancellor Angela Merkel retired from politics after 16 years in office. Artist Andreas Mühe has photographed her on many occasions in Berlin, some call him the "Chancellor's photographer". Mühe, born in 1979 in Karl-Marx-Stadt, came of age with Merkel. Her departure marks the end of a chapter in German history - and not just because Merkel was the first East German chancellor of a reunified Germany. For her farewell military tattoo she chose, among other pieces of music, the East German hit song "Du hast den Farbfilm vergessen" ("You forgot the colour film") by Nina Hagen. Rituals, ceremonies and protocols - their tradition in the context of the court as well as their function in contemporary society - have regularly formed a major strand of the exhibitions at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), too. In the final year of Merkel's chancellorship, the Kunstsammlungen showed a series of photographs by Andreas Mühe in the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau), which presented both real and fictional narratives from her time as German chancellor.

In 2013 the art magazine "Monopol" published the photo essay "A. M. – eine Deutschlandreise" ("A. M. – A German Journey"), in which Mühe created a series of staged images using a Merkel double. Merkel was by now an instantly recognisable



Props used to stage images of "the German Chancellor" complemented the 96 photographs in the exhibition

figure – pose, hairstyle and blazer were sufficient to make reference to her. Whether the various garments on the clothes rack were real items from the Chancellor's wardrobe was left open. The artist also worked with a lookalike for his most recent series, "Kanzlerbungalow" ("Chancellor's Bungalow"),

which was exhibited for the first time in Dresden. The series was shot in the iconic official residence in Bonn in which Helmut Kohl, Germany's "chancellor or unity" and Merkel's mentor, was the last head of government to live.

The altogether 96 photographs making up the exhibition explore the fundamental questions of photography: the credibility of images, their coding and their play with fiction. By making actual commissioned works and staged scenes difficult or impossible to distinguish at first glance, Andreas Mühe takes as his subject the fundamentally orchestrated character of political image production. For the title of the exhibition, which weaves together a sense of time, memory and presentiment, curator Annegret Klinker found a fitting quote from the Chancellor from 2012: "Alles, was noch nicht gewesen ist, ist Zukunft, wenn es nicht gerade jetzt ist." ("Everything that hasn't happened yet is the future, if it isn't happening right now.") Also present within the exhibition space were excerpts from the 2020 Oxford Lectures by writer Durs Grünbein, which in turn linked history with fiction and personal experience.

Alles, was noch nicht gewesen ist, ist Zukunft, wenn es nicht gerade jetzt ist. / Everything that hasn't happened yet is the future, if it isn't happening right now.
Presented by the Office of the Director General Curated by Marion Ackermann and Annegret Klinker 10 July to 29 August 2021
Dresden, Kunsthalle im Lipsiusbau



Joseph Beuys's centenary

The Kupferstich-Kabinett provided unique insights into the artist's drawings in the Beuys family collection

Happy birthday: view of the exhibition "Celebrating Beuys. From Line to Line – Leaf by Leaf" in the Kupferstich-Kabinett





To celebrate Joseph Beuys's centenary, the family shared works from its private collection

On 12 May 2021 the famous installation and action artist Joseph Beuys would have celebrated his 100th birthday. For the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), this centenary was the occasion for an exhibition of a particularly personal kind. With "Celebrating Beuys. From Line to Line – Leaf by Leaf", the Beuys family granted access for the first time to its private collection of drawings by the artist. On the basis of 90 exclusive loans from the family's holdings, the exhibition presented a survey of the artist's works on paper over five decades. It thereby revealed the particular delicacy and powerful immediacy of Beuys's drawings and offered an intimate insight into the mind of the artist known for his large-scale installations and actions.

Alongside graphite, watercolour and oil, Beuys employed chemical and organic substances as his media. He thereby worked on a wide variety of paper supports, ranging from envelopes and small tear-off pages to handmade papers and cardboard. He often combined these into collages and in the case of some works added flowers and leaves. The body of drawings remaining in his family's hands was organised – in keeping with Beuys – according to the properties of the media employed or by motif. This system was also adopted for the exhibition and thus indirectly lent the artist a curatorial voice. In response, and so to speak as a birthday gift for Beuys, curators Mailena Mallach, Stephanie Buck and Marion Ackermann juxtaposed his drawings with works by outstanding masters from the Kupferstich-Kabinett collec-

tion, including Martin Schongauer, Albrecht Dürer, Hercules Seghers, Rembrandt van Rijn and Maria Sibylla Merian.

Curatorial decisions such as these were the focus of a separate exhibition space, the KK Lab, where – with the help of 3D software – visitors could develop their own ideas on how to present the exhibition and arrange the artworks. Their digital hanging suggestions were projected back into the analogue room in real time and could be discussed there. In parallel, the Kupferstich-Kabinett initiated another digital project devoted to Joseph Beuys's graphic oeuvre: over the next ten years, the 173 drawings by Joseph Beuys on permanent loan from the Aeneas Bastian collection will be added to a successively growing online archive, making these works accessible to art lovers around the world. In December 2021 the centenary exhibition travelled on to the Musée d'Art Moderne de la Ville de Paris.

Celebrating Beuys.
From Line to Line – Leaf by Leaf.
Curated by Mailena Mallach,
Stephanie Buck and Marion Ackermann
23 July to 17 October 2021
Dresden, Residenzschloss

Joseph Beuys. Ligne à ligne.
Feuille à feuille / Joseph Beuys.
Line to Line. Sheet to Sheet
A collaboration between the Kupferstich-Kabinett
and the Musée d'Art Moderne de la Ville de Paris
Curated by Fabrice Hergott, Mailena Mallach
and Fanny Schulmann
10 December 2021 to 27 March 2022
Paris, Musée d'Art Moderne de la Ville de Paris

Europe of wars – Europe of art

An exhibition and an international research project looked at the consequences of the Thirty Years' War



Peter Paul Rubens, "Allegory of War" (1628)

No military conflict prior to the 20th century left such an enduring mark on Europe as the Thirty Years' War. What took place between the Defenestration of Prague in 1618 and the Peace of Westphalia in 1648 for a long time remained unsurpassed in cruelty and destructive power, and shaped the political map of Europe for centuries. The impact of the war was directly palpable in the world of art, too – whether because artists themselves went off to fight or were obliged to seek new patrons as political alliances kept changing, or because their works were carried across the entire continent as spoils of war or diplomatic gifts.

The aim of the international research project "BELLUM ET ARTES" is to retrace the paths taken by artists and their works through the Europe of the Thirty Years' War. Under the auspices of the Leibniz Institute for the History and Culture

of Eastern Europe (GWZO) and in close cooperation with the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), between now and 2027 a series of exhibitions, conferences and workshops will take place in eight different countries. Participating alongside the Staatliche Kunstsammlungen Dresden are the National Gallery Prague, the Tiroler Landesmuseen (Tyrolean State Museums) in Innsbruck, the Ducal Palace Museum complex in Mantua, the National Museum in Gdánsk, the University of Wrocław Museum, the Schlesisches Museum (Silesian Museum) in Görlitz, the Livrustkammaren (Royal Armory) in Stockholm, the Museo Nacional del Prado in Madrid and the House of European History in Brussels. Each of these institutions represents a different region affected by the Thirty Years' War. Their common goal is to work together intensively and in the long term in the fields of research, museum work and



The exhibition "BELLUM ET ARTES" traced the paths taken by artists and their works through the Europe of the Thirty Years' War

education on the role of art during the Thirty Years' War. In 2024 the project's interim findings will be presented in a joint exhibition at the House of European History, which will sketch a Europe-wide panorama of this formative epoch with contributions from all the participating institutions.

In summer 2021 the Kunstsammlungen launched this largescale project with the exhibition "BELLUM ET ARTES. Saxony and Central Europe in the Thirty Years' War" in the Residenzschloss (Dresden Royal Palace). Featuring some 150 objects from the museum association's own holdings, complemented by numerous international loans, it painted a detailed picture of the events of the war in Saxony and the role of art during these years, before concluding with a link to the present day. Divided into five sections on different themes, the exhibition commenced in the Fürstengalerie (Princes' Gallery) as it were on the battlefield itself: here field armour, pistols and swords were presented together with missiles such as incendiary devices and hand grenades - very rare objects, since only a few examples of military equipment survive from this period. A selection of copper engravings furthermore illuminated an important function assumed by art at an early stage: the documentation of major battles, such as the one at White Mountain in 1620 – the first in a long series of military conflicts during the Thirty Years' War. But art did not serve the (often idealised) representation of victorious campaigns alone; it also conveyed the horrors of war in a variety of media. The most important artist of this epoch to place his work in the service of peace was Peter Paul Rubens (1577-1640),

who was represented in the exhibition with his 1628 painting "Allegory of War".

The next section of the exhibition presented the main protagonists of the war, gathered around an opulent banqueting table. They included the Saxon Elector Johann Georg I (1585 – 1656) and his wife Magdalena Sibylla (1586 – 1659). For them and their fellow rulers, art was a symbolic statement of power and wealth, and they continued to spend large sums on costly acquisitions and commissioned works even during the war. The final section was devoted to art captured as war booty, and raised the question as to the impact of such lootings on cultural transfer within Europe. The routes travelled by individual works could be followed at interactive multimedia stations and a connection thereby forged with the present. For just as the consequences of the Thirty Years' War can still be traced, the violent conflicts of our own day also leave their mark. This was symbolised by the three "Hinterbliebener" ("Surviving dependant") sculptures by artist Till Ansgar Baumhauer (b. 1972), which allude to the conflict in Afghanistan and offered a visual reminder that it has now lasted far more than 30 years.

BELLUM ET ARTES. Saxony and Central Europe in the Thirty Years' War

Presented by the Staatliche Kunstsammlungen Dresden and the Leibniz Institute for the History and Culture of Eastern Europe (GWZO)

Curated by Claudia Brink, Theda Jürjens and Susanne Jaeger

8 July to 4 October 2021 Dresden, Residenzschloss

Minted history

The Münzkabinett showed numismatic objects from Czecho/Slovakia

Coins in the Münzkabinett told the eventful history of the Czech Republic and Slovakia



The Czech Republic and Slovakia share an eventful past. Czechoslovakia formed in 1918, following the collapse of the Austro-Hungarian monarchy of which it had previously been part. Its turbulent history included the annexation of the Sudetenland in 1938 and the 1968 Prague Spring. In 1993, finally, the country split into two independent states: the Czech Republic and Slovakia. Political developments of this kind leave many traces - including in the field of numismatics. Together with the Czech National Museum's numismatic department, the Münzkabinett (Coin Cabinet) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) followed these traces in the exhibition "Minted in the Heart of Europe. Money and Medallic Art in Czecho/Slovakia". The presentation brought together some 180 numismatic objects, of which 25 came from the collection of the National Museum in Prague. These magnificent loans, never previously exhibited in Germany, provided an outstanding complement to the Dresden holdings. The exhibition was supported by the Czech Mint in Jablonec nad Nisou, which was represented by its own display.

As well as coins and banknotes, the works on show included art medals dating from 1918 to the present. These reflected the political and social circumstances and permitted ruptures and continuities to be felt with striking immediacy - as in the case of Jan Mario Korbel's 1939 medal "Czechoslovakia shall be free again", which was issued to draw attention to the German invasion of Czechoslovakia and on which several swastikas can be seen. At the same time, the exhibition offered wide-ranging insights into the tradition of medallic art that has flourished in the territory of former Czechoslovakia since the first half of 20th century. Characterised by a particularly creative and experimental style, this tradition has produced a number of medallists of international renown, including Lumír Šindelář, Marián Polonský and Eva Harmadyová. A free, richly illustrated 50-page booklet on the main themes of the exhibition also allowed visitors to trace the history of money and medal art in Czechoslovakia and its successor states from 1918 to the present day in German, Czech and English. The exhibition was also accessible in a virtual format online, with guided video tours in the three languages providing additional background information.

Minted in the Heart of Europe. Money and Medallic Art in Czecho/Slovakia Presented by the Münzkabinett Curated by Lenka Nemravová 14 August 2021 to most likely 31 October 2022 Dresden, Residenzschloss

History and stories

Schloss Hubertusburg and its people

Hunting, the forest and notable individuals: residents of Wermsdorf and the surrounding area developed the main themes of the special exhibition "Meine Hubertusburg" in workshops



Schloss Hubertusburg in Wermsdorf, built in the 18th century for Augustus the Strong (1670 –1733), was once the largest hunting lodge in Europe and became a unique showcase of courtly culture, where ceremonial hunts and festivities attained the heights of sophistication. This period of great splendour came to an abrupt end with the Seven Years' War from 1756 to 1763. The palace was ransacked by Prussian troops and served as the location for peace negotiations: in 1763 the Peace of Hubertusburg ended the war between Prussia and the other European powers, with whom Saxony had also sided. The palace has seen many different uses right up to the present, including as a military storage depot, a prison, an officer training school and a garrison headquarters. Ever since 1813, too, various medical facilities have been housed in Schloss Hubertusburg.

This eventful past, in which major developments in European history are mirrored, is the focus of the new permanent exhibition "Die Geschichte von Schloss Hubertusburg" ("The History of Schloss Hubertusburg"), which was created by the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) and opened in September 2021. At the same time, a special exhibition permitted a more subjective view of the palace and the people living in its vicinity. Under the title "Meine Hubertusburg. Erzählungen und Visionen" ("My Hubertusburg. Stories and Visions"), it focused on the local inhabitants of Wermsdorf and the surrounding area. Residents were directly involved in the conception of the exhibition and took part in various workshops to decide on its main themes, which included hunting, the forest and notable individuals associated with Hubertusburg.

Personal stories and accounts by contemporary witnesses were flanked by exhibits from the Dresden collections, such as the ivory "Allegory of War and Peace" from the Grünes Gewölbe (Green Vault) and photographs from the Archiv der Avantgarden archive of 20th-century avant-garde art. The exhibition presented some 100 objects taken from across the Kunstsammlungen as well as from the private collections of local Wermsdorf residents. The objects thereby engaged in a dialogue with contemporary works of art from the Schenkung Sammlung Hoffmann (Donation Hoffmann Collection) and the Kunstfonds and by students from the Leipzig Academy of Fine Arts. The result was a lively portrait of the historical Hubertusburg that is reflected in the present and which the people of the region will carry forward into the future.

Meine Hubertusburg. Erzählungen und Visionen / My Hubertusburg. Stories and Visions
A joint project by the Wermsdorf municipality and the Staatliche Kunstsammlungen Dresden
Curated by Solène Vincent
11 September to 7 November 2021
Wermsdorf, Schloss Hubertusburg

Special exhibitions

and interventions in the Collections

Torgau. Home of the Renaissance and Reformation

Presented by the Rüstkammer and the Grünes Gewölbe 24 February 2018 to 31 December 2022 Torgau, Schloss Hartenfels

Wolfgang Tillmans. Albertinum Installation (1992–2018), 2018

Presented by the Albertinum and the MUSEIS SAXONICIS USUI – Freunde der Staatliche Kunstsammlungen Dresden e. V. Since 25 May 2018 Dresden, Albertinum

Caspar David Friedrich / Hermann Nitsch

Intervention at the Albertinum 17 December 2019 to 6 February 2022 Dresden, Albertinum

European Cityscapes – Views of Towns and Architecture on Coins, Medals and Paper Currency

Presented by the Münzkabinett 15 February 2020 to 12 April 2021 Dresden, Residenzschloss

Geschöpfe schaffen & Welten bauen

(Creating Creatures & Building Worlds)
Presented by the Puppentheatersammlung
20 March 2020 to 24 April 2022
Dresden, Jägerhof

Bretthart und kuntermunter – die Welt des Klaus Wiechmann (Cheerfully solid and colourful – the world of Klaus Wiechmann)

Presented by the Museum für Sächsische Volkskunst 24 March 2020 to 21 March 2021 Dresden, Jägerhof

Scenes of Life. A Japanese Screen and its (Hi)Stories

Presented by the GRASSI Museum für Völkerkunde zu Leipzig 7 May 2020 to 11 April 2021 Leipzig, GRASSI Museum

Farbrausch und Linie. Schmidt-Rottluff bei Hegenbarth (The Excitement of Colour and Line. Schmidt-Rottluff at Hegenbarth's)

Presented by the Kupferstich-Kabinett 24 May 2020 to 4 April 2021 Dresden, Josef-Hegenbarth-Archiv

300 Years Dresden Kupferstich-Kabinett Monika Grzymala. Raumzeichnung (stop motion)

Installation and film projection at the Kleiner Schlosshof 12 June 2020 to 21 February 2021 Dresden, Residenzschloss

Teresa Murak and masterpieces of silk and pearl embroidery

Dialogue with the Schenkung Sammlung Hoffmann in the Rüstkammer 3 July 2020 to 30 May 2021 Dresden, Residenzschloss

Damaskuszimmer. Stories from a city – Sound installation

Museum für Völkerkunde Dresden 4 July 2020 to 21 February 2021 Dresden, Japanisches Palais

Kinder des Windes. Chinesische Papierdrachen aus Weifang (Children of the Wind. Chinese Paper Kites from Weifang)

Presented by the Völkerkundemuseum Herrnhut 12 July 2020 to 24 May 2021 Herrnhut, Völkerkundemuseum Herrnhut

300 Years Dresden Kupferstich-Kabinett Ein Prunkschild für »Groß Sultan« August den Starken (A ceremonial shield for "Grand Sultan" Augustus the Strong)

15 July 2020 to 11 April 2021 Dresden, Residenzschloss

Der Schlüssel zum Leben. 500 Jahre mechanische Figurenautomaten (The Key to Life: 500 Years of Mechanical Figural Automata)

Presented by the Mathematisch-Physikalischer Salon and the Museum für Sächsische Volkskunst mit Puppentheatersammlung 25 July 2020 to 10 January 2021 POSTPONED TO 2022 Dresden, Japanisches Palais

Ernst Barlach on the 150th Anniversary of his Birth

Presented by the Albertinum 8 August 2020 to 10 January 2021 Dresden, Albertinum

Teresa Murak and the Brigandines of Elector Augustus of Saxony

Dialogue with the Schenkung Sammlung Hoffmann in the Rüstkammer 14 August 2020 to 30 May 2021 Dresden, Residenzschloss

On Kawara und die Grande Complication (On Kawara and the Grande Complication)

Dialogue with the Schenkung Sammlung Hoffmann in the Mathematisch-Physikalischer Salon 18 August 2020 to 31 October 2021 Dresden, Mathematisch-Physikalischer Salon

Focus Albertinum: Before and after 1933

Since 25 August 2020 Dresden, Albertinum

Gerd Richter 1961/62

Presented by the Gerhard Richter Archiv 29 August to 10 January 2021 Dresden, Albertinum

Inspiration Handwerk

Inspired by Craft
Presented by the Office of the Director General
5 September 2020 to 21 February 2021
Dresden, Japanisches Palais

Perched – Felekşan Onar in der Restaurierwerkstatt Damaskuszimmer (Perched – Felekşan Onar in the Damaskuszimmer conservation studio)

Presented by the Museum für Völkerkunde Dresden

5 September to 3 January 2021 Dresden, Japanisches Palais

Richard Tuttle and the East Asian porcelain of Augustus the Strong

Dialogue with the Schenkung Sammlung Hoffmann in the Porzellansammlung 11 September 2020 to 30 May 2021 Dresden, Zwinger

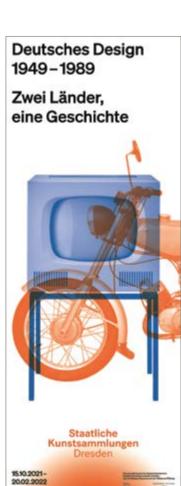
Don't Stop. Werkstatt Prolog im Dialog mit der Schenkung Sammlung Hoffmann (Don't Stop. Werkstatt Prolog in dialogue with the Schenkung Sammlung Hoffmann)

Presented by the GRASSI Museum für Völkerkunde zu Leipzig and the Schenkung Sammlung Hoffmann 23 September 2020 to 30 May 2021 Leipzig, GRASSI Museum









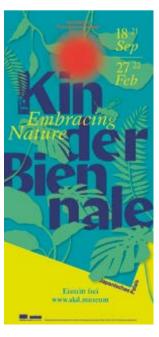












Focus Albertinum. Histories

Since 30 September 2020 Dresden, Albertinum

CZAS NASZ - UNSERE ZEIT - OUR TIME Magdalena Abakanowicz - Dresden

Jointly presented by the Muzeum Narodowe we Wrocławiu and the Staatliche Kunstsammlungen Dresden 2 October 2020 to 18 April 2021

Fantastische Tierwelten (Fantastic Beasts)

Dresden, Albertinum

Presented by the GRASSI Museum für Völkerkunde zu Leipzig 1 October 2020 to 9 May 2021 Leipzig, GRASSI Museum

1 Million Roses for Angela Davis

Presented by the Albertinum 10 October 2020 to 30 May 2021 Dresden, Kunsthalle im Lipsiusbau

Nouveautés – Kunstschule und Spitzenindustrie in Plauen (Nouveautés – School of Design and lace industry in Plauen)

Jointly presented by the Kunstgewerbemuseum, the Staatliche Kunstsammlungen Dresden and the Vogtlandmuseum Plauen 11 October 2020 to 10 January 2021 Plauen, Vogtlandmuseum Plauen CLOSED AS FROM 2 NOVEMBER 2020 UNTIL FURTHER NOTICE DUE TO THE PANDEMIC

Caravaggio. The Human and the Divine

Presented by the Gemäldegalerie Alte Meister 16 October 2020 to 17 January 2021 Dresden, Semperbau am Zwinger

Ortsgespräche. Erinnerung schmeckt süß (Local conversations. Memory tastes sweet)

An initiative by the Schenkung Sammlung Hoffmann

18 October 2020 to 18 April 2021 CLOSED AS FROM 2 NOVEMBER 2020 UNTIL FURTHER NOTICE DUE TO THE PANDEMIC Kirschau, Kunstinitiative "Im Freien" e. V.

CZAS NASZ – UNSERE ZEIT – OUR TIME GÜNTHER UECKER – WROCŁAW

Jointly presented by the Muzeum Narodowe we Wrocławiu and the Staatliche Kunstsammlungen Dresden

25 October 2020 to 25 April 2021 Wrocław, Pawilon Czterech Kopuł

Eternally Collapsing Objects

Presented by the Galerias Municipais in cooperation with the Staatliche Kunstsammlungen Dresden – Archiv der Avantgarden – Egidio Marzona

8 November 2020 to 31 January 2021 Portugal, Lisbon

300 Years Dresden Kupferstich-Kabinett Crossing Borders. Collecting in the Future

Presented by the Kupferstich-Kabinett 14 November 2020 to 31 May 2021 ORIGINALLY SCHEDULED UNTIL 22 FEBRUARY 2021 Dresden, Residenzschloss

300 Years Dresden Kupferstich-Kabinett Wolfgang Plöger. [edit]

Presented by the Kupferstich-Kabinett and the Archiv der Avantgarden 14 November 2020 to 21 February 2021 CANCELLED DUE TO THE PANDEMIC Dresden, Japanisches Palais

Christmas at the Jägerhof

Museum für Sächsische Volkskunst 28 November 2020 to 12 January 2021 CANCELLED DUE TO THE PANDEMIC Dresden, Jägerhof

Heimo Zobernig. Piet Mondrian. A spatial appropriation

Installation in the Albertinum 30 November 2020 to 30 May 2021 Dresden, Albertinum

Raphael and the Madonna. From Early Work to Mastery

Presented by the Gemäldegalerie Alte Meister 4 December 2020 to 16 May 2021 (in the Semper-Kabinett) / 21 November 2021 (in the Sixtina-Saal) Dresden, Semperbau am Zwinger

"STILL ALIVE"

Works from the Schenkung Sammlung Hoffmann Presented by the Schenkung Sammlung Hoffmann

26 March to 4 July 2021 Dresden, Albertinum

> pages 34 f.

Wordless - Falling Silent Loudly

Presented by the Museum für Völkerkunde Dresden

16 April to 1 August 2021 Dresden, Japanisches Palais

> pages 32 f.

Dreams of Freedom. Romanticism in Russia and Germany

Presented by the Albertinum in cooperation with the State Tretyakov Gallery, Moscow 22 April to 8 August 2021 Moscow, State Tretyakov Gallery 2 October 2021 to 6 February 2022 Dresden, Albertinum

> pages 19−21

Lilienzeit – Der mystische Philosoph Jacob Böhme und die Erneuerung der Welt ("The Time of the Lily" – Mystic philosopher Jacob Böhme and the renewal of the world)

Third stop of the touring exhibition presented by the Grünes Gewölbe

At a time when the traditional world view was being shaken by ground-breaking scientific discoveries, Görlitz-born Jacob Böhme (1575–1624) sought a universal theory that would reconcile religion and science. After "Light in Darkness" in Coventry Cathedral and "Eye for the world. The visionary thinker Jacob Böhme" in Amsterdam, the exhibition at Wrocław's University Museum, looking at Böhme's impact in Central Europe, concludes the series. 23 April to 10 September 2021 Wrocław, Wrocław University Museum

From Black Mountain College to Pop Art. Post-War American Art and Documents from the Archiv der Avantgarden

The presentation in Sopot featured 147 artworks. vinyl records and archival materials from the collection of the Archiv der Avantgarden, complemented by eight works from the private collection of Egidio Marzona. The exhibition was devoted to artistic developments in the USA during the Cold War, from the mid-1940s to the 1970s. The selected works, documents and archival materials were arranged in chronological order, and thereby illustrated the successive and simultaneously evolving artistic phenomena that make up the legacy of the historical avant-garde: Black Mountain College, abstract art, Fluxus, happenings, performance, Pop Art, minimal art, post-minimalism, conceptual art and land art.

15 May to 3 October 2021 Państwowa Galeria Sztuki in Sopot/Poland

Nouveautés – Kunstschule und Spitzenindustrie in Plauen (Nouveautés – School of Design and lace industry in Plauen)

Jointly presented by the Kunstgewerbemuseum, the Staatliche Kunstsammlungen Dresden and the Vogtlandmuseum Plauen

The designs for the trend-setting nouveautés in Plauen lace were largely produced by graduates of the Kunstschule für Textilindustrie in Plauen. The exhibition brought together designs, textiles, portfolios of samples and fashion photographs from Plauen's Vogtland Museum, together with examples of lace from Plauen's industrial production, primarily from the collection of the Kunstgewerbemuseum, and thereby offered the first comprehensive survey of the city's eventful history as a lace-making centre from 1877 to 1945.

21 May to 31 October 2021

Pillnitz, Kunstgewerbemuseum, Wasserpalais

Bernini, the Pope and Death

Presented by the Skulpturensammlung bis 1800 With his buildings and fountains, the sculptor and architect Gian Lorenzo Bernini (1598–1680) left an enduring stamp on the face of Rome. His famous sculptures have come to epitomise the Baroque style. Over the course of his life, Bernini served under eight popes, but his relationship with Alexander VII Chigi was particularly close. For him he produced an extremely impressive, life-size death's head carved from

white Carrara marble – a work previously believed lost (>page 77). The skull proved to be an object of extraordinary topicality in the context of the pandemic, not least since Rome suffered an outbreak of the plague in 1656, and many of the measures taken by Alexander VII to combat the epidemic recall those governing everyday life today.

28 May to 21 November 2021 Dresden, Semperbau, Semper-Kabinett

ANTIHEROES. Fools on paper

Presented by the Kupferstich-Kabinett 30 May 2021 to 24 April 2022 Dresden, Josef-Hegenbarth-Archiv

Spoon Archaeology London Design Biennale 2021

Presented by the Kunstgewerbemuseum At the London Design Biennale 2021, which in response to the dramatic impact of the pandemic was devoted to the question "Can we design a better world?", the Kunstgewerbemuseum participated with an installation critical of today's consumer culture. "Spoon Archaeology" was curated by Kunstgewerbemuseum director Thomas A. Geisler and designed by Kai Linke and Peter Eckart. At the core of the installation lay the extensive collection of disposable cutlery, made of plastic and other materials, which the designers had assembled as study objects over many years. The presentation was accompanied by numerous online items dedicated to the themes of sustainable living from a global perspective.

1 to 27 June 2021 London, Somerset House

WIN/WIN - The 2021 art purchases by the Cultural Foundation of the Free State of Saxony

An exhibition in collaboration with the Staatliche Kunstsammlungen Dresden's Kunstfonds collection

Presented by the Kunstfonds

With the aim of financially supporting artists at important points in their careers, since 2005 the Cultural Foundation of the Free State of Saxony has made annual purchases of works by promising regional artists for the Kunstfonds at the Staatliche Kunstsammlungen Dresden. The exhibition WIN/WIN, held in Halle 14 – Zentrum für zeitgenössische Kunst at the Leipziger Baumwollspinnerei, showed 35 works acquired in 2021 (*pages 114 f.).

26 June to 25 July 2021
Leinzig HALLE 14 – Zentrum für zeitge

Leipzig, HALLE 14 – Zentrum für zeitgenössische Kunst

Gerhard Richter. Bücher (Gerhard Richter. Books)

The Gerhard Richter Archiv in cooperation with the Kunstbibliothek Berlin, Staatliche Museen zu Berlin, Stiftung Preußischer Kulturbesitz Prints, photo editions and books have formed an integral part of Gerhard Richter's artistic work from the outset. Books occupy an independent position in his oeuvre: the artist frequently restages his own photographs and

images in book format, exploring the artistic potential of an alternative, linear reception in the book. The Gerhard Richter Archiv also showed prints created in conjunction with books, as well as accompanying materials such as invitations, brochures and posters.

3 July to 19 September 2021

Albertinum

Der Mond hinter den Wolken. Die Ästhetik der japanischen Teekultur (The Moon behind the Clouds. The Aesthetics of Japanese Tea Culture)

Presented by the Staatliche Ethnographische Sammlungen Sachsen

Many elements that are considered typically Japanese have developed over the centuries out of an aesthetic inspired by Zen Buddhism. Inseparably linked to this are the ceramics used in Japanese tea ceremonies. The special exhibition showed tea bowls from Japan, Korea and China, as well as a wide range of accessories used in traditional tea-house gatherings. The presentation was complemented by Japanese scroll paintings and by contemporary European ceramics taking up both the aesthetic and the firing techniques employed in Japan.

4 July 2021 to 6 February 2022

Herrnhut, Völkerkundemuseum Herrnhut

BELLUM ET ARTES. Saxony and Central Europe in the Thirty Years' War

Presented by the Staatliche Kunstsammlungen Dresden and the Leibniz Institute for the History and Culture of Eastern Europe (GWZO) 8 July to 4 October 2021 Dresden, Residenzschloss

> pages 40 f.

Saxon State Prize for Design 2020

Presentation of the winners of the 2020 Saxon State Prize for Design as an intervention in the Kunstgewerbemuseum permanent display The Kunstgewerbemuseum was the first venue for the presentation of the nominated entries for the 2020 Saxon State Prize for Design. The exhibition was conceived as a circuit through the Bergpalais and Wasserpalais and was thereby integrated into different, thematically organised areas of the museum's permanent exhibition. It presented the nominees in the categories "Product Design", "Communications Design" and "Design in Crafts", as well as the nominees for "Young Designer" in each category. The projects nominated for the special award "Design makes occupational safety attractive" completed the selection. Each object was linked via a QR code to its avatar in the virtual "Designpreis" exhibition online. 5 July to 8 August 2021 SCHEDULED AS FROM 8 MAY 2021

Pillnitz, Wasserpalais and Bergpalais

Beauty of Form. The Designer Christa Petroff-Bohne

Presented by the Kunstgewerbemuseum in cooperation with the Museum für Kunst und Gewerbe Hamburg

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Even 30 years after reunification, the historiography of design developments in East and West Germany still has its blind spots. In 2020 the Kunstgewerbemuseum introduced the industrial designer Christa Petroff-Bohne in a presentation featuring some 300 exhibits, illuminating her professional network and offering an insight into the complex web of relationships among designers in the GDR. Christa Petroff-Bohne is one of the most important German designers of the 1950s and 1960s. As a professor at the Kunsthochschule Berlin-Weissensee, she was a formative figure and influenced generations of students. Her work is an important testimony to modern design activity in the GDR and has now been celebrated in Hamburg, too. 9 July to 24 October 2021

Hamburg, Museum für Kunst und Gewerbe Hamburg

Andreas Mühe – Alles, was noch nicht gewesen ist, ist Zukunft, wenn es nicht gerade jetzt ist. (Everything that hasn't happened yet is the future, if it isn't happening right now.)

Presented by the Office of the Director General 10 July to 29 August 2021

Dresden, Kunsthalle im Lipsiusbau

> pages 36 f.

e.V.

Ortsgespräche. ... kommt auf den Tisch. Fünf künstlerische Positionen und eine Arbeit von Pipilotti Rist (Local conversations. ... is laid on the table. Five contemporary artists and a work by Pipilotti Rist)

An initiative by the Schenkung Sammlung Hoffmann

At exhibition venues in rural Saxony, local artists were invited to forge an open dialogue with a work from the holdings of the Schenkung Sammlung Hoffmann. Starting variously from the theme, form or context of the artwork put up for discussion, they responded with new creations of their own in a wide range of media. In Zwickau Harry Hachmeister, Oliver Kossack, Osmar Osten, Ekkehard Tischendorf and Louise Walleneit replied to Pipilotti Rist's work "Emily, I'm Gonna Write Your Name High on the Silverscreen" of 1996/98.

Monica Bonvicini and the Design Campus 2021: Design & Democracy

Zwickau, Kunstverein Freunde Aktueller Kunst

Part of the "Blickwechsel" series by the Schenkung Sammlung Hoffmann in the Kunstgewerbemuseum 16 July to 28 August 2021 Kunstgewerbemuseum, Schloss Pillnitz, Wasserpalais

Celebrating Beuys. From Line to Line – Leaf by Leaf

Presented by the Kupferstich-Kabinett 23 July to 17 October 2021 Dresden, Residenzschloss

pages 38 f.

Katharina Hinsberg. umeinander (Katharina Hinsberg. around each other)

A project by the Kupferstich-Kabinett Following the successful artistic intervention by Monika Grzymala in the Kleiner Schlosshof on the occasion of the Kupferstich-Kabinett's 300th anniversary in 2020, the Kupferstich-Kabinett invited the artist Katharina Hinsberg (b. 1967) to realise a new work in the Kleiner Schlosshof at the Residenzschloss, as part of a project that will run until 2024. For more than 20 years, Hinsberg has been exploring the question of all the different things a drawing can be. The open cylindrical space she created for Dresden, which is without beginning or end and exists only for the duration of its movement, is both drawing and object, and contrasts in its flowing rotation with the fixed grid of the roof. 11 August 2021 to 9 January 2022 Dresden, Residenzschloss, Kleiner Schlosshof

Minted in the Heart of Europe. Money and Medallic Art in Czecho/Slovakia.

Presented by the Münzkabinett 14 August 2021 to 31 October 2022 Dresden, Residenzschloss

> page 42

Artists' Conquest

Collaborative project by the Staatliche Kunstsammlungen Dresden and the Staatliche Schlösser, Burgen und Gärten Sachsen gGmbH For this new exhibition format, the Staatliche Kunstsammlungen Dresden and the Staatliche Schlösser, Burgen und Gärten Sachsen gGmbH joined forces to present works by contemporary artists that, through dialogue with their surroundings, generate new perspectives on the Residenzschloss and on art. Margret Eicher, Luzia Simons, Rebecca Stevenson and Myriam Thyes launched the series with a selection of more than 30 artworks, in which they responded to the palace's historical interiors and art objects and took up its themed spaces. Floral digital prints, largeformat tapestries, filigree sculptures made of wax, aluminium and bronze, and projected animations thereby made reference to the Baroque chinoiserie architecture of Schloss Pillnitz, as well as to courtly display and constructions of gender. 14 August to 31 October 2021 Pillnitz, Schloss and Park Pillnitz

Ortsgespräche. Luftmetall (Local conversations. "Luftmetall")

An initiative by the Schenkung Sammlung Hoffmann

At exhibition venues in rural Saxony, local artists were invited to forge an open dialogue with a work from the holdings of the Schenkung Sammlung Hoffmann. Starting variously from the theme, form or context of the artwork put up for discussion, they responded with new creations of their own in a wide range of media. In Plauen Anne Baumann, Nadja Buttendorf, Martin Gross, René Seifert and Lukas Quietzsch replied to Tony Oursler's work "Luftmetall" of 2002.

14 August to 12 September 2021
Plauen, Galerie Forum K

Opening of the Gewehrgalerie

New permanent display area in the Rüstkammer Opened on 20 August 2021 Dresden, Residenzschloss, Langer Gang

"Mit losen Händen": Werke aus der Schenkung Sammlung Hoffmann ("Hands free": Works from the Schenkung Sammlung Hoffmann)

Presented by the Schenkung Sammlung Hoffmann as part of the Lausitz Festival In line with the festival's motto of "Zwischensamkeit" ("in-betweenness"), the video works on show from the Schenkung Sammlung Hoffmann captured transitional situations and threshold moments. The exhibition borrowed its title from the video "Met losse Handen" by Marijke van Warmerdam (b. 1959), in which riding a bicycle with no hands becomes a precarious and at the same time exhilarating experience. With the exhibition, interiors that otherwise lie hidden or "in-between" in the buildings of the Bad Muskau country estate - ancillary rooms and vaulted interiors in very different degrees of development - became visible. The artworks invited visitors to experience the in-between as a place in which insecurity can combine with energy and liberation.

27 August to 18 September 2021 Bad Muskau, Fürst-Pückler-Park

Ortsgespräche. Im tiefsten Wald (Local conversations. Deep in the woods)

An initiative by the Schenkung Sammlung Hoffmann

At exhibition venues in rural Saxony, local artists were invited to forge an open dialogue with a work from the holdings of the Schenkung Sammlung Hoffmann. Starting variously from the theme, form or context of the artwork put up for discussion, they responded with new creations of their own in a wide range of media. In Annaberg-Buchholz Sylvia Graupner, Birger Jesch, Jörn Michael, Sabine Sachs and Holger Wendland replied to Eran Schaerf's work "Wanderblog (Rotkäppchen im Vaterland)" of 2008/2011.

4 September to 10 October 2021 Annaberg-Buchholz, Kunstkeller Annaberg e. V.

Johannes Vermeer. On Reflection

Presented by the Gemäldegalerie Alte Meister Dresden, Semperbau

10 September 2021 to 2 January 2022

> pages 16-18

Meine Hubertusburg. Erzählungen und Visionen (My Hubertusburg. Stories and Visions)

A joint project by the Wermsdorf municipality and the Staatliche Kunstsammlungen Dresden 11 September to 7 November 2021 Wermsdorf, Schloss Hubertusburg

> page 43

Raphael – The Power of Renaissance Images: The Dresden Tapestries and their Impact

Presented by the Gemäldegalerie Alte Meister 11 September 2020 to 10 January 2021 POSTPONED TO 2022

Ohio, Columbus Museum of Art

Children's Biennale - Embracing Nature

Presented by the Staatliche Kunstsammlungen
Dresden in cooperation with the National
Gallery Singapore

18 September 2021 to 24 April 2022 Dresden, Japanisches Palais

> pages 28 f.

New acquisitions of contemporary art for the Kunstfonds – 2020 purchases by the Cultural Foundation of the Free State of Saxony in support of visual artists

Since 1992 the Free State of Saxony has made annual purchases of contemporary art, primarily of works by artists who were born in Saxony, who studied here or who live and work here. Like no other federal state, Saxony in this way continuously supports and encourages artistic activity in the region. Since 2011 the Kunstfonds has regularly presented a selection of the latest acquisitions at the Representative Office of the Free State of Saxony in Berlin. While the works reflect Saxony's art and art funding landscape, for the young artists, in particular, the exhibition in the German capital is an important step into the public eye.

9 October 2021 to 4 September 2022 POSTPONED TO 2022 DUE TO THE PANDEMIC Berlin, Representative Office of the Free State of Saxony

German Design 1949 – 1989. Two Countries, One History

Presented by the Kunstgewerbemuseum (Staatliche Kunstsammlungen Dresden), the Vitra Design Museum and the Wüstenrot Stiftung 20 March to 5 September 2021
Weil am Rhein, Vitra Design Museum
15 October 2021 to 6 March 2022
Dresden, Kunsthalle im Lipsiusbau

pages 30 f.

"Adam, Eve and the Serpent" Works from the Schenkung Sammlung Hoffmann

The Bundeskunsthalle in cooperation with the Staatliche Kunstsammlungen Dresden, Schenkung Sammlung Hoffmann 29 October 2021 to 13 February 2022 Bonn, Bundeskunsthalle

300 Years Dresden Kupferstich-Kabinett Van Eyck to Mondrian: 300 Years of Collecting in Dresden

Presented by the Kupferstich-Kabinett and The Morgan Library & Museum, New York In autumn 2020, to mark its 300th anniversary, the Kupferstich-Kabinett was scheduled to present a selection of 60 master drawings, by artists ranging from Jan van Eyck to Georg

Baselitz, at the Morgan Library & Museum. The latter's outstanding collection of drawings and manuscripts, its commitment to research-based exhibitions, and its Drawing Institute, which was founded a few years ago and has been highly active ever since, provided the ideal framework for the cooperation with the Staatliche Kunstsammlungen Dresden, which took place in 2021.

22 October 2021 to 23 January 2022 New York, The Morgan Library & Museum

300 Years Dresden Kupferstich-Kabinett
Mit der Wünschelrute zu Reichtum –
Die »Bergmannsgarnitur« für Johann Georg II.
von Sachsen und Darstellungen des Silberbergbaus (Via Divining Rods to Riches –
Representations of silver mining and the
"Miner's Tools" for Johann Georg II of Saxony)

Presented by the Kupferstich-Kabinett and the Grünes Gewölbe

The ceremonial set of miner's tools ("Bergmannsgarnitur") belonging to Johann Georg II is a special testament to the history of silver mining in Saxony and the wealth based on the region's many mineral resources. It was made between 1675 and 1677 by the Freiberg goldsmith Samuel Klemm, and was worn by the Elector in February 1678, as part of the festivities marking a visit to Dresden by his three brothers, who lived in Weissenfels, Merseburg and Zeitz. A sketchbook sheet of silverpoint drawings, closely related to the set, most likely represents drawings made by Klemm to document his work. 3 November to 13 December 2021 CANCELLED DUE TO THE PANDEMIC Dresden, Residenzschloss

MADE IN: Crafts - Design Narratives

Presented by the Kunstgewerbemuseum (Staatliche Kunstsammlungen Dresden), the MADE IN platform and the Faculty of Applied Arts Schneeberg at the Westsächsische Hochschule Zwickau University of Applied Sciences Together with the Faculty of Applied Arts Schneeberg at the Westsächsische Hochschule Zwickau University of Applied Sciences, the Kunstgewerbemuseum presented the results of a two-year research and networking project by the MADE IN platform. MADE IN is devoted to preserving traditional craft techniques and proposes new collaborative practices and knowledge exchange between traditional craftspeople and contemporary designers. At the Baroque Schmeil-Haus in Schneeberg, a total of some 300 objects were shown on two floors, ranging from objects from the Crafts Archive, displayed on lathe-turned wooden shelves made especially for the occasion, to the projects created by the research groups in workshops and residencies. The touring exhibition was also complemented at its Schneeberg venue by student works.

5 November to 12 December 2021 CLOSED AS FROM 22 NOVEMBER 2021 DUE TO THE PANDEMIC Schneeberg, Schmeil-Haus

The Splendour of Power. The House of Wettin on the Throne of the Polish-Lithuanian Commonwealth

Presented by the Grünes Gewölbe Under the title "Splendour of Power", an international exhibition sought for the first time since 1997 to heighten awareness of Poland and Saxony's shared history, whose traces are still visible today both in Dresden and in Warsaw. The spotlight thereby fell on avid art collectors and connoisseurs Augustus II and Augustus III, who during the 66 years of Polish-Saxon union built up one of the most significant and impressive art collections in 18th-century Europe. The exhibition presented particularly outstanding examples of the House of Wettin's patronage of the arts, bringing together more than 200 works from Saxon and Polish collections, chiefly from the Staatliche Kunstsammlungen Dresden, the Sächsisches Hauptstaatsarchiv Dresden, the Royal Castle in Warsaw, the National Museum in Warsaw, the Print Room of the Warsaw University Library, the Wawel Royal Castle in Krakow, the Pauline Monastery at Jasna Góra and Kórnik Castle.

5 November 2021 to 27 February 2022 Warsaw, Royal Łazienki Museum

La Chine. Die Chinasammlung des 18. Jahrhunderts im Dresdner Kupferstich-Kabinett (La Chine. The 18th-Century China Collection at the Dresden Kupferstich-Kabinett)

The exhibition presents works that were acquired at the court of Augustus the Strong as part of the Europe-wide fascination with China in the early 18th century. In the first inventory of the collection, compiled in 1738, the holdings recorded under the categories "La Chine" and "La Chine européenne" comprise more than 2,000 individual works in bound volumes and on scrolls, including over 1,100 Chinese drawings and watercolour paintings on paper and silk, woodcuts and coloured prints, as well as around 600 chinoiserie prints by European artists. A special feature of the collection are various convolutes of popular prints, which served in Europe as models for interior décors, porcelain painting and the decoration of furniture. Very few of these prints today survive in China itself, as they were considered "consumer goods". 19 November 2021 to 8 May 2022 Dresden, Residenzschloss

Die Dresdner Predellen von Ercole de' Roberti. Das restaurierte Meisterwerk (The Dresden Predellas by Ercole de' Roberti: The Restored Masterpiece)

Presented by the Gemäldegalerie Alte Meister In the second half of the 15th century Ferrara became an important centre of the Italian Renaissance. One of its leading representatives was Ercole de' Roberti (ca. 1450–1496). His two panels in Dresden show extremely action-packed scenes from the Passion of Christ. The exhibition not only showcases the two recently restored Renaissance paintings, but also provides illuminating insights into the artist's technique,

obtained using the latest generation of imaging equipment. The different stages of the restoration process are also presented. 6 October 2020 to 28 February 2021 POSTPONED UNTIL FURTHER NOTICE Dresden, Semperbau

Rebecca Horn and the Hat Aigrette from the Agate Garniture

Part of the "Blickwechsel" series by the Schenkung Sammlung Hoffmann at the Neues Grünes Gewölbe 3 November 2021 to 16 May 2022 Dresden, Residenzschloss

Marcel Broodthaers und das erste Papiergeld der sächsischen Geldgeschichte (Marcel Broodthaers and the first banknotes in Saxon monetary history)

Part of the "Blickwechsel" series by the Schenkung Sammlung Hoffmann at the Münzkabinett 1 December 2021 to 4 July 2022 Dresden, Residenzschloss

Joseph Beuys. Ligne à ligne. Feuille à feuille

The Kupferstich-Kabinett in cooperation with the Musée d'Art Moderne de la Ville de Paris 10 December 2021 to 27 March 2022 Paris, Musée d'Art Moderne de la Ville de Paris (MAM)

> pages 38 f.

Edward Hopper. Inner and Outer Worlds

Presented by the Gemäldegalerie Alte Meister Edward Hopper's impressive 1952 painting "Morning Sun" was originally due to be shown on the occasion of the exhibition "Johannes Vermeer. On Reflection" in the Gemäldegalerie Alte Meister, as a special guest from the Columbus Museum of Art. This work will now be presented for the first time in Dresden in 2022, together with a selection of Hopper's works on paper. As a young artist, Edward Hopper travelled to Paris, where he frequently visited the Louvre. During his stays in other European cities, he also studied the art of the Old Masters. He was especially fascinated by Dutch painting. The cabinet exhibition focuses on Hopper's explorations of Dutch genre painting and highlights in particular his interest in the art of Johannes Vermeer and Rembrandt van Rijn. 10 December 2021 to 27 March 2022 POSTPONED UNTIL 14 APRIL TO 31 JULY 2022 Dresden, Semperbau

Due to the pandemic, the museums of the Staatliche Kunstsammlungen Dresden were closed as of 2 November 2020 until further notice; for all pandemic-related opening times and exceptional periods of closure in 2021 page 100; for all exhibition dates for 2022, subject to the latest changes due to the coronavirus pandemic: www.skd.museum





A "School of Utopias"

The Kunstgewerbemuseum collaborated with national and international institutions and established a Design Campus

At the core of "Spoon Archaeology" lay an extensive collection of disposable cutlery

The ongoing pandemic meant that 2021 was another very demanding year for all cultural institutions, with the work of museums made more difficult by the restrictions on the movement of people and artworks. Despite temporary closures to the public, however, academic research - for example on the history of Germany's schools of applied art - continued behind the scenes, as did the projects to restore the royal State Apartments and refurnish the Kaiserzimmer (Imperial Suite). Notwithstanding the year's many challenges, the Kunstgewerbemuseum (Museum of Decorative Arts) was able to implement its programme and joint presentations as planned. The exhibition "Nouveautés", held in cooperation with Plauen's Vogtlandmuseum, was on show in Plauen at the start of the year and at Schloss Pillnitz (Pillnitz Palace) throughout the summer. It illuminated, for the first time, the history and significance of the Plauen School of Design and its teachers for the lace industry, and demonstrated their links with the Bauhaus and the artistic avant-garde. The Kunstgewerbemuseum was likewise present in Saxony with "MADE IN: Crafts - Design Narratives", focusing on heritage and innovation in handcrafts in Austria, Slovenia, Serbia and Croatia. Staged in the historic Schmeil-Haus (Schmeil House) in Schneeberg, the show was a joint presentation with the Faculty of Applied Arts Schneeberg at the Westsächsische Hochschule Zwickau University of Applied Sciences, and the City of Schneeberg. It took place within the framework of the "Purple Path" conceived by the City of Chemnitz, 2025 European Capital of Culture, which connects Chemnitz with people in more than 30, in many cases centuries-old villages and towns in the surrounding region.





The Design Campus summer school "Design & Democracy" brought together creatives from around the world

The Kunstgewerbemuseum, together with the Vitra Design Museum and the Wüstenrot Stiftung, took a collective look at East and the West German design culture in "German Design 1949–1989. Two Countries, One History" (>pages 30 f.), the most comprehensive exhibition on this topic to date. After stops in Weil am Rhein and Dresden, the joint presentation embarked on an international tour. With "Beauty of Form. The Designer Christa Petroff-Bohne" at the MK&G (Museum für Kunst und Gewerbe) in Hamburg, the Kunstgewerbemuseum showcased the work of another important figure within the history of design in Germany as a whole.

In summer, the new exhibition series "Artists' Conquest" saw four international women artists – Margret Eicher, Luzia Simons, Rebecca Stevenson and Myriam Thyes – staged interventions in the permanent displays at the Schlossmuseum (Palace Museum) and the Kunstgewerbemuseum. The joint project by the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) and the Staatliche Schlössern, Burgen und Gärten Sachsen (State Palaces, Castles and Gardens of Saxony) was preceded at the start of the summer season with a small-scale exhibition to mark the 300th anniversary of the construction of the Wasserpalais (Water Palace). The nominated and winning newcomer entries for the 2020 Saxon State Prize for Design were also presented as interventions in the permanent exhibition at Schloss Pillnitz (Pillnitz Palace).

The Design Campus, launched as a research and development platform for the Kunstgewerbemuseum, acts as an amplifier of the activities in Schloss & Park Pillnitz. Its inaugural international summer programme, conceived by design curators and critics Amelie Klein and Vera Sacchetti on the theme of "Design & Democracy", brought around 60 guests from many parts of the world to Pillnitz. From mid-July to the end of August 2021, ideas and concepts were developed in one-week-long workshops and then presented to the public in Open Studio events. As a provocative and visible sign to accompany this "School of Utopias", the Sammlung Schenkung Hoffmann (Donation Hoffmann Collection) showed the light installation "NOT FOR YOU" by artist Monica Bonvicini (b. 1965) on the façade of the east wing of the Wasserpalais, as part of its "Blickwechsel" series of interventions. Bonvicini's work was thereby adapted to the Wasserpalais location by the chmara.rosinke design studio.

This year the Kunstgewerbemuseum received its first invitation to curate the German entry at the 2021 London Design Biennale: the installation "Spoon Archaeology" by Kai Linke and Peter Eckart. The installation, which trained a critical lens on today's unsustainable throwaway culture and was inspired by the EU ban on plastic cutlery and tableware, attracted international attention and earned a Special Commendation from the jury. "Spoon Archaeology" was created at the Design Campus Lab and will be shown in Pillnitz in 2022.

Sustainable museum activity

The Albertinum and the Kunstgewerbemuseum have calculated their climate footprint and set up a working party

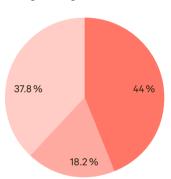
Art and culture have an important role to play in the transformative shift towards a more sustainable society: they can help shape processes in creative ways and, by means of artistic exploration, enable these to be communicated and experienced. Their own environmental impact, however, has remained a blind spot in Germany up till now. At the end of 2020, the German Federal Cultural Foundation initiated the pilot project "Klimabilanzen in Kulturinstitutionen" ("Climate Footprints in Cultural Institutions"), which supported 19 cultural institutions in calculating their own carbon footprint. Taking part within the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) were the Albertinum and the Kunstgewerbemuseum (Museum of Decorative Arts) in Schloss Pillnitz (Pillnitz Palace), two museums housed in structurally very different buildings. The aim was to trial the process of carbon accounting as a tool on the path to climate neutrality.

Over a four-month period, the participating institutions received assistance with calculating their own CO_2 emissions, as well as specific coaching designed to help them improve their environmental behaviour. The relevant data from 2019 on electricity and energy consumption, mobility, museum operations, waste and water management, and other emis-

2019 Scope results

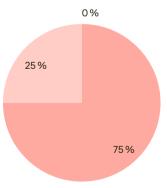
Kunstgewerbemuseum

150.21t greenhouse gas emissions

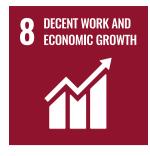


Albertinum

771.45 t greenhouse gas emissions



- Scope 1 Direct emissions (natural gas, heating oil, refrigerant losses, etc.)
- Scope 2 Indirect emissions (electricity, district heating, steam, etc.)
- Scope 3 Other indirect emissions (water, mobility, etc.)













sions drivers were collected and analysed. Unsurprisingly, the largest share of emissions – two-thirds – comes from electricity and energy. Switching the Kunstsammlungen's institutions to green electricity would therefore make an enormous contribution towards achieving climate targets. The decision lies in the hands of the state-owned company Sächsisches Immobilien- und Baumanagement and has already been discussed by the climate-conscious Saxon state administration. Visitor mobility also accounts for a significant share of emissions, although only a handful of institutions were able to collect data on this. Travel to and from cultural events must be made more sustainable in association with public transport providers. Switching from air to rail for business trips is likewise included in the package of measures proposed in the Cultural Foundation's report. The two Dresden museums lie below the national average in this respect, although there was scepticism over whether such a comparison was meaningful, given that the theatres, concert halls, libraries and memorial sites taking part in the project each have very different needs. The Kunstgewerbemuseum - with no climate-control system and only open for six months of the year – was inevitably a special case, but nevertheless opens up interesting prospects, in the sense of a "less is more", for the evolution towards "green" museums. It is now

Six of the 17 Sustainable Development Goals that the Kunstgewerbemuseum has identified for itself as major areas of action

a question of putting into practice the insights that have been gained and of firmly establishing carbon accounting for self-monitoring purposes. The Cultural Foundation also indicated that federal funding in future could depend to a greater extent on progress towards environmental sustainability.

The invitation to take part in the carbon-accounting pilot project also sparked the creation of a "Sustainability" working party at the Kunstsammlungen. Its members meet regularly to discuss ongoing sustainability projects and the preparations for the Children's Biennale, as an example of the practical implementation of a more sustainable exhibition concept (*pages 28f.). Alongside environmental issues, the working party also looks at social and (circular) economic concerns, as defined in the 17 Sustainable Development Goals drawn up by the United Nations and introduced into the world of museums as an integral system of reference at the 2019 ICOM General Conference in Kyoto.

Kulturstiftung des Bundes: Klimabilanzen in Kulturinstitutionen Dokumentation des Pilotprojekts und Arbeitsmaterialien, 2021. www.kulturstiftung-des-bundes.de/fileadmin/user_upload/ Klimabilanzen/210526_KSB_Klimabilanzen_Publikation.pdf

Sustainable Development Goals: https://17ziele.de/downloads.html

Missing in Benin

Posters by Emeka Ogboh underlined the need to confront the colonial past

At the start of the year, posters in Dresden's urban spaces announced that the Benin bronzes in the collection of the Museum für Völkerkunde Dresden (Dresden Ethnographic Museum) had been missing since 1897. The bronzes are missing not in the Saxon capital, however, but in today's Nigeria - a consequence of colonial violence, to which the artist Emeka Ogboh (b. 1977) drew public attention in his poster campaign, which ran for just under two weeks on over 200 billboards. At the Benin royal court, the magnificent bronzes belonged to the furnishings of altars commemorating royal ancestors, were part of the inventory of ritual objects at court, or - as brass plaques - represented cultural and historical documents in visual form. British colonial troops looted the bronzes in Benin City at the end of the 19th century and brought them back to the UK. The five bronzes appearing on the posters were acquired between 1899 and 1904 from the British ethnographica dealer William D. Webster (1868-1913) in London, with funds provided by the Saxon museum benefactor Arthur Baessler (1857–1907). They remain part of a large body of objects from the historic Kingdom of Benin that are today in the possession of European and North American museums. With his artistic intervention, Emeka Ogboh, who was born in Enugu in Nigeria and has lived in Berlin for many years, highlighted the absence of these important material testaments to Benin's cultural heritage in modern-day Nigeria. In April 2021 the Saxon State Ministry for Science, Culture and Tourism took part in talks with Monika Grütters, Federal Government Commissioner for Culture and the Media, the German Federal Foreign Office, the museums belonging to the Benin Dialogue Group, and the culture

ministers of the federal states, and signed a joint declaration expressing Germany's fundamental willingness to restitute the Benin bronzes.

The three ethnographic museums in Leipzig, Dresden and Herrnhut have been reappraising their own colonial past and the provenance of their objects for many years. An online platform devoted to "Decolonisation, Restitution and Repatriation", launched in 2021, invites dialogue and seeks to create transparency. The "Current Projects" section contains information on the latest projects by the three museums in collaboration with international partners and groups. Under "Inquiries", visitors, interested parties, and in particular descendants and representatives of the communities of origin of objects or ancestors in the collections, can find details about the procedure for restitution and repatriation enquiries, as well as about ongoing projects and research activities. The "FAQ" section is devoted to frequently asked questions about decolonisation, restitution and repatriation, and offers explanations of the specific vocabulary used on the website.

Within the framework of the "Initiative für ethnologische Sammlungen" ("Initiative for Ethnological Collections") programme funded by the German Federal Cultural Foundation, the entire permanent exhibition at the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig) will be updated over the next few years. The aim is to evolve into a "network museum" that connects people, places and periods in history. Between now and 2023, the permanent exhibition, extending over two floors, will take an entirely new shape in terms of its concept, content and



design. Paramount in every project is cooperation with the communities of origin, as well as with experts and key players outside the traditional museum context. The GRASSI museum is thus opening up to a transdisciplinary way of working, one that approaches the major issues of a globalised world from multiple perspectives and in a flexible, fast and forward-looking manner. The presentation includes contemporary artistic viewpoints, while at the same time clearly positioning the history of the museum within a global power context. In June 2021 the museum closed for renovation, whereby the public programme continued in a modified form. 2,000 square metres of space have already been reconfigured, and live speakers have been engaged to answer questions, provide background information, and to make visitors to the museum feel particularly welcome. Due to the pandemic, the planned reopening in stages as from 2 December 2021 had to be postponed untill spring 2022.

In November 2021 a new intervention by Emeka Ogboh opened in the Albertinum. It refers once again to the expropriation of the Benin bronzes by force, and at the same time to the Eurocentrism of the Western canon of art. The intervention takes the form of a large-format photograph of one of the Benin bronzes, which is presented within the museum's chronological display at the point in history when the bronzes were stolen by the British colonial forces – the year 1897. Further works in Emeka Ogboh's "At the Threshold" series will form part of the new display in Leipzig.

Vermisst in Benin (Missing in Benin)
An artistic intervention by Emeka Ogboh
30 December 2020 to 11 January 2021
Poster campaign on billboards in urban Dresden

At the Threshold Intervention by Emeka Ogboh 16 November 2021 to 4 September 2022

www.skd.museum/dekolonisierung

Outside the museum walls

A symposium looked at the potential of in- and outreach formats

Against the backdrop of the digital age and the increasingly visible diversification of society, how can and must cultural institutions facilitate exchange and participation? And what opportunities for engagement do museums use in order to counteract existing discrepancies between town and country and to generate dialogue? At the online symposium "Inside Out – Museums and In-/Outreach", held on 19 and 20 August 2021, international and national experts discussed strategies, approaches and conditions for participatory programmes. On the basis of practical examples, the symposium explored innovative forms in which museums connect with a diverse public outside their traditional spaces and engage in exchanges of knowledge and learning.

On the first day, initiatives from museum practice called into question the institution of the museum with its traditional exhibition and mediation work, and considered it as the object of transformation processes. Participatory methods and processes of implementation already enshrined at the

Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) were also presented, such as Anja Skowronski's "180 Ideas for Saxony", Daniela Versen's "Futur III" Youth Advisory Board and Noura Dirani's collaboration with Fridays for Future. On the second day, the focus shifted to rural areas. Like many other rural regions, villages and small towns in the Free State of Saxony are often marked by a constant flow of outward migration and by structural disadvantage, which demands new forms of outreach and education.

Presentations were devoted to various approaches that reflect and situate art exhibiting and thinking in practice and theory, such as mobile museums, digital outreach, and collaborative or co-curating formats. Finally, the symposium ventured a look into the future and asked how newly created networks of cultural participation can be sustained and how, in the long term, multiple voices can be reflected back both to visitors and to the traditional areas of museum activity.



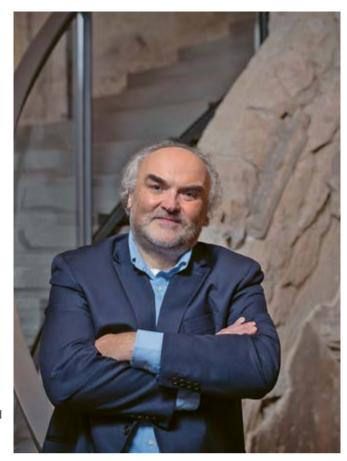
Commitment to the East

Jiří Fajt is the first Head of International Affairs at the Kunstsammlungen

The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) understand their geopolitical location as a commitment: the goal is to cooperate jointly and on an equal footing with actors in the cultural scene not just in East-Central Europe, but also beyond, and in so doing contribute to international understanding. Since September 2021 Jiří Fajt has been Head of International Affairs at the Kunstsammlungen. This newly created post encompasses the development of formats with strong public appeal, as well as international cooperation initiatives and partnerships, particularly in the region of East-Central Europe. This includes, among other things, the founding of an international Friends association.

Czech-German art historian Jiří Fajt (b. 1960, Prague) was director general of the National Gallery in Prague from 2014 to 2019 and has maintained close professional ties with Saxony for more than 20 years. This neighbourly relationship inspired numerous joint projects during his time in Prague, such as the Dresden-Prague "Kulturzug" train trips, the first international presentation of the Schenkung Sammlung Hoffmann (Donation Hoffmann Collection) at Salm Palace on Hradčanské square, and successful exchange programmes between the staff of the two institutions. Most recently, in 2019, Jiří Fajt curated an exhibition on the Czech surrealists Jan and Eva Švankmajer at the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau) together with Director General Marion Ackermann and Annegret Klinker.

Jiří Fajt has a large international network, profound scholarly and professional expertise and excellent communication skills. Using innovative approaches, he is seeking to open up the institution of the museum to a diverse, international audience and to access new target groups. During his five-year



tenure in Prague, as well as increasing the number of visitors to the National Gallery threefold, he succeeded in reaching the younger generations in particular via very popular formats such as the Grand Openings at the Trade Fair Palace building. When Jiří Fajt was removed from his post as director general in 2019 by the then Czech minister of culture, the Staatliche Kunstsammlungen Dresden joined the directors of 50 prestigious art museums around the world in raising their voice in protest. The subsequent minister of culture, Lubomír Zaorálek, apologised to Jiří Fajt on behalf of the Czech Republic. In 2019 Jiří Fajt took over as head of the Prague branch of the Leibniz Institute for the History and Culture of Eastern Europe (GWZO), where he had already been responsible for numerous research, exhibition and publication projects since 2001.

Suspended cube

The Blockhaus is being renovated for the Archiv der Avantgarden – Egidio Marzona



Taking shape: the Blockhaus has been undergoing comprehensive renovation since 2019



Since the middle of December 2021, a large-scale installation by Dresden artist Daniel Rode (b. 1971) has been displayed on the scaffolding of the Blockhaus at the invitation of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). In capital letters, the words "YOU SHOULD TRY TO UNDERSTAND ME BECAUSE I AM THE FUTURE" and "BECAUSE I AM" raise the question of a future still to be shaped. The Blockhaus building, and the Archiv der Avantgarden (Archive of the Avant-Gardes; AdA) that will be housed there in future, are likewise in a process of becoming, as the AdA makes the transition from a private collection to a public institution. The AdA is a repository of some 1.5 million objects from 20th-century avant-garde artistic currents of all different kinds. Its cornerstone is the collection assembled by Egidio Marzona, which was donated to the Staatliche Kunstsammlungen Dresden in December 2016. Currently housed in the Japanisches Palais (Japanese Palace) on an interim basis, in 2023 the collection is scheduled to move into its own permanent home in the neighbouring Blockhaus.

The Blockhaus was originally built as a guardhouse on the banks of the Elbe, with construction starting in 1732 on the basis of plans by the French architect Zacharias Longuelune. It burned down completely during the Second World War and for 35 years remained a ruin. In the late 1970s the façades were restored to their original pre-1892 condition and the building reopened as the "House of German-Soviet Friendship". Used in the 990s by the Free State of Saxony, in summer 2013 it suffered devastating flood damage and was subsequently closed. Following an architectural competition to redesign the Blockhaus for the AdA, in 2018 the jury

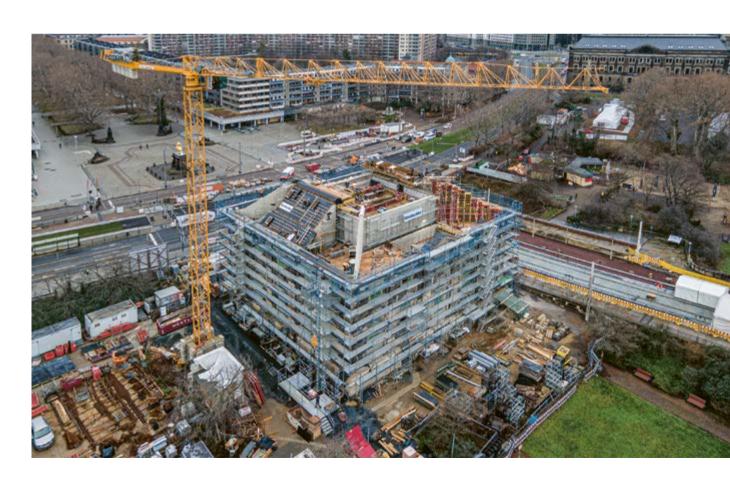
awarded first prize to the proposal submitted by Nieto Sobejano Arquitectos. A massive concrete volume, seemingly floating in the empty interior of the Blockhaus, is to form the centrepiece of the archive.

Extensive renovations have been under way at the Blockhaus since 2019, under the direction of the state-owned company Sächsisches Immobilien- und Baumanagement. 2021 was a challenging year for the construction project, due to the coronavirus pandemic and its impact on daily life. It was possible to largely complete the detailed planning. Tenders worth around seven million euros were published in Europe. By the end of 2021, 90 percent of the firms required for the rebuilding works had been engaged and are ready to start on the finishing work. Having been partially dismantled in 2020, in 2021 the Blockhaus was rebuilt section by section in concrete, using timber formwork, in accordance with Nieto Sobejano's design. Before construction in a vertical direction could begin, the listed historical wall of the loggia first had to be "hung up", in order to install the new waterproof floor slab.

After many concrete pourings, the distinctive cube destined to contain the archive is now visibly taking shape and its desired effect of floating inside the interior will be achieved in 2022. Another important component of the design, namely the concrete spiral staircase, was assembled from special shuttered elements. Its overall architectural effect likewise won't be seen fully until 2022. With its very tightly

wound, self-supporting character, the spiral staircase is a masterpiece of structural engineering, as became impressively apparent even during the construction process. The listed façade of the Blockhaus, surrounded by scaffolding, was cleaned and repaired, and in the outside area a ramp was built as a link between Hauptstrasse and the river. To ensure the security and protection of exhibitions, tests have been successfully carried out on the glazing of a sample window. What has been completed so far behind the walls and scaffolding will become visible in 2022, when the finishing work on the interior will also be carried out.

While its new home was taking shape, the AdA's activities in 2021 were greatly impacted by the pandemic. The Polish-German collaborative exhibition "From Black Mountain College to Pop Art. American Post-War Art and Documents from the Archive of the Avant-Garde", conceived and curated by the AdA, was nevertheless able to open at the Państwowa Galeria Sztuki in Poland. Research projects were presented live in front of an audience as part of the summer programme at the Japanisches Palais, and selected short films by Latin American artists were screened as part of the AdA's "States of Crisis" video night, organised in cooperation with TU Dresden. In the AdA talk "Homestorys: Zeige mir, wie du wohnst" ("Homestories: Show me how you live"), AdA research fellow Christian Demand explored the question of what ideas about domestic interiors were publicly propagated and discussed in the modern era.



Handing over the reins

2021 saw three changes in senior management at the Kunstsammlungen, ushering in a new generation. In these interviews, those departing and those taking over look back and ahead, and reveal which they find easier: starting or stopping?

Igor Jenzen was director of the Museum für Sächsische Volkskunst mit Puppentheatersammlung for 17 years

What are the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) for you?

History! Or, to put it more precisely, art history.

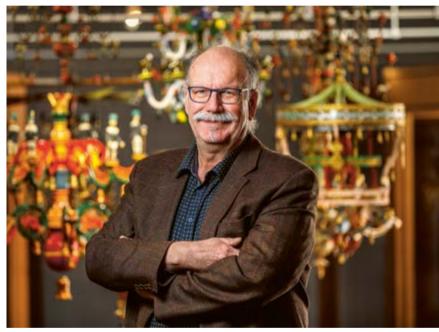
What was the highlight of your time at the Kunstsammlungen?

Fortunately, there were a great many more than I can mention here. The Christmas and Easter exhibitions, with their close contact with the public, are definitely among them, and so are the development of the Daphne database, the renovation of the Jägerhof, bold and successful exhibitions such as "Baustelle Heimat" in 2008 and "Sächsische Volkstrachten, Hip Hop und Nadelstreifen" in 2012, and the signing of the lease on Kraftwerk Mitte for the Puppentheatersammlung (Puppet Theatre Collection) in June 2018, after a long, hard negotiations. And each time we completed the next piece of the jigsaw in the reconstruction of Elias Augst's mechanical theatre. I have been very fortunate to be able to work constructively on meaningful projects in various teams. One could not wish for more. And for the comradeship, one can only say thank you.

What else would you like to have seen during your tenure?

Museums wide open for enthusiastically interested fans who are experiencing something together, instead of having to be afraid of each other due to the pandemic.

"The close contact with the public was a highlight"



What are you handing on to your successor?

The master key. And the experience that opening is more important than closing.

Which do you find easier: starting or stopping?

There are truly more challenging tasks than stopping. And anyway, the next project already awaits!

Igor Jenzen studied art history, German language and literature, and European ethnology, and trained as a wood and metal conservator. After obtaining his doctorate in 1991, he initially worked on the Hesse state exhibition "Hessen und Thüringen – Von den Anfängen bis zur Reformation". In 1993 he joined the Kunstsammlungen as a research assistant and deputy director of the Kunstgewerbemuseum. From 2000 to 2003 he was acting director of the Kunstgewerbemuseum, before in 2004 becoming director of the Museum für Sächsische Volkskunst mit Puppentheatersammlung. From 2003 to 2020 he also served as the Kunstsammlungen representative to the Sächsischer Museumsbund e. V.



"We want to move in and venture forth"

Since 1 January 2022 Kathi Loch has been director of the Museum für Sächsische Volkskunst mit Puppentheatersammlung

What are the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) for you?

Shortly after I joined the Kunstsammlungen in 2019, I paid a visit to Dirk Syndram, Marius Winzeler's predecessor, at the Residenzschloss (Dresden Royal Palace). Cradling a cup of tea, he uttered the words: "The Staatliche Kunstsammlungen Dresden are a blue whale: large and heavy, but diving deep." A wonderful animal metaphor! And as I now know two and a half years later: very, very apt!

What was the highlight of your previous professional career?

In 2016 I moved to Kraftwerk Mitte with tjg. theater junge generation as its chief dramaturg. It was a fantastic challenge to prepare tjg's "elaunch" together with the whole ensemble and then to make the new building our own. At the time, I thought: "This only happens to you once in your career."

What would you like to achieve during your tenure in Dresden?

Move the Puppentheatersammlung (Puppet Theatre Collection) into Kraftwerk Mitte. And venture forth with the Museum für Sächsische Volkskunst (Museum of Saxon Folk Art).

What do you value about your predecessor?

His generosity. His calmness. His good humour. And his passion for the museum as an institution.

Which do you find easier: starting or stopping?

Both are easy. The hard part lies somewhere in between.

In 2019 Kathi Loch was appointed project manager responsible for the conception and organisation of the Puppentheatersammlung's relaunch at its new home, Kraftwerk Mitte. As from 2010 she worked as a dramaturg and subsequently as chief dramaturg at tig. theater junge generation Dresden, where she helped conceive and implement the company's move to Kraftwerk Mitte. Prior to that, she worked at the Theater Altenburg Gera as a dramaturg, with a special focus on puppet theatre. She studied at the Institute for Applied Theatre Studies in Giessen, and obtained her doctorate from the Free University of Berlin with a dissertation on "Dinge auf der Bühne".

Dirk Syndram was director of the Grünes Gewölbe and the Rüstkammer for over 28 years

What are the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) for you?

The Kunstsammlungen are something truly special, not just for me but in the museum world, too! They are the association of eleven independent museums richly steeped in tradition, each one among the oldest and most important of its kind, which have shaped the development of European museum history.

What was the highlight of your time at the Kunstsammlungen?

There were many! A particular highlight was seeing the vision for the Residenzschloss (Dresden Royal Palace) as a museum gradually being fulfilled. And it was particularly wonderful, too, how the Historisches Grünes Gewölbe (Historic Green Vault) transformed itself from a memory in black-and-white photographs into a colourful and magnificent reality, and at the same time enabled contemporary visitors to experience the Baroque treasury museum in the shape of the Neues Grünes Gewölbe (New Green Vault).

What else would you like to have seen during your tenure?

The return of the jewels stolen from the Juwelenzimmer (Jewel Room), of course!

What are you handing on to your successor?

The pleasure of completing the permanent exhibition at the Dresden Residenzschloss with the fascinating and unique holdings of the Rüstkammer (Armoury), and of developing new special exhibitions that demonstrate, both at home and abroad, the importance of Saxony's art and cultural history for Europe.



"We have turned a memory into reality!"

Which do you find easier: starting or stopping?

Both are easy and hard at the same time. Taking over the reins as director of the Grünes Gewölbe in 1993 from my predecessor Joachim Menzhausen was a huge challenge, but I had tremendous support from my wonderful fellow members of staff. After 28 ½ years, to step down and leave behind, in the shape of the Residenzschloss, a museum of a kind and a quality that is rarely found, makes stopping easy.

Dirk Syndram studied art history, Egyptology and classical archaeology at the University of Hamburg, where he obtained his doctorate in 1985. After working at the Staatliche Museen Preußischer Kulturbesitz, Berlin and at the Kunsthalle Bielefeld, he became director of the Grünes Gewölbe in 1993. He also acted at different times as deputy and provisional general director of the Staatliche Kunstsammlungen Dresden, and as from 2002 was also director of the Residenzschloss and as from 2006 of the Rüstkammer. During his tenure he oversaw the reopening of the Neues and the Historisches Grünes Gewölbe.

"A monument that appeals to all generations"



Marius Winzeler has been director of the Grünes Gewölbe and the Rüstkammer since 1 October 2021

What are the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) for you?

They are an inexhaustible cosmos full of surprises. I am particularly fascinated by their history: the Rüstkammer (Armoury) and the Münzkabinett (Coin Cabinet) have existed ever since the early 16th century! When the Grünes Gewölbe (Green Vault) opened to the public almost 300 years ago, it was not only the world's first treasury museum, but also the earliest museum with interiors conceived in theatrical terms as a stage set for its exhibits. I find it wonderful that the majority of the holdings have survived wars, evacuations and confiscations, and have grown throughout the epochs with the addition of contemporary pieces. How many people these collections have already made an impression upon, and how many to whom they have brought pleasure, insights and delight, moves me.

What was the highlight of your previous professional career?

After my involvement as curator on the 1st Saxon State Exhibition in St. Marienstern monastery in 1998, the high point of my career to date was curating the permanent exhibition of Old Masters from the collection of the National Gallery Prague, conceived together with the Josef Pleskot architectural studio and opened in 2019.

What would you like to achieve during your tenure in Dresden?

My goal is to further explore and illuminate, together with my colleagues, the unique holdings of the Grünes Gewölbe and the Rüstkammer in an innovative fashion and to make them an experience for visitors. My intention is that not only the residents of Saxony should rediscover their treasures here in ever new ways, but that an international public will feel warmly welcomed. The entire Residenzschloss (Dresden Royal Palace) with its museums is to be developed as a historical site into a monument to history and culture, one that is full of European and global references and appeals to all generations. The Residenzschloss will occupy a distinctive position among the great museums of the world, whereby its historical collections will regularly engage afresh in a dialogue with contemporary art and current issues.

What do you value about your predecessor?

Dirk Syndram possesses a captivating visionary gift and persuasiveness, which I admire in equal measure as his connoisseurship, vast expertise and his sense of humour.

Which do you find easier: starting or stopping?

In every beginning there is a magic, by which I happily let myself be seduced. Starting inspires me and stimulates me. But stopping is often easier for me, all the same.

Marius Winzeler studied art history at the University of Zurich. From 1996 to 1998, he worked as a research assistant at the Landesamt für Archäologie in Dresden, where he was jointly responsible for the 1st Saxon State Exhibition at St. Marienstern monastery. After obtaining his doctorate in 2009 from the Technische Universität in Berlin, he worked at the Kulturhistorisches Museum in Görlitz and the Städtisches Museum in Zittau. As from 2016, he headed the Collection of Old Masters at the National Gallery Prague.

Gilbert Lupfer headed the Research and Scientific Cooperation Department for almost 20 years

What are the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) for you?

First of all, the Kunstsammlungen are for me one of the oldest and most important museum associations, distinguished by and fascinating for the quality and diversity of their collections and by their dialectic of tradition and innovation. For me personally, for almost 20 years they were a workplace to which I felt – and still feel – closely attached.

What was the highlight of your time at the Kunstsammlungen?

Happily, I can name quite a few! I'd like to single out three highlights of different kinds: the evaluation of the Kunstsammlungen's research activities by the German Science Council in 2013, which yielded a very positive result; bringing the Free State of Saxony's negotiations with the Wettin family to a final close in 2014, after years of intensive provenance research; and the 2018/19 exhibition "Art owned. Art lost", which introduced visitors in various museums to the results and methods of provenance research.

What would you like to have seen during your tenure?

The successful completion of the Daphne project, which was launched in 2008 – and the adoption of the activities originally understood as related to the project into the Kunstsammlungen's regular staff establishment plan. Because many of these activities – such as provenance research, editing the scientific database, and the ongoing maintenance and updating of object records in Daphne – have long since become indispensable core tasks in a museum.

What are you handing on to your successor?

A terrific team! And some things she can build upon. The Kunstsammlungen are already very well set up with regard to provenance research, the museum database and research relating to the collections in general. But that in no way means there is nothing more to do. And identifying new areas of focus is necessary, too.

Which do you find easier: starting or stopping?

It always depends on what it is. I can't give a definitive answer. On the whole, though, stopping is harder than starting. It certainly wasn't easy for me to say goodbye to the Kunstsammlungen.

Gilbert Lupfer holds a doctorate in art history and from 1993 to 2002 was a research assistant at the Institut für Kunst- und Musikwissenschaft at the TU Dresden, where in 2002 he qualified as a university lecturer and in 2007 became an adjunct professor of art history. He worked at the Kunstsammlungen as from 2002, initially as head of the research project "Museum und Kunst in totalitären Systemen". In 2008 he was appointed head of the Daphne provenance research, registration and inventory project and in 2013 also became head of the Research and Scientific Cooperation Department.

Since 2020 he has been a full-time board member of the German Lost Art Foundation.



"Provenance research has long been an indispensable core task in a museum"

Doreen Mende has been head of the Research Department since November 2021

What are the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) for you?

The Kunstsammlungen are a superorganism with a particular collective intelligence. A web of different cultural geographies has been unfolding within it, through the medium of art, since about 1560. Communities of people have been carrying out research within it for centuries, with the aim of reflecting upon and creating culture. Each generation is thereby committed to its own position, in order to create open knowledge spaces for the next generation.

What was the highlight of your previous professional career?

My answer is: the beginning. The fifth platform of Documenta11, under the artistic direction of Okwui Enwezor with Sarat Maharaj, Ute Meta Bauer and others, in 2002 let me be where I want to be today. It was the first time post-1990 that I had the feeling it might be possible to create a space, in an institution in Germany, for an East German narrative in connection with the world. There I experienced how meshing art and research with exhibiting unleashes a spectrum of possibilities for overcoming a Western canon and Eurocentrism as a knowledge process.

"The meshing of art and research unleashes possibilities"

What would you like to achieve during your tenure in Dresden?

To convert the provenance research conducted in the Daphne project from its project status into an institutional structure, i.e. to clearly stabilise the terms on which Daphne staff are employed. In addition, transdisciplinary methods of curatorial research across the collections will aim to add further depth to the history of knowledge, display and ideas at the Kunstsammlungen, from plural and translocal perspectives and on the basis of material analysis. And we are working on practice-based PhD posts focusing on a global history of art and transversal research in the heart of Saxony.

What do you value about your predecessor?

His patience in establishing provenance research as a permanent beacon with an excellent team at the Kunstsammlungen! That applies both to the development of the specific database and to the need to understand the biography of an object with contexts such as loss, conflict and war as categories of knowledge.

Which do you find easier: starting or stopping?

I would like to answer with the novel "Transit" by Anna Seghers. She wrote it in the early 1940s in exile in Mexico. There, the movements of beginning and ending embed themselves in flight, waiting and upheaval.

Doreen Mende is a curator and theorist in the field of Visual Cultures. Since 2015 she has been associate professor of Curatorial/Politics for the Master's programme and PhD forum CCC (Critical Curatorial Cybernetic Research Practices), which she also directed until 2021, at HEAD – Geneva School of Art and Design. In 2015 she completed her PhD in Curatorial/Knowledge at Goldsmiths College, University of London, on the geopolitics of exhibiting practices, with a focus on the production of archives and image. She is a founding member of the Harun Farocki Institute in Berlin and the European Forum for Advanced Practices, and heads the intersectional study "Decolonizing Socialism. Entangled Internationalism."





Science of rearch The generous goodwill of the heirs made it possible to acquire Oskar Zwintscher's "Knabe mit Lilie" ("Boy with Lily"; 1904) for the Albertinum

Back home

Several restitution cases were successfully concluded



Provenance research is a field of enquiry encompassing all the museums at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). As part of the Daphne provenance research, registration and inventory project, experts are scrutinising the holdings that have entered the Kunstsammlungen's museums since 1933. They are thereby verifying whether the objects are legally in the collections or whether they were stolen or extorted from their last owners through confiscation, expropriation or forced sale. The project is looking in particular for cultural assets seized as a result of Nazi persecution. But it is also examining accessions since 1945, seeking to identify those coming from "Schlossbergungen" (expropriations of assets from aristocratic mansions and palaces on East German soil),

as a result of GDR injustice, or possibly as looted art. The goal is to identify these works, locate the former owners or their heirs, and either restore the works to them or reach an amicable settlement. In 2021 several restitution cases were successfully concluded.

During the Second World War, the Kunstsammlungen's holdings were moved for safekeeping to various depositories outside Dresden. In May 1945, directly after the end of the war, Red Army trophy brigades began searching for these stored treasures. The artworks went to the Soviet Union as compensation for the war damage caused by the Germans. Art objects from Dresden thus found their way into the Pushkin Museum in Moscow, the Hermitage in Leningrad and the





Moritz von Schwind,
"Lachners Liebesleben" (1862)
(4th section of the
"Lachnerrolle" scroll)

Museum of Western and Oriental Art in Kiev. In 1955/1956. in a first restitution, over 1,200 paintings were returned to the Dresden Gemäldegalerie (Picture Gallery). In a second restitution in 1958, a total of 1.5 million works of art in a wide variety of genres were returned to the GDR. For this purpose, from August to December 1958 a team of 25 museum employees from Berlin, Potsdam, Dresden, Leipzig and Weimar travelled to the Soviet Union. During the handover, the artworks were sorted according to material, not according to the museum to which they belonged. As a consequence, a great many pieces ended up not in the museum from which they had originally been evacuated, but in another in the territory of the GDR. Over the following decades, all the museums concerned endeavoured to restore these works to their original collection. Ceramics from the Dresden Porzellansammlung (Porcelain Collection), for example, were identified in the Gotha collections - and vice versa. Many objects were returned to their rightful owners from 1959 onwards, but some stray pieces remained unidentified in the holdings. The digitisation, in Dresden, of the so-called "Russian list" compiled for the 1958 restitution, containing almost 12,000 headings, and the digitisation of the historical photos in Gotha, made it possible to compare these sources anew and led to the discovery that eleven more pieces of stoneware from Gotha were still in Dresden. In November 2021 they were handed back to their rightful owner, the Stiftung Schloss Friedenstein (Friedenstein Palace Foundation) in Gotha.

In July 2021 the Kunstsammlungen were also able to return a total of 15 works of art from the holdings of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), the Alber-

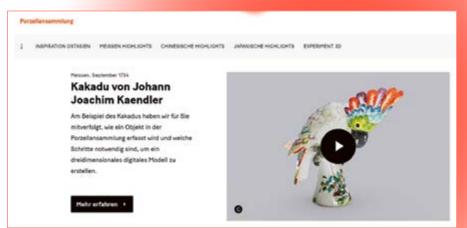
tinum and the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) to the descendants of the Schwarzenberg industrialist Friedrich Emil Krauss (1895 – 1977). In summer 1945, on the basis of SMAD Order 64 issued by the Soviet Military Administration in Germany following the end of the war, Krauss's business and private assets were confiscated by the Soviet occupying forces and expropriated without compensation. Krauss himself was arrested and imprisoned for nine years, including internment at Buchenwald. His conviction at the Waldheim Trials of 1950 was quashed in 1992, after reunification. In 1950 some of the paintings from Krauss's collection entered the Staatliche Kunstsammlungen Dresden, to which they had been transferred by Zwickau city council. This body of works was successfully identified through provenance research, and following an official ruling by Saxony's Landesamt zur Regelung offener Vermögensfragen (State Office for the Settlement of Open Property Issues) the paintings were restituted to Krauss's legal heirs. The generous goodwill of these latter also enabled the Kunstsammlungen to acquire two important paintings for the Albertinum: "Der Sturm" ("The Storm") and "Knabe mit Lilie" ("Boy with Lily") by the artist and academy professor Oskar Zwintscher (1870 – 1916). In 2022 both works will be shown in the special exhibition "Escapism and Modernity: Oskar Zwintscher. Art around 1900" at the Albertinum.

History told through porcelain

In 2021 the Porzellansammlung concluded two major research projects on the Klemperer collection and the Meissen porcelain in the Augustan collection

Three generations of the Dresden-based Klemperer family, ca. 1911





Online as a 3D model: Johann Joachim Kaendler's "Kakadu" (1734)

With the reconstruction of the collection of Meissen porcelain assembled by Gustav von Klemperer (1852-1926), of which the greater part is today lost, a circle closed for long-time senior conservator Anette Loesch shortly before her retirement: one of the first restitutions of Jewish property by a museum in East Germany had taken place in 1991, during the opening years of her career. When the Klemperer family fled Germany after the November pogrom of 1938, their extensive and extremely important private collection of 18th-century Meissen porcelain was seized by the Gestapo and incorporated into the Dresden Porzellansammlung (Porcelain Collection) by its then director, Fritz Fichtner. Only about one third of the figurines and tableware evacuated from Dresden during the war subsequently returned from storage, and it was many decades before any were restituted to their former owners. The project's most important goal was to compile a precise record of the losses on the basis of all the surviving sources, such as evacuation lists and pre-war photographs. With the publication of their details in the Lost Art database, it became possible to identify porcelain objects from the Klemperer collection in the art trade and in other museums. Retracing the social life and activities of the Klemperers before they were driven out of Germany, as well as the family's persecution and fate, were also matters of great concern to Anette Loesch and provenance researcher Kathrin Iselt. Their close collaboration with the descendants is reflected in their multifaceted research findings, published in a digital format and including contributions from family members as well as photographs and film footage from private collections.

In 2021 the Porzellansammlung also published – again in a digital format – the results of a three-year digitisation and cataloguing project. Augustus the Strong regarded himself as being in direct competition with the Emperor of China in the art of porcelain production. He supplemented his collection of East Asian porcelain with outstanding products from the first European porcelain manufactory at Meissen. The goal of project team members Karolin Randhahn and Sabine

Peinelt-Schmidt was to identify, digitise and catalogue the historical core of this collection, comprising around 1,400 objects. The annotated entries for all the corresponding porcelain objects in the Online Collection of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) are clearly grouped by theme on the website. The project also ventured into new territory by creating 3D models of selected examples of East Asian and Meissen porcelain and stoneware. The direct comparison between these models clearly illuminates the zeal with which Saxon products strove to compete with the highly prized imports. In informative and entertaining blog posts, the project's website also offers insights into the making of the 3D models and their potential for educational work, into Meissen's rivalry with the porcelain objects made in the Far East, and into the eventful history of the collection in the post-Augustan period, during which a large part of the royal collection either left Dresden or was lost via exchange, sale or the effects of war.

In March 2021 the Porzellansammlung and the Institute of Contemporary History Munich-Berlin invited the public to an online workshop, as the prelude to a joint research project looking at artistic production at the Meissen porcelain manufactory in the second half of the 20th century under two social and economic systems. Since its foundation in 1710, the Meissen manufactory has been both a commercial enterprise and an object of prestige. Economic, political and artistic demands placed upon the manufactory at times went hand in hand, and at other times clashed. The close collaboration between art history and contemporary history is intended to shed light, in a systematic and exemplary manner, on the interdependencies and reciprocal relationships between artistic production, economic goals and framework conditions. The preliminary workshop thereby served as an opportunity to network with interested colleagues from different research fields.

www.skd.museum/gustav-von-klemperer

1,700 years of Jewish life in Germany

A lecture series devoted to Jewish life and culture from a historical perspective



Part of Gustav von Klemperer's porcelain collection: Johann Joachim Kaendler's "Pinseläffchen" (1731)

To mark the anniversary year "2021. 1700 Jahre jüdisches Leben in Deutschland" ("2021. 1,700 Years of Jewish Life in Germany"), the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) hosted a three-part lecture series, held as an online event due to the pandemic. The lectures took place in association with the Dresden registered association HATiKVA e. V., an educational and meeting centre for Jewish history and culture in Saxony, and were organised by the Kunstsammlungen's Research Department. Findings were presented from various research projects dedicated to Jewish life and culture in Dresden from a historical perspective. The question of how historical traces of Jewish life can be assured greater visibility in Dresden's cultural life in the future was also explored. Each lecture was followed by a commentary from an expert, who highlighted the relevance of these topics for the present day.

On 14 April 2021 Anette Loesch and Kathrin Iselt from the Porzellansammlung (Porcelain Collection) shared the findings of their research project "Reconstruction of Gustav von Klemperer's Porcelain Collection", which was subsequently concluded in September 2021. The project centred upon the Dresden-based Klemperer family and its magnificent porcelain collection, which latter was "secured" by the Gestapo in 1938 and subsequently entered the holdings of the Staatliche Porzellansammlung (State Porcelain Collection), as it was then known. Since some three quarters of all the objects are still considered lost, one aim was to reconstruct the collection in its entirety. It proved possible to trace each one of the 929 pieces up to the point at which it disappeared or was

destroyed (pages 70 f.). The project also investigated the persecution and fate of the Klemperer family, and researched the history of the three Dresden villas that were their homes until the late 1930s, and to which they welcomed important international and Dresden guests. In his commentary following the talk, Heike Liebsch from HATIKVA e.V. underlined the fact that there is little in Dresden today to remind us of the Klemperer family, which was once so influential and respected.

On 19 May 2021 Michael Korey of the Mathematisch-Physikalisches Salon (Cabinet of Mathematical and Physical Instruments) gave a talk on "Unbekanntes zum 'Juden-Cabinet' im Wallpavillon des Zwingers" ("Unknown facts about the 'Jewish Cabinet' in the Zwinger's Ramparts Pavilion"). The lecture, which was followed by a commentary by provenance researcher Laurie A. Stein, focused on the so-called Juden-Cabinet (Jewish Cabinet) acquired by Augustus the Strong. Displayed as from the 1730s in one of the pavilions at the Dresden Zwinger, its exhibits included an imposing, richly detailed model of the biblical Temple, and a synagogue furnished with all the ritual objects of contemporary Judaism. Korey presented new research findings on this 18th-century forerunner to a Jewish museum. The richly illustrated lecture documented the Juden-Cabinet's subsequent fortunes and highlighted the unanswered questions that still surround this relatively unknown chapter in the early collecting and exhibiting of Judaica and in the Zwinger's building and collection history.

Façade of the "Temple of Solomon" (ca. 1690): this and other testaments to Jewish customs formed part of the so-called Juden-Cabinet, probably the world's first Jewish ethnographic museum

On 23 June 2021 Karin Müller-Kelwing, head of the research project "Zwischen Kunst. Wissenschaft und Politik: Museen im Nationalsozialismus. Die Staatlichen Sammlungen für Kunst und Wissenschaft in Dresden und ihre wissenschaftlichen Mitarbeiter" ("Between art, science and politics: museums under National Socialism. The State Collections for Art and Science in Dresden and their academic staff"), and author of the publication of the same name, spoke about the dismissal of Jewish employees in 1933 from the Staatliche Sammlungen in Dresden. Just a few months after the Nazi regime passed its 1933 "Law for the Restoration of the Professional Civil Service", which decreed that Jewish civil servants and public employees should be fired, this new legislation made itself felt in the staffing policy at the Dresden collections, too. The lecture, which was followed by a commentary by the historian Daniel Ristau, focused on the biographies of three Jewish members of staff dismissed from the Kunstsammlungen: Fritz van Emden (1898–1958), Anna Löwenthal (1902-1967) and Lucie Walter (1895-after 1961).

All three lectures were devoted to different subjects, whose common thread was their linking of Jewish life and culture with the museums of the Staatliche Kunstsammlungen Dresden or their predecessor institutions. They once again made it clear that the Staatliche Kunstsammlungen Dresden, with their universally oriented collections, offer the opportunity to illuminate current and socially relevant topics in historical depth and from culturally diverse perspectives. In this way, an understanding of the world is fostered that takes account of what connects cultures, epochs and regions, illuminates processes whereby interrelationships are woven, and links these to questions pertinent to the present and the future.



Rediscoveries

Unexpected treasures found in the Kunstsammlungen's own holdings

The Porzellansammlung (Porcelain Collection) is in possession of an extremely rare Chinese Ru bowl. This discovery was made in the course of the research project, launched in 2014, looking at the historical holdings of East Asian porcelain in the Porzellansammlung. The small bowl was originally part of the collection belonging to the physician Oscar Rücker-Embden, who had acquired it, along with other objects, between 1913 and 1914 during an extended stay in China. In 1927 it was purchased by Ernst Albert Zimmermann, the then director of the Porzellansammlung. In 2018 staff at the Palace Museum in Beijing signalled the possibility that the bowl could be a Ru piece, and in 2021 this was confirmed by Regina Krahl, a world-renowned specialist in Chinese ceramics. The bowl, which was used for washing brushes, originates not from Korea as previously thought, but from the Northern Song Dynasty (960-1127) in China. Since Ru ceramics were only produced during a brief time span of some 20 years, very few pieces still survive around the world today. In 2017 a comparable bowl sold for 37.7 million US dollars at a Sotheby's auction.





A hitherto anonymous painting from the Albertinum's holdings has been unequivocally attributed to the artist Carl Gustav Carus (1789 – 1869) in the wake of detailed scientific examination. In preparation for the exhibition "Dreams of Freedom. Romanticism in Russia and Germany" (>pages 19 - 21), the work, titled "Alter Harfner" ("Old Harpist"), underwent a series of technical analyses. Investigative measures carried out as part of Nora Schlag's diploma project at the Dresden University of Fine Arts brought to light the signature of the artist Carus and the painting's date. The work was carefully restored by professional conservator Kathleen Hohenstein. The painting technique is now also clearly visible once more and likewise leaves no doubt as to the work's authenticity. The small-format composition shows a moonlit landscape with an old man leaning against his harp, lost in thought. It was executed in 1836 and was for a long time listed in the gallery's inventory as the work of an unknown artist. Research revealed that the painting appears in the Carus catalogue raisonné by art historian Marianne Prause, published in 1968. The somewhat awkward style in the representation of the harp player, however, later gave rise to scepticism about its authorship. Carus's signature was no longer visible, moreover, since the paint surface had darkened with age and dirt, that the attribution was taken away and the picture disappeared from the public eye.

A marble skull from the Skulpturensammlung bis 1800 (Sculpture Collection up to 1800) can now be attributed to the famous sculptor Gian Lorenzo Bernini (1598-1680). The work, previously believed lost, is a death's head carved from white Carrara marble. It was identified in the Skulpturensammlung as the result of research into the object's unusual provenance: the marble skull comes from the Chigi Collection in Rome. In 1728 this important collection, which consisted of 164 antique sculptures and four contemporary works, was acquired by Frederick August I of Saxony, better known as Augustus the Strong, via his agent Baron Raymond Le Plat. As has now been proven thanks to careful research, a "famous skull" mentioned in the correspondence surrounding the purchase is indeed by Bernini's hand. Moreover, it was the first commission issued to the sculptor by the new Pope Alexander VII, just three days after the latter's election on 7 April 1655. To mark the skull's rediscovery, the special exhibition "Bernini, the Pope and Death" opened on 28 May 2021.



Symposia, lecture series and workshops

Selection

287. bis 290. Begegnung der Künste (Art Encounters 287 to 290)

Talks on art in dialogue with literature and music, organised by the Freunde der Dresdner Galerie Neue Meister e. V. January to November 2021 Albertinum

Online lecture series: Jüdisches Leben in Deutschland

Jewish life in Germany

To mark the anniversary year "2021. 1700 Jahre jüdisches Leben in Deutschland" ("2021. 1,700 Years of Jewish Life in Germany") 14 April, 19 May and 23 June 2021

> pages 74 f.

The Future of the Museum — New Perspectives from Dresden to Moscow, from New York to Marrakech

Podium discussion with Marion Ackermann (Director General of the Staatliche Kunstsammlungen Dresden), Anton Belov (director of the Garage Museum of Contemporary Art, Moscow), Meriem Berrada (artistic director of the Museum of African Contemporary Art Al Maaden, Marrakech), András Szántó (cultural strategist) and others Moderator: Julia Voss (art historian and journalist) 28 April 2021 Online

Pioniere der Designausbildung.
Neue Perspektiven auf die deutschen
Kunstgewerbeschulen vor dem Bauhaus
Pioneers of Design Education.
New Perspectives on German Schools of
Applied Arts before the Bauhaus

Conference organised by the Kunstgewerbemuseum 21 May 2021 Online

Lisa and Heinrich Arnhold Lectures

in cooperation with the American Academy in Berlin

"Schreiben von unterwegs: Postkarten von Walter Benjamin" ("Writing on the move: postcards from Walter Benjamin") Lecture by Liliane Weissberg, University of Pennsylvania 5 July 2021 Online

"Dürers anderes Erbe: Goldschmiedekunst und die Genealogie des Handwerks im 16. Jahrhundert" ("Dürer's other legacy: goldsmithery and the genealogy of handcraft in the 16th century") Lecture by Shira Brisman, University of Pennsylvania 1 December 2021 Online

> page 80

The Black Experience - BPoC in Entrepreneurship

Lecture and panel discussion in cooperation with the Afro Deutsches Akademiker Netzwerk (ADAN) and the Deutsch-Amerikanisches Institut Sachsen (DAI Sachsen) 15 July 2021

GRASSI Museum für Völkerkunde zu Leipzig

Design Campus: "Design & Democracy"

18 July to 28 August 2021 Kunstgewerbemuseum

> pages 52 f.

Inside Out - Museum and In-/Outreach

Symposium 19 and 20 August 2021 Online

> page 58

Equating the Heavens: Astronomical Practice, Computation and Instruments of Planetary Theory in Early Modern Europe

International workshop organised by the Astronomisch-Physikalischer Kabinett (Museumslandschaft Hessen Kassel) and the Mathematisch-Physikalischer Salon (Staatliche Kunstsammlungen Dresden) 25 to 28 August 2021 Kassel and Dresden

> page 81

Kurfürst Johann Georg I. und der Dreißigjährige Krieg in Sachsen Elector Johann Georg I and the Thirty Years' War in Saxony

Workshop in conjunction with the exhibition "BELLUM ET ARTES. Saxony and Central Europe in the Thirty Years' War"
Jointly organised by the Staatliche
Kunstsammlungen Dresden, the Institut für Sächsische Geschichte und Volkskunst and the Leibniz Institute for the History and Culture of Eastern Europe (GWZO)
3 and 4 September 2021
Residenzschloss

> pages 40 f.

Numismatic lecture series

"Brakteaten – Innovation und Transfer einer monetären Sonderform" ("Bracteates. Innovation and transfer of a special monetary form") Lecture by Jan-Erik Becker, Freital 16 September 2021

"Das Weimarer Münzkabinett – eine kaum bekannte numismatische Schatzkammer"

("The Weimar Coin Cabinet – a little-known treasury of coins and medals")
Lecture by Sebastian Dohe, Klassik Stiftung Weimar

4 November 2021 Residenzschloss

Der Zank als methodische Praxis – der Holbein-Streit 1871 und seine Folgen (The dispute as methodological practice. The Holbein controversy of 1871 and its consequences)

Lecture by Andreas Beyer, University of Basle (with livestreaming) 22 October 2021 Residenzschloss

Begegnung im Palais – Ernst Ludwig Kirchners Begegnungen mit dem Fremden in Dresden. Einblicke in das Museum für Völkerkunde Dresden um 1910

Begegnung im Palais – Ernst Ludwig Kirchner's Encounters with the "Foreign" in Dresden. Insights into the Dresden Ethnographic Museum around 1910

Lecture by Silvia Dolz, Staatliche Ethnographische Sammlungen Sachsen 9 November 2021 Japanisches Palais

Lisa and Heinrich Arnhold Lectures

The Kunstsammlungen in cooperation with the American Academy in Berlin



Christoph Jamnitzer, "Groteske Tierfigur", sheet 9 from the series "Neuw Grottesken Buch", Nuremberg (1610)

As from the 1920s Heinrich and Lisa Arnhold, members of Dresden's Arnhold banking family, hosted evening talks about scientific, political and general educational topics. These gatherings took place in their house at Tiergartenstrasse 32 in Dresden, until they were ended by the persecution of the Jewish population in Germany. Inspired by these discussion evenings in the home of his parents and grandparents, in 2001 Henry H. Arnhold (1921–2018) initiated the Lisa and Heinrich Arnhold Lectures in Dresden in cooperation with the American Academy in Berlin. From 2001 to 2011 the event was organised in collaboration with the registered

association Dresdner Erbe e.V., and from 2012 to 2018 with Professor Hans Vorländer of the TU Dresden. As of 2020 the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) have been the new partner for the lecture series and hold one lecture annually in cooperation with the American Academy in Berlin. The inaugural event planned for 2020 had to be postponed due to the pandemic, meaning that not one but two lectures were held in 2021, both of them online. On 5 July 2021 Liliane Weissberg, professor of German and comparative literature at the University of Pennsylvania, spoke on "Schreiben von unterwegs: Postkarten von Walter Benjamin" ("Writing on the move: postcards from Walter Benjamin"). Weissberg discussed Walter Benjamin's personal relationship to the medium of the postcard - both to the material product and to its function as an object of correspondence. She emphasised the importance of the postcard for artists, writers and philosophers such as Franz Kafka, Sigmund Freud and Franz Rosenzweig in the years around 1900 and in the early 20th century.

The second lecture was delivered by Shira Brisman, professor of art history at the University of Pennsylvania. In her talk "Dürers anderes Erbe: Goldschmiedekunst und die Genealogie des Handwerks im 16. Jahrhundert" ("Dürer's other legacy: goldsmithery and the genealogy of handcraft in the 16th century") on 1 December 2021, she explored the alternative narrative of artistic inheritance, by focusing on the Jamnitzer family of goldsmiths in Nuremberg and showing how members of this workshop shaped the transmission of material and intellectual property from generation to generation.

Celestial computations

An international workshop compared rare astronomical clocks

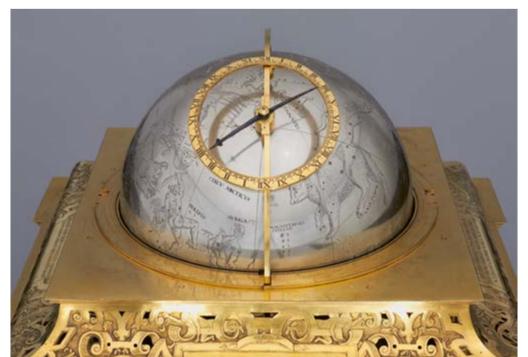
Predicting the complex motions of celestial bodies, in particular the planets, is one of the most dazzling scientific achievements in premodern Europe. In August 2021 two dozen academics from five European countries, as well as from the United States and Iran, participated in a three-day workshop titled "Equating the Heavens", in order to discuss the transformation of mathematical astronomy in the 16th century. The focus lay on the reception of the Ptolemaic models for predicting planetary motions inherited from late antiquity and the refinement of these models from the late Middle Ages onward. The workshop brought together experts in the history of astrology, mathematics and horology with scholars from two leading research projects on the history of astronomy: the European Research Council-funded ALFA project in Paris and the "Deus ex machina" project in Dresden

and Kassel. Members of this latter had initiated the workshop after finding surprising clues that an important new astronomical theory was first expressed not on paper but within the gearing of a mechanical object: the astronomical clock built between 1563 and 1568 for Elector Augustus of Saxony under the direction of his brother-in-law, Landgrave Wilhelm IV of Hesse-Kassel. This magnificent clock is housed in the Mathematisch-Physikalischer Salon (Cabinet of Mathematical and Physical Instruments). Just a few years earlier, Wilhelm – a leading astronomer of his day – had supervised the building of his own complex astronomical clock, which still stands in the Astronomisch-Physikalischer Kabinett (Cabinet of Astronomical and Physical Instruments) in Kassel today.

Since scrutinising the surviving machines as key sources was an essential premise of the workshop, it was imperative that the event should be held on-site and in person. Due to the pandemic, the date had to be postponed twice. Of the four astronomical clocks that have come down to us from the Renaissance (in addition to those in Dresden and Kassel, further examples are found in Paris and Vienna, respectively), no two have ever been brought together. The workshop therefore opened in Kassel and then moved to Dresden, giving participants the opportunity to examine two of these clocks at close quarters on consecutive days. For many of those attending, this was their first encounter with such sophisticated 16th-century artefacts, and the resulting discussions led to a series of fruitful new questions.

Equating the Heavens

Astronomical Practice, Computation, and Instruments of Planetary Theory in Early Modern Europe International workshop
Organisation: Michael Korey (Dresden),
Karsten Gaulke (Kassel), Samuel Gessner (Lisbon/Paris)
25 to 28 August 2021
Kassel and Dresden



Mechanical celestial globe crowning the astronomical clock by Eberhard Baldewein, Hans Bucher and Hermann Diepel, Marburg/Gießen (1563–1568)

Research projects

Selection

Gerhard Richter. Catalogue raisonné of his paintings and sculptures, seven volumes

Gerhard Richter Archive

Planned project duration: 2006 to 2024

Daphne – The provenance research, registration and inventory project of the Staatliche Kunstsammlungen Dresden

Research and Scientific Cooperation Department

Planned project duration: 2008 to 2021

"Jean-Pierre Latz. Fait à Paris." A research and restoration project by the Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden

Funding: Ernst von Siemens Kunststiftung; Schoof'sche Stiftung; Rudolf-August Oetker-Stiftung; VolkswagenStiftung; mobile Gesellschaft der Freunde für Möbel und Raumkunst e. V.; Freundeskreis Kunstgewerbemuseum Dresden e. V. Planned project duration: 2011 to 2022

Catalogues of holdings of antique vessels

Skulpturensammlung bis 1800
Joint project with: Bayerische Akademie der Wissenschaften (Munich)
Funding: Bayerische Akademie der Wissenschaften (Munich)
Planned project duration: 2012 to 2022

Damaskuszimmer restoration project

Staatliche Ethnographische Sammlungen Sachsen, Museum für Völkerkunde Dresden Funding: Museum and Research Foundation GmbH (2014 to 2016), Gerda Henkel Stiftung (2016 to 2018), Ernst von Siemens Kunststiftung (2019 to 2020), Karin und Uwe Hollweg Stiftung (2021) Planned project duration: 2014 to 2021

The East Asian porcelain from the collection of Augustus the Strong – Cataloguing and digitisation

Porzellansammlung Funding: Bei Shan Tang Foundation; Ernst von Siemens Kunststiftung; Museum & Research Foundation (among others) Planned project duration: 2014 to 2022

> pages 72 f.

16th- to 18th-century works of goldsmithery at the Dresden court as visual statements of courtly magnificence

Grünes Gewölbe

Funding: Fritz Thyssen Stiftung für Wissenschaftsförderung; Freunde des Grünen Gewölbes e. V.; Rudolf-August Oetker-Stiftung Planned project duration: 2014 to 2023

New synthesis of the enamel binding agent ORMOCER®

Grünes Gewölbe

Joint project with the International Convention Centre for Cultural Heritage Preservation (IZKK) at the Fraunhofer Institute for Silicate Research (ISC)

Planned project duration: 2016 to 2021

Günther Uecker catalogue raisonné

Kupferstich-Kabinett

Funding: Franz Dieter and Michaela Kaldewei Kulturstiftung

Planned project duration: 2017 to 2022

Johannes Vermeer, "Girl Reading a Letter at an Open Window", restoration project

Restoration workshop for paintings, Gemäldegalerie Alte Meister Funding: Hata Foundation Amsterdam/Tokyo Joint project with: Archaeometric laboratory at the Dresden Academy of Fine Arts; Rijksmuseum, Amsterdam

Planned project duration: 2017 to 2021

> pages 16-18

Provenance research on human remains

Staatliche Ethnographische Sammlungen Sachsen Since 2018

Competing with the Chinese Emperor – Digitisation and cataloguing of the Meissen porcelain collection of Augustus the Strong and Augustus III

Porzellansammlung Funding: Bundesministerium für Bildung

und Forschung (BMBF)
Planned project duration: 2018 to 2021

> pages 72 f.

From object to exhibit. The relation between object and presentation in 20th- and 21st-century exhibitions. Case studies: the 1926 Internationale Kunstausstellung in Dresden and its "Raum für konstruktive Kunst" by El Lissitzky

Funding: Bundesministerium für Bildung und Forschung (BMBF)

Project group: Universität Kassel/Kunsthochschule Kassel; Albertinum/Staatliche Kunstsammlungen Dresden; Exhibition Design Institute/Hochschule Düsseldorf Planned duration of the joint project in Kassel: 2018 to 2021

The course of the stars and the running of the clock. Astronomy and precision clockmaking in Germany around 1800

Mathematisch-Physikalischer Salon Funding: Deutsche Forschungsgemeinschaft (DFG)

Project duration: 2018 to 2023

Oskar Zwintscher (1870 –1916). The unknown masterpiece

Albertinum

Funding: Friede Springer Stiftung Planned project duration: 2019 to 2021

Reconstruction of the porcelain collection of Gustav von Klemperer (1852–1926)

Porzellansammlung

Funding: German Lost Art Foundation Planned project duration: 2019 to 2021

> pages 72 f.

Research towards a collection catalogue of 16th-century Italian drawings in the Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden

Funding: The Getty Foundation Planned project duration: 2019 to 2022

"Die Dinge (wieder) in Bewegung bringen." The reanimation of a Theatrum mundi performance and of astronomical instruments of the early modern era

Puppentheatersammlung, Mathematisch-Physikalischer Salon

Funding: "museum4punkt0 – Digitale Strategien für das Museum der Zukunft" / funded by the German Federal Commissioner for Culture and the Media on the basis of a resolution by the German Bundestag

Planned project duration: December 2020 to December 2021

> pages 84 f.

Registration and Digitisation of and Public Reflection upon the State Ethnographic Collections of Saxony

Funding: The Federal Government Commissioner for Culture and the Media Planned project duration: 2020 to 2023

> pages 56 f.

Order and aura of courtly things: the Dresden Kunstkammer of the 16th and 17th centuries as a place of political interaction, dynastic memoria and princely knowledge practice

Grünes Gewölbe (project partner) Project lead: Johannes Gutenberg-

Universität Mainz

Funding: Deutsche Forschungsgemeinschaft (DFG)

Planned project duration: 2020 to 2023

Research project on the restoration history of the Benin bronzes at the Staatliche Ethnographische Sammlungen Sachsen

Staatliche Ethnographische Sammlungen Sachsen

Planned project duration: 2021 to 2022

Provenance of colonial-era collections from Togo

Staatliche Ethnographische Sammlungen Sachsen

Funding: German Lost Art Foundation Planned project duration: April 2021 to March 2023

> pages 56 f.

Further information about the individual research projects can be found at: www.skd.museum

Back in motion

Digitisation enhances our understanding of exhibits



Thanks to the learning app "Behind the Stars", you can tell the time with a 300-year-old nocturnal

Cultural institutions have been exploring digital formats not just since the pandemic as a means through which to communicate information about the objects they house. The "museum4punkt0" network initiated by the German Federal Commissioner for Culture and the Media connects, nationwide and across institutional boundaries, digital offerings designed to facilitate new ways of learning, experiencing and participating in museums. At the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), projects were developed at the Mathematisch-Physikalischer Salon (Cabinet of Mathematical and Physical Instruments) and at the Puppentheatersammlung (Puppet Theatre Collection) under the joint motto "Die Dinge (wieder) in Bewegung bringen" ("Setting things [back] in motion"). Nowadays, we usually only encounter scientific instruments such as nocturnals, sundials and celestial globes motionless behind the glass of a museum display case, no longer able to perform the movements that once allowed their users to solve various tasks and to visualise what was happening in the skies.

The "Himmelsparcours" project set itself the goal of providing a low-threshold mobile app that uses selected historical astronomical instruments from the Mathematisch-Physikalischer Salon as the starting point from which to illustrate some elementary astronomy. Developed in close collaboration with the Computer Graphics department at Dresden's University of Applied Sciences, this innovative learning app for smartphones and tablets is titled "Behind the Stars".



An elephant figure from the Theatrum mundi seen from behind, with its otherwise hidden mechanism

It reanimates three instruments and allows users around the world to apply them interactively to the real sky, enabling them to understand and above all experience the ways in which these digitised instruments work. To accompany and critique the app's development, the Mathematisch-Physikalischer Salon established a nationwide "Astro-Didaktik" working group, whose members include educators at different career phases as well as professors specialising in the teaching of mathematics and physics, science communicators and historians. The app will be further developed in 2022 and will offer a fourth instrument as well as a workshop mode, so that students and educators can use the app jointly.

In the case of objects from the theatre, too, digitisation can give us a new understanding of how they functioned at the technical level and the aesthetic effect they produced. The illusion of a theatre performance is ephemeral and is created in the spectator's mind during the performance. In the case of the so-called Theatrum mundi, mechanical figures move across the stage on rails and their limbs are animated by wires attached to the running wheels. Invented around 1700, these mechanical theatres reached their pinnacle in the 19th century, only to be rapidly supplanted around 1900 by the advent of cinema. With more than 2,400 objects, the Puppentheatersammlung houses the world's largest collection of this kind. In 1999, as part of the exhibition "Das große Welttheater – Die Familie Kressig und ihr Theatrum mundi"

("The Great World Theatre – The Kressig Family and their Theatrum mundi"), the historical figures and sets from the scene "Tempest and Shipwreck" were installed in a reconstructed mechanical theatre, where they were presented in motion during guided tours. For conservation reasons, this experiment could not be repeated. More than 20 years on, the opportunity has now arisen to embark on a digital reconstruction based on the experiences of the past. The scene selected is "Agra" with the Taj Mahal and likewise comes from the Kressig mechanical theatre. After the figures had been restored and returned to working condition, their movements were photographed and videoed prior to being digitally modelled.

A tool has also been created, based on the Unity game engine, that lets you digitally design and direct your own theatre performance – whether in the context of an exhibition or on your own computer. After first of all configuring the stage and positioning the lighting and the stage set, you decide the speed, direction, track layout and sequence of the figures. Finally, you choose the lighting and music, and receive your theatre production as a download. The digital Theatrum mundi will receive its premiere in summer 2022 as part of the special exhibition "The Key to Life".

The learning app "Behind the Stars" is available free of charge from the App Store and Google Play.

Publications Selection

Dresdener Kunstblätter

Published by:

Staatliche Kunstsammlungen Dresden

Volume 1/2021: Spiele

Volume 2/2021: Zeiten der Einsamkeit

Volume 3/2021: Bestandsaufnahme

Volume 4/2021: Wachs

Generaldirektion

Kann das wirklich weg? 57 Interventionen für die Kultur, ed. Marion Ackermann, Jörg Bong, Carsten Brosda, Gesine Schwan, Berlin 2021.

Japanisches Palais. Museum Usui Publico Patens. Museum zur öffentlichen Nutzung offenstehend, accompanying booklet, ed. Staatliche Kunstsammlungen Dresden, Dresden 2021.

Archiv der Avantgarden

Od Black Mountain College do Pop Artu. Powojenna sztuka amerykańska i dokumenty z Archiv der Avantgarden / From Black Mountain College to Pop Art. Post-War American Art and Documents from the Archiv der Avantgarden / Vom Black Mountain College zur Pop Art. Amerikanische Nachkriegskunst und Dokumente aus dem Archiv der Avantgarden, exh. cat. Państwowa Galeria Sztuki w Sopocie / Archiv der Avantgarden (SKD), ed. Państwowa Galeria Sztuki w Sopocie, Sopot 2021 (Pol./Eng./Ger.).

Gerhard Richter Archiv

Gerhard Richter. Zwei graue Doppelspiegel für ein Pendel in Münster 2018, Schriften des Gerhard Richter Archiv Dresden, vol. 19, Cologne, ed. Dietmar Elger, Staatliche Kunstsammlungen Dresden, Dresden 2021. Gerhard Richter. Two Grey Double Mirrors for a Pendulum in Münster, 2018, Schriften des Gerhard Richter Archiv Dresden, vol. 20, Cologne, ed. Dietmar Elger, Staatliche Kunstsammlungen Dresden, Dresden 2021.

Kunstgewerbemuseum

Deutsches Design 1949–1989. Zwei Länder, eine Geschichte. exh. cat. Vitra Design Museum and Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden, ed. Vitra Design Museum, Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden and Wüstenrot Stiftung, Weil am Rhein 2021.

German Design 1949 –1989. Two Countries, One History, exh. cat. Vitra Design Museum and Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden, ed. Vitra Design Museum, Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden and Wüstenrot Stiftung, Weil am Rhein 2021.

Kupferstich-Kabinett

Joseph Beuys. Linie zu Linie – Blatt um Blatt. Die Zeichnungssammlung der Familie Beuys, ed. Staatliche Kunstsammlungen Dresden, Mailena Mallach, Stephanie Buck with Marion Ackermann, Munich 2021.

Keeping in the Present. 300 Years of the Dresden Kupferstich-Kabinett, exh. cat. The Morgan Library & Museum (2021/22), ed. Staatliche Kunstsammlungen Dresden and The Morgan Library & Museum, New York, Stephanie Buck, Petra Kuhlmann-Hodick, Austéja Mackelaité, Gudula Metze with Björn Egging and Claudia Schnitzer, London 2021.

La Chine. Die China-Sammlung des 18. Jahrhunderts im Dresdner Kupferstich-Kabinett, ed. Staatliche Kunstsammlungen Dresden, Cordula Bischoff, Petra Kuhlmann-Hodick, Dresden 2021.

Münzkabinett

Geprägt im Herzen Europas. Geld und Medaillenkunst in der Tschecho/Slowakei – Raženo v srdci Evropy. Peníze a medailérské umění v Česko/Slovensku – Minted in the Heart of Europe. Money and Medallic Art in Czecho/Slovakia. Booklet accompanying the exhibition at the Münzkabinett, Staatliche Kunstsammlungen Dresden, in cooperation with the National Museum in the Czech Republic, Residenzschloss, Dresden, Dresden 2021.

Dresdner Numismatische Hefte no. 11 – Beiträge zur Sächsischen Münz- und Medaillenkunde, ed. Numismatischer Verein zu Dresden and the Münzkabinett Dresden, Dresden 2021.

Porzellansammlung

Anette Loesch: Sammlung – Raub – Restitution – Schenkung. Die Porzellansammlung Gustav von Klemperers, Heidelberg: arthistoricum.net, 2021 [http://archiv.ub.uni-heidelberg.de/artdok/volltexte/2021/7286] (Ger./Eng.).

Further research findings on the Klemperer family and their collection of Meissen porcelain have been published online at: www.skd.museum/gustav-von-klemperer.

Karolin Randhahn, Sabine Peinelt-Schmidt: Im Wettstreit mit dem Kaiser von China, Dresden: Porzellansammlung, 2021: https://porzellansammlung.skd.museum/en/research/im-wettstreit-mit-dem-kaiser-von-china/katalogteil.

Staatliche Ethnographische Sammlungen Sachsen

Der Mond hinter den Wolken. Die Ästhetik der japanischen Teekultur, booklet accompanying the special exhibition, ed. Staatliche Kunstsammlungen Dresden, Völkerkundemuseum Herrnhut, Herrnhut 2021.

The Moon behind the Clouds. The Aesthetics of Japanese Tea Culture, booklet accompanying the special exhibition, ed. Staatliche Kunstsammlungen Dresden, Völkerkundemuseum Herrnhut, Herrnhut 2021.

Diskursbuch Sprachlosigkeit. Ein Reader zur Ausstellung Sprachlosigkeit – Das laute Verstummen im Japanischen Palais, Museum für Völkerkunde Dresden, ed. Staatliche Kunstsammlungen Dresden, Museum für Völkerkunde Dresden, Berlin, Leipzig 2021.

(un)erzählt – Das erzählende Damaskuszimmer, vol. 2, ed. Staatliche Kunstsammlungen Dresden, Museen für Völkerkunde Leipzig, Dresden, Herrnhut, Dresden 2021.

Booklet accompanying the Damaskuszimmer presentation at the Japanisches Palais (Ger./Eng./Arab.).

Spurenlese. Begegnungen mit den Weltenhütern, vol. 4 in the "Spurenlese" series devoted to projects by the Conservation Department of the Museen für Völkerkunde Leipzig, Dresden, Herrnhut, ed. Staatliche Kunstsammlungen Dresden, Museen für Völkerkunde Leipzig, Dresden, Herrnhut, Dresden 2021.

Anja Nitz – Depot, ed. Staatliche Kunstsammlungen Dresden, GRASSI Museum für Völkerkunde zu Leipzig, Bielefeld 2021.

Gemäldegalerie Alte Meister mit Restaurierungswerkstatt

Johannes Vermeer. Vom Innehalten, exh. cat. Gemäldegalerie Alte Meister Dresden, ed. Staatliche Kunstsammlungen Dresden, Stephan Koja, Uta Neidhardt, Arthur K. Wheelock Jr., Dresden 2021.

Johannes Vermeer. On Reflection, exh. cat. Gemäldegalerie Alte Meister Dresden, ed. Staatliche Kunstsammlungen Dresden, Stephan Koja, Uta Neidhardt, Arthur K. Wheelock Jr., Dresden 2021.

Skulpturensammlung bis 1800

Bernini, der Papst und der Tod, exh. cat. Skulpturensammlung bis 1800, ed. Stephan Koja and Claudia Kryza-Gersch, Dresden 2021.

Bernini, the Pope and Death, exh. cat. Skulpturensammlung bis 1800, ed. Stephan Koja and Claudia Kryza-Gersch, Dresden 2021.

Grünes Gewölbe

Dirk Syndram, Der Traum des Königs. Die Schätze des Grünen Gewölbes, Dresden 2021.

BELLUM ET ARTES. Mitteleuropa im Dreißigjährigen Krieg / Central Europe in the Thirty Years' War, publication accompanying the exhibition at the Grünes Gewölbe in the Residenzschloss, ed. Claudia Brink, Susanne Jaeger, Marius Winzeler, Dresden 2021 (Ger./Eng.).

BELLUM ET ARTES. Sachsen und Mitteleuropa im Dreißigjährigen Krieg, exh. cat. Staatliche Kunstsammlungen Dresden and Leibniz Institute for the History and Culture of Eastern Europe (GWZO), ed. Theda Jürjens and Dirk Syndram, Dresden 2021.

Rüstkammer

Bibliographie Grünes Gewölbe 1800 bis 2020, ed. Christine Nagel, Dresden 2021 (accessible at arthistoricum.net, 2021. https://doi.org/10.11588/arthistoricum.809)

Albertinum

Oskar Zwintscher im Albertinum, ed. Staatliche Kunstsammlungen Dresden, Andreas Dehmer, Birgit Dalbajewa, Dresden 2021.

Träume von Freiheit. Romantik in Russland und Deutschland, exh. cat. Albertinum and State Tretyakov Gallery, Moscow, ed. Holger Birkholz, Hilke Wagner, Marion Ackermann (Staatliche Kunstsammlungen Dresden) and Lyudmila Markina, Sergey Fofanov, Zelfira Tregulova (State Tretyakov Gallery, Moscow), Dresden, Moscow, Munich 2021 (parallel English- and Russian-language editions: Dreams of Freedom. Romanticism in Russia and Germany / Мечты о свободе. Романтизм в России и Германии).

Für Ruth: Der Himmel in Los Angeles. Ruth Wolf-Rehfeldt und David Horvitz / For Ruth: The Sky in Los Angeles. Ruth Wolf-Rehfeldt and David Horvitz, exh. cat. Albertinum and Wende Museum, Los Angeles, ed. Kathleen Reinhardt and Hilke Wagner, Leipzig 2021 (Ger./Eng.).

Museum für Sächsische Volkskunst mit Puppentheatersammlung

Käthe Klappenbach, Von Spinnen, Engeln und dem Licht der Welt. Die Kronleuchter des Erzgebirges, ed. Staatliche Kunstsammlungen Dresden, Museum für Sächsische Volkskunst, Dresden 2021.

Sächsische Landesstelle für Museumswesen

Schöne neue alte Welt. Archäologie in Museen auf dem Weg in die Zukunft. Proceedings of the 26th annual conference of Bavarian, Czech, Upper Austrian and Saxon museum professionals, Mikulov, 24–26 September 2017, ed.

Asociace muzei a galerii v Česke republice in cooperation with Staatliche Kunstsammlungen Dresden – Sächsische Landesstelle für Museumswesen, Landesstelle für die nichtstaatlichen Museen in Bayern and Verbund Oberösterreichischer Museen, Prague 2020/2021 (Museum Bulletin Muzeum, vol. 26, Czech/Ger.).

Authentisch oder oberflächlich? Wege der Zusammenarbeit von Museen und Tourismus. Proceedings of the 28th annual conference of Bavarian, Czech, Upper Austrian and Saxon museum professionals, Bad Ischl, 22–24 September 2019, ed. Verbund Oberösterreichischer Museen in cooperation with Staatliche Kunstsammlungen Dresden – Sächsische Landesstelle für Museumswesen, Landesstelle für die nichtstaatlichen Museen in Bayern and Asociace muzei a galerii v Česke republice, Leonding 2021 (Museum Bulletin Muzeum, vol. 28, Ger./Czech).

Einsatz im Museum. Perspektiven ehrenamtlichen Engagements. Proceedings of the 29th annual conference of Bavarian, Czech, Upper Austrian and Saxon museum professionals, Cham, 13–15 September 2020, ed. Landesstelle für die nichtstaatlichen Museen in Bayern in cooperation with Staatliche Kunstsammlungen Dresden – Sächsische Landesstelle für Museumswesen, Verbund Oberösterreichischer Museen and Asociace muzei a galerii v Česke republice, Munich/Weissenburg 2021 (Museum Bulletin Muzeum, vol. 29; Ger./Czech).

Städtische Museen Zittau. Museumsführer Große Reihe, vol. 23, ed. Peter Knüvener and Katja Margarethe Mieth, Zittau, Dresden, Dössel 2021.

Ulrike Telek: Seide, Samt und feiner Zwirn. Oberlausitzer Bekleidung zwischen 1800 und 1870, ed. Andrea Geldmacher, Katja Margarethe Mieth and Jürgen Vollbrecht. Dresden, Bautzen, Petersberg 2021 (Sächsische Museen – fundus, vol. 9).





Art education embraces new formats

The Kunstsammlungen have expanded their digital educational programmes

Since spring 2020 the Education and Outreach Department has been focusing on the design and creation of digital offerings and continued to do so in 2021. In the case of a large number of special exhibitions, digital live tours with a guide were very well received. These enabled viewers to visit the exhibitions in a high-resolution 3D scan even after they had closed, in the company of an art educator via video conference. In addition to tours, other online formats also proved very popular, including "Kunstpause" events, curator talks, lectures, and discussions on art between theologians and art historians

Following the start of the pandemic-related museum closures, the Education and Outreach Department strove to put in place a digital educational programme as quickly as possible. The normally in-person workshop "Vermessen - alte Messtechniken neu gedacht" ("Surveying - rethinking old measuring techniques") offered by the Mathematisch-Physikalischer Salon (MPS; Cabinet of Mathematical and Physical Instruments) was made available in 2020 as a low-threshold download, allowing users to learn about the principle of similar triangles with a self-built measuring device. This has been a great asset for maths teaching, in particular, and in 2021 was further developed into a school-holiday course. The "Lernort MPS" team also designed and tested three live online courses based on its existing workshops "Im richtigen Verhältnis" ("In the correct proportion") and "Geheime Botschaften" ("Secret messages") - this latter, for example, looking at the secret cipher wheels housed in the Mathematisch-Physikalischer Salon. The offerings are available at different levels of complexity and thus suitable for both younger and older pupils. All courses are introduced by a short premade video,





Digital offerings: the Mathematisch-Physikalischer Salon produced videos and live online courses

which leads from the Zwinger to the object under the spotlight. In addition to prerecorded presentations and live video exchanges with the educators, a document camera purchased specifically for this purpose means that participants can take a controlled look at how the instruments are built and how they are used. The courses conclude with videos, likewise produced by the "Lernort MPS" team, which introduce further objects and fuel enthusiasm for visiting the museum in person. Designed for classroom use, the courses are 45 minutes long in line with the school timetable, so that teachers can use them in their lessons without overrunning into other classes or having to plan a field trip.

In addition to its active educational offerings, the "Lernort MPS" has increased its posts on social media, for example producing a YouTube video for the International Day of Mathematics. The next steps in its digital strategy are exclusively digital courses and a greater social media presence, combined with targeted nationwide advertising of the courses on offer. The "Lernort Albertinum" team has likewise concentrated on producing videos for social channels. The idea was to introduce a well-known exhibit from the Albertinum's permanent collection, so that visitors would come to the museum either privately or as part of a school group - already knowing something about the object and looking forward to seeing it all the more. This resulted in three videos devoted to Carl Christian Vogel von Vogelstein's "Young Lady with Drawing Utensils - Countess Thekla Ludolf, née Weyssenhoff" (1816). Facilitating this digital access to the work and tying in with the in-person courses of the "Lernort Albertinum", the videos included a hands-on creative activity for viewers to try at home, either on their own or with their family.

In collaboration with the curator of the special exhibition "Dreams of Freedom. Romanticism in Russia and Germany", two videos on Caspar David Friedrich's "Two Men Contemplating the Moon" (1819) were created for pupils in Years 4 to 7 and Years 8 to 12, with the intention of illuminating the art of the Romantic era even after the show had ended. The course "Weltkonstruktionen - Heimat, Nation und Freiheit am Beispiel der Romantik" ("World constructions - Home, nation and freedom in the example of Romanticism") for Years 8 to 12 was also conceived in both digital and analogue formats. The aim is to allow a comparison of Romanticism with the present day and, from this, to derive important ideas as well as potential solutions for current issues and problems. This concept proved very popular in the Russian Saturday school Raduga e. V., with analog courses on the topics "Der Natur auf der Spur" ("On nature's trail") and "Natur und Mensch" ("Nature and humans").

Further live online courses were also successfully delivered, for example in conjunction with the special exhibitions "STILL ALIVE. Works from the Schenkung Sammlung Hoffmann" and "1 Million Roses for Angela Davis". As part of this latter, a workshop for Years 8 to 12 took a critical look at racism under the title "Aber wo kommst du wirklich her?" ("But where are you really from?"). Work continues on the scope and reach of the "Kunst für Kinder und Jugendliche" ("Art for children and young people") section on the Kunstsammlungen's YouTube channel, in order to convey a comprehensive picture of the collections' holdings in digital formats, too.

From the webshop to the vaccination campaign

The pandemic presents marketing with new tasks

The sale of admission tickets via the online shop played a central role in the sales strategy of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) even before the pandemic. The heightened demands on operating processes over the past two years, however, combined with the ongoing development of digital offerings and formats, made it necessary to relaunch the existing webshop. The new shop was enhanced with essential practical and future-oriented functions and adapted to visitor needs. The primary goal was to design a contemporary and responsive webshop following the principle of "mobile first". This means that the interface was optimised above all for use with a smartphone or tablet, in line with the change in people's purchasing behaviour. As well as a user-friendly, barrier-free design, features include filter functions and a direct link from the individual exhibition and event pages of the Kunstsammlungen homepage to the corresponding ticket. With just a few clicks, visitors can now plan their visit and purchase their tickets conveniently and from any location.

In 2021 37.63 % of all ticket purchases were made via the webshop. By comparison, in 2020 the figure was 20.5% and in 2018 and 2019, respectively, just 6 %. Online ticket sales thereby varied between the individual museums and exhibitions: the Zwinger accounted for the largest volume, with 45 %, the Residenzschloss (Dresden Royal Palace) with the

Offering vaccinations at the Residenzschloss: consultant paediatrician Tina Neumann and her team

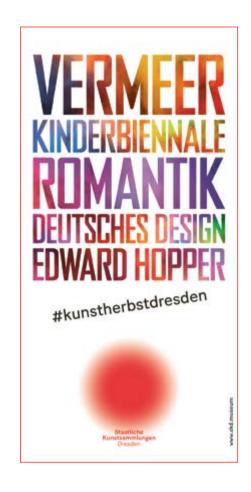


Historisches Grünes Gewölbe (Historic Green Vault) for 38 %, and the Albertinum for 20 %. The webshop was used particularly intensively by customers purchasing timed tickets for the exhibition "Johannes Vermeer. On Reflection" (pages 16–18): 75 % of all tickets to the show were sold online. The new facility open to annual pass holders, members of the Friends association and visitors entitled to other discounts, enabling them to book a time slot quickly and easily, was also gratefully welcomed. Another major advantage of the new webshop is the option of being able to offer guided tours and events – and even vaccination appointments. In cooperation with the Education and Outreach Department, an interface to the Zoom software has also been created, through which digital guided tours can be conducted and booked for a fee.

The postponement of exhibitions due to the pandemic led to a cluster of openings in September and October 2021. The Kunstsammlungen used this opportunity to advertise Dresden's "Kunstherbst" ("art autumn") nationwide. A typographical design composed of major artists' names and keywords from the exhibition titles (e.g. Vermeer, the Children's Biennale and German Design), and the hashtag #Kunst-HerbstDresden, together drew attention to this exceptional concentration of culture. The exhibition highlights were publicised in various major cities across Germany via a poster campaign generously sponsored by Dresden Marketing GmbH (DMG), as well as with advertisements, postcards and radio spots. Art lovers came to Saxony from all over Germany and thereby compensated for the still significantly lower number of visitors from abroad due to the pandemic (>page 98).

Major exhibitions were not the only focus of publicity last year: after the museums were obliged to close again in November 2021 due to the rising rate of coronavirus cases, the Staatliche Kunstsammlungen Dresden launched a vaccination campaign together with the Sächsische Staatstheater and the Dresden Philharmonie. Widespread vaccination coverage is namely the only way to break the continuous loop of openings and closures and of maintaining a flourishing cultural scene in the long term. "Impfen schützt auch die Kultur" ("Vaccinating also protects the arts") is therefore the message that has been taken up by cultural institutions throughout Germany. The poster campaign was accompanied by two vaccination sessions, which were held on 11 and 18 December 2021 at the Residenzschloss. The sessions were conducted by staff from Dresden's Carl Gustav Carus University Hospital, and by paediatric consultant Dr Tina Neumann and her team, all of whom volunteered their services in support of the campaign. On both days 1,100 people received boosters with Moderna's Spikevax vaccine.





Read, printed, liked

The Kunstsammlungen have a new magazine, "August"

The Media and Communications Department is responsible for the handling and strategic development of internal and external communications at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). Its tasks include creating and implementing all media campaigns, briefing the media, advising the Office of the General Director, protocol-related duties, maintaining and expanding the website, including the digital platform "voices", as well as social media communications in liaison with the individual collections (>pages 22 f.). In addition, the department grants image rights and authorises and organises film and television shoots in the Kunstsammlungen institutions.

In 2021 the Staatliche Kunstsammlungen Dresden launched its new magazine, "August", in a print run of 15,000 copies. The bilingual German-English magazine is published twice a year. Each issue is devoted to a particular theme and focuses solutions were required, for example in the form of virtual on collection objects and special exhibitions across the museum association from this perspective. In essays, reflections and poems by actors, artists, writers and other cultural practitioners, "August" takes a look at the Kunstsammlungen from the outside, as it were through the eyes of the public to whom it aims to appeal. The first issue, which appeared in March 2021, included contributions from Florian Illies, Emeka Ogboh, Raphaela Vogel and Axel Milberg, while the second issue, which came out in November 2021, featured articles by Alexander Kluge, Juliane Liebert, Alicja Kwade

and Hanns Zischler. "August" received an overwhelmingly positive response in the media and earned compliments from readers around the world, from Mexico to France and Poland.

Autumn 2021 also saw the launch of the new digital platform "voices", designed by the Digital Curator assigned to the Media and Communications Department. The portal features a digital screening space for videos and moving-imagebased formats, as well as a digital magazine devoted to issues of the day. Essays, interviews and opinion pieces address issues of sustainability and transculturality, for example.

In 2021 the closure and postponement of exhibitions due to the pandemic meant that constant adjustments and new tours of exhibitions digitally recreated in 3D. To overcome the restrictions on travel, the new format of the hybrid media conference was introduced, enabling journalists to participate via livestream regardless of location, in some cases with simultaneous translation into Russian and English. Media coverage even extended to an article in "The New York Times" on the restoration of "Girl Reading a Letter at an Open Window" by Johannes Vermeer (1632-1675) in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery). The exhibition "Johannes Vermeer. On Reflection" was also widely





covered in the media as a result of the visit by German Chancellor Angela Merkel, on whose official protocol the department was closely involved.

The debate over the updating and contextualisation (often characterised as the "renaming") of outmoded art-historical descriptions of pictures within the collections posed a PR challenge in autumn 2021 (>pages 24f.). Fake narratives in the media cast this research practice, common at very many museums, in a false light. This prompted a fierce media backlash against the Kunstsammlungen, which interviews with the Director General were able to curb.

Due to their speed of delivery, social media channels, including Instagram, Twitter and Facebook, are playing an increasingly important role when it comes to communicating museum-related content to a public sourcing its information online. The Kunstsammlungen's main Instagram channel was enhanced by a new, distinctly narrative-oriented concept, with the goal of significantly increasing its reach yet again. A new TikTok channel was also created and a diverse team assembled to communicate the wide-ranging nature of the collections to a younger audience. Features on decolonisation, restitution and the restoration of Vermeer's "Girl Reading a Letter at an Open Window", for example, attracted over 46,000 views and offered refreshing new perspectives on the Staatliche Kunstsammlungen Dresden's collections and exhibitions.

Space for the arts

The Albertinum's atrium was a hybrid meeting place



4th Frauennetzwerktreffen

Minister President of Saxony Michael Kretschmer and the Staatliche Kunstsammlungen Dresden invited women from all over Saxony to the fourth Frauennetzwerktreffen (women's network meeting). On 13 July 2021, on the podium in the Albertinum, the Minister President joined gallerist Sabine Tauscher, painter Christine Schlegel, media artist Else Gabriel and author Kaddi Cutz for a discussion on this year's theme, "Women in art and culture". The evening was moderated by the Albertinum's director, Hilke Wagner. Fine Kwiatkowski, Claudia Risch and Kaddi Cutz provided artistic contributions.

The Frauennetzwerktreffen meetings, which are organised by the Saxon State Chancellery, are intended to foster exchanges of ideas on challenges in politics, business and society, and to provide a networking platform for women holding positions of responsibility in Saxony, whether in a professional or voluntary capacity. The Albertinum had already played host to the second Frauennetzwerktreffen in 2019. The guest on that occasion was German Chancellor Angela Merkel, who talked with more than 500 guests in a discussion moderated by Director General Marion Ackermann.



Sandra Vásquez de la Horra awarded the Hans Theo Richter Prize

In a ceremony at the Albertinum on 10 September 2021, the Saxon Academy of Arts awarded the Hans Theo Richter Prize for drawing and graphic arts to the artist Sandra Vásquez de la Horra (b. 1967). The prize is awarded in collaboration with the Hildegard and Hans Theo Richter Foundation and the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) at the Staatliche Kunstsammlungen Dresden, and carries prize money of 20,000 euros. Associated with the award is the donation of a group of works to the Kupferstich-Kabinett. Sandra Vásquez de la Horra's "vast and exuberant imagination", declared Stephanie Buck, director of the Kupferstich-Kabinett and member of the jury, is married with "a precise technique as a draftswoman working with graphite and gouache in formats of all different kinds." What also makes her drawings unique and instantly recognisable, Buck continued, is the fact that she dips her finished sheets in wax and thereby adds a translucent quality to her works. Sandra Vásquez de la Horra was born in Chile and studied at the Düsseldorf Kunstakademie before attending the Kunsthochschule für Medien in Cologne. Her art is represented in numerous international collections. Three of her works were shown in the exhibition "Crossing Borders. Collecting in the Future" celebrating the 300th anniversary of the Kupferstich-Kabinett.

Theatrical installation

In a production poised at the interface between theatre, music, visual arts and dance, Sebastian Hartmann staged "Das Buch der Unruhe" ("The Book of Disquiet"), based on the work by Fernando Pessoa (1888-1935), for the Staatsschauspiel Dresden. The piece premiered at 10 p.m. on 11 June 2021 in an unusual location: the eight-hour livestream was broadcast from the atrium of the Albertinum, Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), and opened up an additional level of space and association in the centenary of Joseph Beuys's birth and against the backdrop of his concept of "social sculpture". Hartmann had already brought together visual and performing arts in his collaboration with the painter Tilo Baumgärtel (b. 1972). Pessoa's work consists of diary-like notes that contain no storyline – they are free associations and internal monologues. Hartmann's theatrical installation was accessible to the public on the "Dringeblieben" streaming platform and purposely took place during the hours of sleep over the course of a single night.



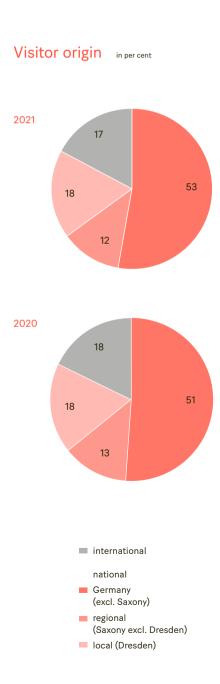
Pandemic 2.0

Visitor management at the Kunstsammlungen was shaped by the second year of the pandemic

Visitor management at the Kunstsammlungen was shaped by the second year of the pandemic. In 2021 the pandemic and the restrictions accompanying it once again had a major impact on the work of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) and on visits to museums. Alongside the extended closures of the museums following the ordinances on protection against coronavirus infection in force in the Free State of Saxony, the greatest challenge was the permanent uncertainty in terms of planning. After the second lockdown, the Kunstsammlungen museums opened on 15 March 2021, but were obliged to close again from Saturday, 24 April 2021, until Whitsun. Following the gradual reopening of the museums as from 21 May 2021 and the decline in incidence rates, local Dresden residents as well as tourists began to return, and visitor numbers in the summer months reached almost pre-pandemic levels, not least due to the numerous exhibition highlights of Dresden's "Kunstherbst" ("art autumn").

Strict hygiene and protection measures remained a permanent feature of daily museum life in the second year of the pandemic, too. The mandatory wearing of masks, contact tracing and social distancing were accepted by the majority of visitors. For a short period in spring 2021, admission was only possible with a timedentry ticket booked in advance. In May 2021 the "3G" rule was introduced, requiring visitors to present a rapid antigen test that was no more than 24 hours old in order to gain admission to the museums (anyone who was fully vaccinated or had recently recovered from the coronavirus was exempt from this requirement). Even when the "2G" rule was introduced on 8 November 2021, restricting admission exclusively to visitors with vaccinated or recovered status, numbers did not wane. On the contrary, the exhibition "Johannes Vermeer. On Reflection" was sold out right up to the last day and it was a great disappointment for both the Kunstsammlungen and their potential visitors when, on 22 November 2021, the museums had to close for the fourth time since the start of the pandemic.

In December 2021 the Staatliche Kunstsammlungen Dresden were able to play an entirely new role, namely by supporting the nation-wide campaign "Impfen schützt auch die Kultur" ("Vaccinating also protects the arts"), among other things by hosting two vaccination sessions (> pages 92f.). Thanks to the staff of Dresden's Carl Gustav Carus University Hospital and the paediatric consultant Tina Neumann and her team, all of whom volunteered their time, on 11 and 18 December 2021 some 1,100 people received their boosters at the Residenzschloss (Dresden Royal Palace).



Visitor numbers*

	2017	2018	2019	2020	2021
1 Skulpturensammlung ¹	129,212	120,461	115,878		
2 Albertinum ^{2,23}	129,212	120,461	115,878	59,408	39,168
3 Gemäldegalerie Alte Meister³	368,105	383,613	314,953		
Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 ^{4,23}				155,198	137,590
4 Mathematisch-Physikalischer Salon ^{5,23}	142,964	127,543	120,037	30,444	16,055
5 Porzellansammlung ^{6,23}	171,089	168,014	169,064	34,196	25,777
6 Historisches Grünes Gewölbe ^{7,23}	222,244	213,361	199,603	62,616	68,677
7 Neues Grünes Gewölbe ^{8,23}	291,003	269,129	321,740	160,932	89,188
8 Türckische Cammer ^{8,23}	112,941	96,274	126,787	89,832	52,321
9 Rüstkammer/Riesensaal ^{8,23}	155,881	131,737	245,041	148,923	83,604
10 Paraderäume ^{9,23}	28,44410		101,765	129,769	75,494
11 Münzkabinett ^{11,23}	17,850	101,752	196,242	61,998	40,561
12 Hausmannsturm ¹²	64,433	49,258	47,775		
13 Renaissanceflügel ^{13,23}	132,868	121,342	140,813	37,699	44,172
14 Kupferstich-Kabinett ¹⁴ incl. Josef-Hegenbarth-Archiv ^{15,23}	54,359	42,328	70,036	51,386	20,961
15 Kunstgewerbemuseum ¹⁶	36,943	46,515	39,585	36,375	18,327
16 Museum für Sächsische Volkskunst mit Puppentheatersammlung 17,23	25,191	28,356	25,628	6,666	1,763
17 GRASSI Museum für Völkerkunde zu Leipzig ^{18, 23}	61,850	42,288	76,153	36,646	2,788
18 Museum für Völkerkunde Dresden ¹⁹	13,419	2,544			
19 Völkerkundemuseum Herrnhut ^{20,23}	11,277	11,634	11,352	6,242	3,984
20 Kunsthalle im Lipsiusbau ²³	15,697	22,721	10,382	8,723	14,027
21 Japanisches Palais ^{21,23}		65,914	108,697	10,174	21,858
22 Special exhibition area Schloss Hubertusburg ²²			54,731		7,812
23 "Mobiles Museum" project			3,461		
Total	2,185,028	2,165,245	2,615,601	1,127,227	764,127
External special exhibitions ²⁴ 24 Torgau. Home of the Renaissance and Reformation ²⁵		467	7,749	9,500	5,743
25 Kunstfonds ^{26,27}	46	3,636	1,034	713	
26 Eternally Collapsing Objects (Lisbon) ²⁸				345	N,N,
27 CZAS NASZ — UNSERE ZEIT — OUR TIME. Günther Uecker (Wrocław)					12,231
28 Dreams of Freedom. Romanticism in Russia and Germany (Moscow)					57,793
29 From Black Mountain College to Pop Art. Post-War American Art and Documen	nts from the Archiv	der Avantgar	den (Sopot)		15,216
30 Spoon Archaeology (London)					21,000
31 Beauty of Form. The Designer Christa Petroff-Bohne (Hamburg)					14,963
32 MADE IN. Crafts – Design Narratives (Schneeberg)					482
33 Van Eyck to Mondrian. 300 Years of Collecting in Dresden (New York)					27,682
34 The Splendour of Power. The House of Wettin on the Throne of the Polish-Lithuanian Commonwealth (Warsaw)					21,609
35 Joseph Beuys. Ligne à ligne, feuille à feuille (Paris)					4,119
36 Ortsgespräche (Kirschau, Zwickau, Plauen, Annaberg-Buchholz)					1,355

^{*} Pandemic-related opening hours and temporary closures > page 100 · ¹ Skulpturensammlung bis 1800 integrated within the Gemäldegalerie Alte Meister permanent exhibition since 2020 · ² Closed from 14. 3. to 18.6.2020 · ³ From 30.10.2015 on, the west wing was closed and the east wing open; closed entirely from 17.6. to 2.8.2019 due to renovation · ⁴ Opening on 28.2., closed from 14. 3. to 4.5.2020 · ° Closed from 14. 3. to 15.6.2020 · ° Closed from 14. 3. to 15.6.2020 · ° Closed from 14. 3. to 29.5.2020 · ° Since 28. 9.2019; clos

Opening hours and temporary closures in 2021

1/2	All Staatliche Kunstsammlungen Dromuseums closed due to the pandem					
3	15.3.2021 Reopening with special opening hours • Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Tues to Sun 10 – 5)	26.3.2021 Reopening with special opening hours > Mathematisch-Physikalischer Salon > Porzellansammlung > Historisches Grünes Gewölbe > Kupferstich-Kabinett > Albertinum ("STILL ALIVE. Werke aus der Schenkung Sammlung Hoffmann")	➤ Kunsthalle im Lipsiusbau ➤ Museum für Sächsische Volkskunst ➤ GRASSI Museum für Völkerkunde zu Leipzig (special exhibitions) (on regular days of opening in each case 10 – 5)	31.3.2021 All Staatliche Kunstsammlungen Dresden museums closed due to the pandemic		
4	9.4.2021 Reopening with special opening hours Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Tues to Sun 10 – 5)	16.4.2021 Reopening with special opening hours Nupferstich-Kabinett (Fri 4–8, Sat and Sun 11–5) Albertinum: "STILL ALIVE. Werke aus der Schenkung Sammlung Hoffmann" (Fri 4–8, Sat and Sun 11–5)	➤ Kunsthalle im Lipsiusbau (Fri 4-8, Sat and Sun 11-5) ➤ Japanisches Palais (Tues to Sun 10-6) ➤ GRASSI Museum für Völkerkunde zu Leipzig (special exhibitions) (Tues to Sun 10-5)	23.4.2021 All Staatliche Kunstsammlungen Dresden museums closed due to the pandemic		
5	as from 21.5.2021 Reopening with special opening hours Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Fri to Sun 10-5) Kupferstich-Kabinett (Fri 4-8, Sat and Sun 11-5)	➤ Historisches Grünes Gewölbe (Fri 4-8, Sat and Sun 11-5) ➤ Albertinum: "STILL ALIVE. Werke aus der Schenkung Sammlung Hoffmann" (Fri 4-8, Sat and Sun 10-1, 21 to 24.5.10-5)	➤ Kunsthalle im Lipsiusbau (Fri 4-8, Sat and Sun 2-5, 24 to 30.5.11-5)	 → Japanisches Palais: "Wordless - Falling Silent Loudly" (Tues to Sun 10 - 6) → Kunstgewerbemuseum (Wasserpalais) (Fri to Sun 10 - 5) 		
6	as from 14.6.2021 Expansion of the special opening hours • Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Tues to Sun 10 – 5) • Mathematisch-Physikalischer Salon (Tues to Thur 10 – 5)	➤ Porzellansammlung (Fri to Sun 10 – 5) ➤ Residenzschloss (without Münzkabinett, Kleiner Ballsaal and Hausmannsturm) (Wed to Mon 10 – 5) ➤ Historisches Grünes Gewölbe (Wed to Mon 10 – 5)	 Albertinum (Fri to Sun 10-5) Museum für Sächsische Volkskunst (Fri to Sun 10-5) Japanisches Palais: "Wordless - Falling Silent Loudly" (Tues to Sun 10-6) 	➤ Kunstgewerbemuseum (Wasser- und Bergpalais) (Fri to Sun 10-5) ➤ Völkerkundemuseum Herrnhut (Fri to Sun 10-5) ➤ Josef-Hegenbarth-Archiv (Sun 3-6)		
7	Changes to special opening hours	➤ Völkerkundemuseum Herrnhut (Fri and Sat 9-5)	➤ Kunsthalle im Lipsiusbau (as from 10.7. Tues to Thur 10 – 5)	➤ Albertinum (as from 29.7. Thur to Sun 10 – 5)		
8	Further reopenings and changes to the special opening hours	➤ Mathematisch- Physikalischer Salon (as from 17.8. Tues to Sun 10-5) ➤ Porzellansammlung (as from 24.8. Tues to Sun 10-5)	▶ Residenzschloss (without Hausmannsturm) (as from 14.8. Wed to Mon 10 – 5; as from 20.8. with Gewehrgalerie)	➤ Albertinum (as from 24.8. Tues to Sun 10 – 5) ➤ Kunstgewerbemuseum (as from 24.8. Tues to Sun 10 – 5)		
9	➤ Historisches Grünes Gewölbe (as from 1.9. Wed to Mon 10 – 6)					
10						
11/12	as from 22 November 2021 All Staatliche Kunstsammlungen closed due to the pandemic	Dresden museums				

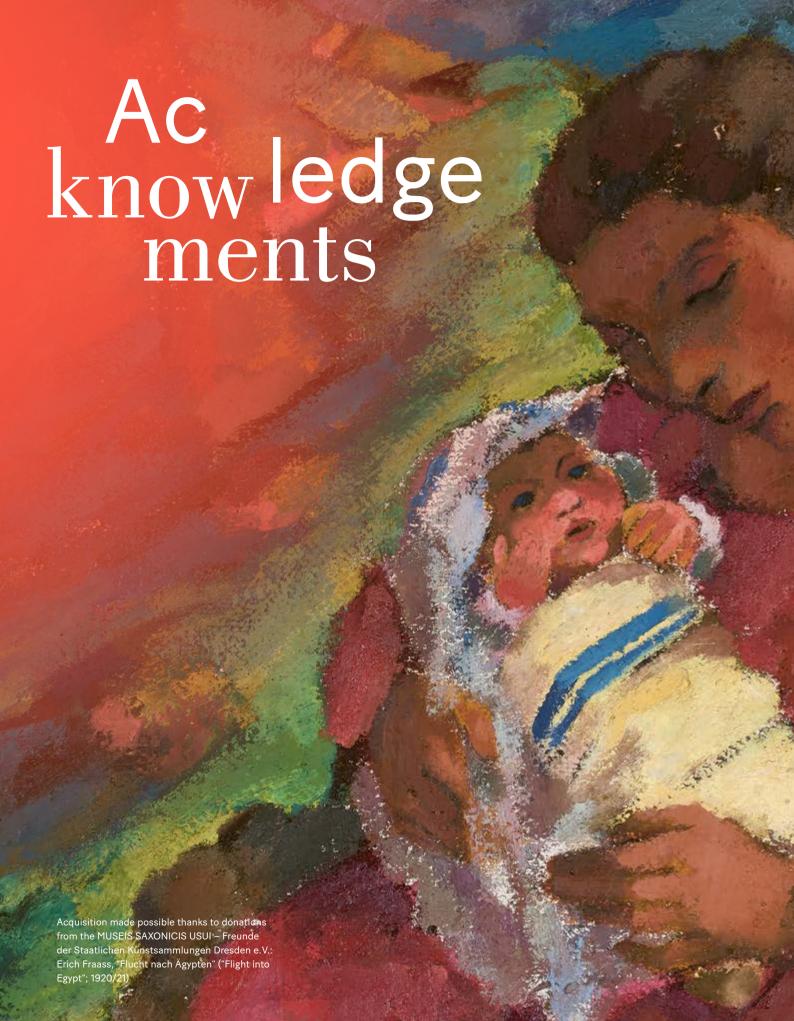
Financial data

ın	thousand	euros

		2017	2018	2019	2020	2021
Income	Revenue from museum operations incl. special exhibitions and publications	9,746.2	9,780.1	9,962.2	4,821.99	4,097.64
	Other proceeds	1,161.2	1,008.4	1,056.0	710.04	816.66
	Allocations from third parties/third-party research funds	4,379.9	4,260.7	2,274.0	2,328.47	8,303.53
	Donations and other income	390.8	976.9	888.1	662.68	1,218.74
	Total	15,678.1	16,026.1	14,180.3	8,523.18	14,436.58
Expenditure	Personnel costs	20,877.4	21,483.0	22,430.9	23,443.04	24,404.47
	Operating expenses ¹	19,904.6	22,598.6	22,995.5	20,159.16	20,079.17
	Total	40,782.0	44,081.6	45,426.5	43,602.19	44,483.64
	Addition to fixed assets ²	2,414.3	7,296.0	3,690.2	3,920.93	4,451.84
Subsidies from the Free State of Saxony	Subsidies to operating costs	23,989.0	29,707.5	31,475.8	33,318.66	30,351.81
	Subsidies for investments	1,859.2	2,535.5	3,864.0	4,205.46	4,542.95
	Total	25,848.2	32,243.0	35,339.8	37,524.12	34,894.77

Overview of positions/personnel

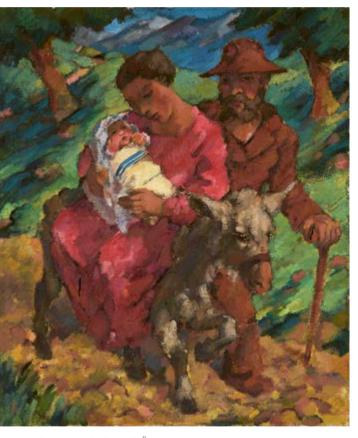
Civil servants	2	2	2	2	1
Employees	310	323	329	326	321
Trainees	8	9	10	9	9
Interns	6	3	3	5	6
Employees paid with project funds	30	30	36	33	34
Employees paid with third-party funds	26	25	25	31	38
Employees on the Daphne project	35	33	30	31	29





Art with us

The Friends association is a pillar of support in the pandemic, too



Erich Fraass, "Flucht nach Ägypten" ("Flight into Egypt"; 1920/21)

"Fraass for the Albertinum – absolutely. We'll gladly support you with this. My suggestion: we'll make up the remaining shortfall." Thus ran a text message from the MUSEIS SAXONICIS USUI - Freunde der Staatlichen Kunstsammlungen Dresden (MUSEIS SAXONICIS USUI - Friends of the Dresden State Art Collections), sent on the evening of 22 November 2021 - the day the museums had to close again due to the pandemic. The members of the Friends association were invited to make a donation towards the purchase of the painting "Flucht nach Ägypten ("Flight into Egypt") by Erich Fraass (1893–1974). In its mixture of tranquil harmony with flight situation, Fraass's painting, executed in the 1920s, succeeds in focusing the gaze upon essentials in a time of unrest and upheaval. A century later, the text message symbolises the Friends in 2021: an association of 2,000 members that embellishes the 15 museums through its meetings and stands up for their values and continuity. Even if the pandemic meant that opportunities to get together in person were rare, the Friends stood firm and supported the museum association with purchases.

It is thus also thanks to the Friends that the Albertinum now owns a work by Hans Ticha (b. 1940), who is one of the few representatives of East German Pop Art. In the GDR he was known as an illustrator and poster designer, but secretly painted boldly exaggerated, ironically subversive paraphrases of party propaganda – among them his "Hochrufer" ("Cheering Man") of 1982, previously on display at the Albertinum as a loan. With her therapeutic children's toys, Renate Müller (b. 1945) was one of the most successful designers in the GDR. Although her products were exported, she only gained international recognition after reunification. Today her works are also represented in the Museum of Modern Art in New York. Two of her therapeutic toy animals featured in the special exhibition "German Design 1949–1989.



Hans Ticha, "Hochrufer (DDR-Ikone)" ("Cheering Man [GDR Icon]"; 1982)

Two Countries, One History" at the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau; >pages 30 f.). Her crocodile and hippo are now moving to Schloss Pillnitz (Pillnitz Palace). Works by designer Rudolf Horn (b. 1929), as well as his study, will likewise join the collection of the Kunstgewerbemuseum (Museum of Decorative Arts). Horn was one of the chief protagonists of interior design in the GDR.

In 2021 the Friends gifted a total of 177 works to the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs). Alongside the photographic series "körperbehindert" ("physically disabled", 1980 –1985) by Karin Wieckhorst and the photo book "P 18" (1977) on nude photography of children and young people by Heide Marie Hagen, these gifts included numerous photographic works and films by Lutz Dammbeck (b. 1948) and Karin Plessing (b. 1949). All this year's acquisitions are more than simply additions to the holdings: they make Dresden an important centre for the scholarly reappraisal and public presentation of East

German art, and build upon the purchases made in 2020, which focused on works of art by, and archival materials relating to, women artists in the GDR. The commitment of the Stifterkreis (Circle of Donors) is steering the Staatliche Kunstsammlungen Dresden into the future. Its 47 benefactors are thus making possible the acquisition of a new work by Olaf Nicolai (b. 1962), which takes the Grünes Gewölbe (Green Vault) as its starting point and asks: what are treasures? What role do form and ornament play? How do daily life and luxury relate to each other?

Of 93 activities and events planned for the second year of the pandemic, 68 took place, many of them online. Members elected their board of directors live. Petra von Crailsheim, Ralf Lehmann, Matthias Aldejohann and Thomas Preissner will be giving the Friends association their time and professionalism for a further two years. One area of focus is the Junge Freunde (Young Friends): it is a vital sign that the Friends association has been employing a student since September to publicise and promote the Junge Freunde on a continuous basis – whether at regular meetings, at parties, over a drink with friends, on social media or through voluntary work. Junge Freunde memberships lapse the most frequently, as young people move away to a different place of study or residence. Although this fluctuation was not significantly greater in 2021 than in previous years, there was a noticeable lack of new joiners in the periods when the museums were closed and no in-person events could be held. The line-up for the 2021 Lipsius Vibes party – an event that has been raising the profile of the Junge Freunde among university and college students for years - was already fixed, and advance sales in full swing, when the event had to be cancelled at the last minute due to the pandemic.

In dialogue with the Kunstsammlungen, the board sharpened the Friends model. This process also visible in the association's new corporate design: the key is similar, but the result is something independent. This revealed itself very clearly at the photo shoot for the website: whereas the Kunstsammlungen museums train the lens on their works of art, the models for the Friends images were the members themselves. Adhering to strict coronavirus safety protocols, a professional photographer, make-up artist and web designer spent two days capturing 50 volunteers in natural shots inside the Albertinum and the Jägerhof. The results show, mask-free, that #kunstmituns (hashtag "art with us") is flourishing!

www.freunde-skd.de

Friends associations

All museums

MUSEIS SAXONICIS USUI -Freunde der Staatlichen Kunstsammlungen Dresden e. V.

Contact: Maria Krusche

Manager

Telephone: +49 351 49147703 Email: freunde@skd.museum www.freunde-skd.de

Grünes Gewölbe

Freunde des Grünen Gewölbes e. V.

Contact: Dr Claudia Brink Telephone: +49 351 49148597 Email: gg@skd.museum

Kupferstich-Kabinett

Verein der Freunde des Kupferstich-Kabinetts e. V.

Contact: Susanne Magister Telephone: +49 351 49143211 (Kupferstich-Kabinett office)

Email: freunde-kk.extern@skd.museum www.freundeskreis-kupferstich-kabinett.de

Münzkabinett

Numismatischer Verein zu Dresden e.V.

Telephone: +49 351 49143231

(Münzkabinett office)

Email: info@numismatik-dresden.de

www.numismatik-dresden.de

Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

Raffaello - Verein zur Förderung der Dresdner Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 e.V.

Telephone: +49 351 49146679 (Gemäldegalerie Alte Meister office) Email: raffaello-verein@gmx.de

PARAGONE - Freundeskreis der Skulpturensammlung der Staatlichen Kunstsammlungen Dresden e.V.

Tzschirnerplatz 2 01067 Dresden

Telephone: +49 351 49149705 Email: paragone@skd-dresden.de

www.paragone-skd.de

Porzellansammlung

Freundeskreis der Dresdner Porzellansammlung im Zwinger e. V.

Geschäftsstelle Sophienstraße – Zwinger

01067 Dresden

Telephone: +49 351 49146612 (Porzellansammlung office) Email: ps@skd.museum

www.skd.museum/freundeporzellansammlung

Mathematisch-Physikalischer Salon

Ehrenfried Walther von Tschirnhaus-Gesellschaft e. V.

Telephone: +49 351 49146661 (Mathematisch-Physikalischer Salon office)

Email: mps@skd.museum www.tschirnhaus-gesellschaft.de

Albertinum

Gesellschaft für Moderne Kunst in Dresden e.V.

An der Dreikönigskirche 5 01097 Dresden

Telephone: +49 351 30707020

Email: info@gmkd.de www.gmkd.de

Freunde des Albertinum e. V.

Contact: Gudrun Meurer Wünschendorfer Straße 6

01326 Dresden

Telephone: +49 351 2610527 Email: g.w.meurer@t-online.de www.freunde-albertinum.de

PARAGONE – Freundeskreis der Skulpturensammlung / Staatliche Kunstsammlungen Dresden e. V.

Tzschirnerplatz 2 01067 Dresden

Telephone: +49 351 49149741 (Skulpturensammlung office) Email: paragone@skd-dresden.de

www.paragone-skd.de

Museum für Sächsische Volkskunst mit Puppentheatersammlung

Freunde der Puppentheatersammlung Dresden e. V.

Contact: Alexandra Löser Telephone: +49 176 21060355 Email: post@puppentheaterfreunde.de www.puppentheaterfreunde.de

Kunstgewerbemuseum

Freundeskreis Kunstgewerbemuseum Dresden e. V.

Contact: Tobias Voigt Telephone: +49 179 9992235 Email: freundekgm@skd.museum www.fk-kunstgewerbemuseum.de

Staatliche Ethnographische Sammlungen Sachsen

GRASSI Museum für Völkerkunde zu Leipzig

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

Contact: Dr Ludwig Scharmann Telephone: +49 163 2326549 www.grassimuseum.de

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

Contact: Dr Karl-Heinz Gerstenberg

Telephone: +49 351 3101161

Email: foerderkreis.gerstenberg@online.de https://voelkerkunde-dresden.skd.museum

Völkerkundemuseum Herrnhut Freundeskreis Völkerkundemuseum Herrnhut e. V.

Contact: Andreas Herrmann Telephone: +49 174 6446463 Email: andreasherrnhut@aol.com

https://voelkerkunde-herrnhut.skd.museum

Acquisitions and gifts

Selection



Generaldirektion

■ Gerhard Richter Archiv Gerhard Richter

"Umgeschlagenes Blatt (70-4)", 1965

Oil on canvas

22×18 cm

Gift of Karin Girke from the Raimund and Karin Girke Collection

"Heiner Friedrich (based on a photograph by Brigid Polk) (Edition 30)", 1970

Offset print on lightweight chromo cardboard 42.5×31.5 cm

Purchase

Richard Artschwager "Blattecke", 2013

Lithograph on paper, 45 × 32 cm Purchase

■ Kunstbibliothek Kunstbibliothek

Acquisitions: 1,826 volumes (gifts: 578, exchanges: 453, purchases: 636, specimen copies: 159); publications were exchanged with 158 institutions (of which 119 in Germany, 39 abroad), as part of which 572 volumes were sent out

Wissenschaftliche Bibliothek der Staatlichen Ethnographischen Sammlungen Sachsen

Acquisitions: 1,057 volumes (gifts: 433, exchanges: 376, purchases: 156, specimen copies: 92); publications were exchanged with 220 institutions (of which 96 in Germany, 124 abroad),

as part of which 335 volumes were sent out

Archiv der Avantgarden

8 boxes of archival materials on the subject of "Photography"

Gift of Renate Ackermann, Berlin

Kunstgewerbemuseum

Chair

Firma Röhl, Potsdam, 1960s Gift of Kerstin Ehrlich

Chair

Design: Richard Riemerschmid, ca. 1910

Manufacture: Deutsche Werkstätten Hellerau

Gift of Dr Armin Mühlhoff

Collection of 7 pieces of furniture Design: Karl Bertsch, Adelbert Niemeyer, Bruno Paul, 1915–30

Manufacture: Deutsche Werkstätten Hellerau Gift from the estate of Gerda Anna Schlegel Collection of 156 pieces of furniture Design: Richard Riemerschmid, Bruno Paul, Ernst-Max Jahn, Rudolf Horn et al., 1900 – 2000

Manufacture: Deutsche Werkstätten Hellerau Gift of Deutsche Werkstätten Hellerau GmbH

The gift of the extensive collection of furniture from the 20th-century history of production at the Deutsche Werkstätten includes early (ca. 1900) examples of "Maschinenmöbel" by Richard Riemerschmid and other standardised furniture designs. Rare items of standardised furniture from the series "Die Billige Wohnung" by Adolf Gustav Schneck (1920s), and furniture by Franz Ehrlich and Selman Selmanagić from the post-war period, also form part of the collection, along with unique objects from the company canteen and the factory buildings in Dresden-Hellerau, and a number of more recent pieces designed by the German architect Hans Kollhoff, Founded in 1898 by Karl Schmidt, the Deutsche Werkstätten has been at the forefront of design history ever since. Already an area of collecting activity in the 1980s, the Deutsche Werkstätten has formed a major focus of the Kunstgewerbemuseum collection since the opening of the Schaudepot in 2012. Parts of the donation are to be incorporated into the planned new Deutsche Werkstätten presentation at the Kunstgewerbemuseum in Schloss Pillnitz. Collection of 6 seating elements from the "SIMPLEX" flat-pack furniture series, with design documentation Design: Ursula and Jürgen Thierfelder Gift of Ursula and Jürgen Thierfelder

"VAIO" vessels series, 12-piece selection

Design and manufacture: Judith Anders, 2021

Purchase

Case with 78 passementerie sample panels From the passementerie company M. Greifenhagen, Schlettau im Erzgebirge, late 19th cent. Purchase

Collection of 8 textile works

Design: Elfriede Friebel-Legler, 1960 –1990

Purchase

3 jute toys
Design: Renate Müller, 1968 –1974
Purchase
> page 104

Kupferstich-Kabinett

Christiane Baumgartner
"Weiße Sonne / Schwarze Sonne", 2016

Woodcut diptych on kozo paper Gift of the Verein der Freunde des Kupferstich-Kabinetts e.V.

"Think positive / Stay negative!", print conceived as a 2021 New Year's greeting card, 2020

Woodcut, no. 51/100 Gift of the artist

Joseph Beuys

"Beuys lacht, Edition Staeck/Steidl", 2021

Vinyl record Gift of Siegfried Schäfer and Cecilia Witteveen, Düsseldorf

Ines Beyer

"o. T. (grün)", 2020

Ink in green on drawing card Gift of the Verein der Freunde des Kupferstich-Kabinetts e. V.

"Am Weinberg" sketchbook, 2019

15 watercolours Gift of the artist

Gudrun Brückel

3 collages from the series "Grotesken", 2021 Purchase

Lutz Dammbeck

Collection of 70 photographs, taken in the 1970s and 1980s

Gift of the MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V.

> page 105

Hubertus Giebe

"Hofnarr Joseph Fröhlich mit Eulenkopf, um 1729/1730 Dresden", 2006

"Hofnarr Joseph Fröhlich mit Hirschgeweih – Lücke d. Ä, 1727–1733", 2006

Graphite (pencil), watercolour Gifts of Dirk Syndram, Dresden

Raimund Girke

20 pencil drawings, gouaches, works in mixed media (1960 – 2001)

Gift of Karin Girke, Baden-Baden

The selection of works by Raimund Girke (1930 - 2002), chosen by his wife Karin Girke together with the Kupferstich-Kabinett, enriches the existing holdings with important works from different phases of the artist's career. Starting from the non-representational currents of Western post-war modernism, Raimund Girke developed his own abstract pictorial language. About half of the donation dates from the period around 1960 and half from around 2000. It thus marks both the start of Girke's artistic career after completing his studies, and his masterly late years shortly before his death. The first works entered the collection in the 1970s and 1980s as gifts from A.R. Penck and the Kunstring Folkwang in Essen, among others. In 1990 the artist then gave a larger group of works to the Kupferstich-Kabinett. With his interest in monochrome and Purism, Girke – along with colleagues such as Gotthard Graubner and Günther Uecker - was one of the pioneers of the radical renewal of art after 1960. In addition to these artworks on paper, Karin Girke has donated the painting "Umgeschlagenes Blatt (70-4)" by Gerhard Richter to the Gerhard Richter Archive.

Dieter Goltzsche
14 prints (drypoint, aquatint) and 1 drawing,
1969 – 2018

Gift of the artist

Friedrich Karl Gotsch "Nocturno", 1921

Woodcut

Gift of Anke and Ralf Hoffmann, Dresden

Curt Grosspietsch "Dirnen". 1921

Etching

Gift of Anke and Ralf Hoffmann, Dresden

Eberhard Göschel

"Sommerfest 2005", 2005

Gift of Barbara and Dr Axel Bauer, Dresden

Heide Marie Hagen

"P 18", 1977

Bound book of photographs
Gift of MUSEIS SAXONICIS USUI – Freunde der
Staatlichen Kunstsammlungen Dresden e.V.
> page 105

Leiko Ikemura "Kissing Butterfly", 2021

Pastel Purchase

Majid Jammoul

Digital print from the cycle "Dialogues", 2003

Transfer from the Münzkabinett

Andreas Kempe "#12", 2019/20

Pigment pen, monotype and pigment print Purchase



Barbara Klemm

"Joseph Beuys, Darmstadt, 1970"

Gelatin silver Purchase

Werner Lieberknecht

"Eberhard Göschel", 2008 – 2013 "Claus Weidensdorfer", 2012/13

Pigment prints

Gifts of Barbara and Dr Axel Bauer, Dresden

Michael Morgner

"Helden der DDR, Morgner als lesender Arbeiter, 1973", 1990 –1992

Silver gelatin, new print

"Werner Schmidt im Schumann Konzert in der Frauenkirche, bei Arte;

Mit aufgeklebtem Blatt", 1999-2000

Colour photograph, sheet

"Werner Schmidt im Schumann Konzert in der Frauenkirche, bei Arte", 1999–2000

Colour photograph, collage Gifts of the artist

Nenke & Ostermaier

"Der Lenz ist da", ca. 1910

Photochrom Gift of Hedda Hustert, Bremen

A.R. Penck

"Wallenstein von Sarah Kirsch. Papiergüsse A. R. Penck", 1991

Watercolour, handmade paper by John Gerard

Purchase

Karin Plessing

19 photographic works, 1982 and 1983

Gift of the MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V.

> page 105

Wolfgang Plöger

3 artist's books, 2004 and 2012

Purchase

3 screenprints (2014) and 2 artist's books (2021)

Gift of the artist

Timm Rautert

24 photographic works from various series, incl. "The Amish", "Contergan" and "Gehäuse des Unsichtbaren"

"Timm-Rautert-Archiv" – Documents and working papers on "Konzeptionelle Fotografie"

Gifts of the artist

Ludwig Richter

Preliminary drawing for "Überfahrt am Schreckenstein"

Gift of Günter Schöne, Leipzig

Andreas Rost

Design for the artist's book "3. Oktober 90", 2016

Adhesive-mounted layout with inkjet prints of the photo motifs, leporello, 66 pages with illustrations and title page
Gift of the artist

Christine Schlegel

"Paravent", 1990

Ink, gouache, 4 drawings on Japan paper, 4 black wood frames joined by hinges Purchase

Kurt Schuster

"Was siehst du den Splitter in deines Bruders Auge..."

"Wie liegt die Stadt so wüst..."

2 woodcuts, undated Gifts of Ralph Eschrig, Berlin

Christian Friedrich Stölzel after Johann Eleazar Schenau

"Der Weise", 1774

Pen and brush in black and grey, heightened with white, over graphite, traces of squaring Gift of the Verein der Freunde des Kupferstich-Kabinetts e.V.

Anonymous, Netherlandish (?), after Jacopo Palma il Giovane "Mars and Venus Surprised by Vulcan", ca. 1600

Etching and copperplate Purchase

Sandra Vásquez de la Horra 18 drawings, 2003-2020

Graphite, watercolour

9-part series of prints (Borch Edition, Copenhagen), 2012

"Señorita Bibliotecaria", 2016

Pencil and pigment on paper, in wax

"El Dirigente", 2016

Pencil on paper, in wax Gifts of the artist

Albert Venus

15 drawings (watercolour, pencil, pen)

Gift of Florian Illies, Berlin

Viktor Paul Mohn

1 watercolour, 1871

Gift of Florian Illies, Berlin

Various artists

"Gelehrtenporträts", 17th/18th cent.

Album with prints in various techniques Gift of Dr Friedrich von Kirchbach, Bourg-en-Bresse, France Oskar Zwintscher 60 drawings and prints

Purchase

1 drawing and 1 colour proof of "Die Heimatstadt", prob. with a self-portrait of the artist

Gift of Rahmi Sen, Beykoz, Turkey

Dominique Hille and Arina Essipowitsch "Bergen", 2019

Offset print, folded, artist's book, ed. 7/30 Purchase

Nora Mesaros

"Sitting on a Chair", 2021

Graphite, charcoal and colour pencil on paper

"Chair on the Shoulder", 2020

Charcoal and colour pencil on paper Purchases

"Blue Landscape", 2021

Graphite, charcoal and colour pencil on paper Gift of the artist

Mathematisch-Physikalischer Salon

Table clock with horizontal dial and superimposed alarm, Hans Gutbub, Strasburg, ca. 1580

Height 152 mm, Ø 95 mm Purchase

Münzkabinett

Gifts, transfers of ownership and purchases in 2021 amounted to 883 new accessions, including:

Saxony, Elector Augustus, ½ thaler, 1583, HB, minted in Dresden

Silver, Ø 35.2 mm Purchase

Italy, King Vittorio Emanuele III, 20 lire, 1923 – 1st anniversary of the March on Rome

Gold, Ø 20.9 mm Purchase

Vatican, Pope Pius XII, 100 lire, 1950 – Opening of the Holy Door

Gold, Ø 20.8 mm Purchase

Emperor Charles V/Moritz, Elector of Saxony, triangular "klippe" coin, 1547

Silver (restrike), height 55.3 mm, width 60.5 mm Purchase



Baptism medal of 9 ducats, Russia, Tsar Alexander II, undated (ca. 1850/1860) Gold, Ø 53.3 mm Purchase

Dresden, "Für Verdienste im Ehrenamt" medal of honour (awarded in recognition of voluntary services), undated (2018)

Design: Tilo Kügler. Manufacture: 1. Dresdner Medaillenmünze Glaser & Sohn GmbH Silver, Ø 50 mm Gift of 1. Dresdner Medaillenmünze Glaser & Sohn GmbH

Jiří Harcuba, medal commemorating the 50th anniversary of the founding of Czechoslovakia and the Occupation of Czechoslovakia on 21.08.1968

Silver, Ø 35 mm Purchase

Alojz Drahoš, medal series "Window I",
"Window II" and "Window III", undated (2015)
Glass 99 x 93 mm 102 x 95 mm 97 x 100 mm

Glass, 99×93 mm, 102×95 mm, 97×100 mm Purchase

Patrik Kovačovsky Medal object "Veränderliche Landschaft", undated (1997–2016)

Plated plywood, glass, aluminium, metal, natural raw tourmaline, $80 \times 150 \times 110$ mm

Medal object "Kristallisation des Denkens", undated (2015 – 2016)

Plated plywood, computer chip, aluminium, natural ruby, $55 \times 135 \times 90 \text{ mm}$ Gifts of the artist

Bernd Göbel, medal "Corona", 2020

Bronze, painted, 102 × 73 mm Purchase

Grünes Gewölbe

Portrait miniature of King Augustus III of Poland

in a blue ermine-trimmed mantle and with the blue sash of the Order of the White Eagle over his armour, on his breast the Golden Fleece Enamel, framed with eyelet, signed "Meijrer.f." on the back in blue counter-enamel. Acquired by the Freunde des Grünen Gewölbes e. V. as a permanent loan for the Grünes Gewölbe

Snuff box

2nd half of the 18th cent.
Gnandstein ribbon jasper, gold setting
Height 31.7 mm, width 79.8 mm, depth 44.3 mm
Acquired by the Freunde des Grünen
Gewölbes e. V. as a permanent
loan for the Grünes Gewölbe

Portrait of Jean-Louis Sponsel

probably by Otto Schurig Dresden, 1888 Signed: O. Schurig: fecit d. 16/12.88 Dimensions of frame: 67.5 × 51.4 cm Gift of Irmela Erbslöh, Hofheim/Taunus

So-called "Goldenes Ei" ("Golden Egg")

probably German, before 1705
Containing a golden hen with ruby eyes, a crown set with pearls and rose-cut diamonds with a seal, a ring with a large central flat-cut diamond encircled by rose-cut diamonds. One part of the egg can be unscrewed, revealing a small scent box inside

Dimensions: egg 5×3.5 cm, hen $3.1 \times 2.9 \times 2.6$ cm, crown $2.6 \times 2 \times 1.8$ cm; ring size 49 (9); total weight 124.15 g

Acquired by the Ernst von Siemens Kunststiftung as a permanent loan for the Grünes Gewölbe

The "Goldenes Ei" is a precious object that once held a special place in the treasury of Augustus the Strong, who acquired it in 1705 at the Leipzig Easter Fair. In 1924 it passed to the House of Wettin as part of the settlement reached with Germany's former princes in the Weimar Republic. The egg combines costly materials, superior craftsmanship and a symbolic statement with a delight in invention. In the 19th century it was one of the most famous pieces in the collection and made a great impression on the young Peter Carl Fabergé, who was in Dresden in the early 1860s. It undoubtedly served as a source of inspiration for the first of his Easter eggs for the Russian Tsar. Only two other 18th-century objects comparable in construction and design have come down to us: one is housed in the Kunstkammer at the Kunsthistorisches Museum in Vienna, the other in the Royal Danish Collection at Amalienborg Palace in Copenhagen.

Rüstkammer

Rock crystal

Site of excavation: Brazil

Deed of enfeoffment with seal "Lehen=Brief über Wunzschwiz, für den Reichs=Cammer=Gerichts, Assessor Johann Friedrichen von Heynitz"

Deed: 2 sheets of parchment folded to create eight pages, of which four contain writing; seal cord: silk (?), black and yellow, braided; seal: red sealing wax in yellowish brown wax seal; parts missing in several places

Deed: each page ca. 37 cm × 29 cm; total weight 225.32 g; seal: Ø 14.5 cm, height 1.5 cm, weight 133.70 g

Gift of Friedrich Manfred Lohse, Dresden

Museum für Sächsische Volkskunst mit Puppentheatersammlung

Thanks to gifts, in 2021 the museum's collection was expanded by 152 inventory numbers, including:

"Metamorphose" chandelier

Artistic work employing an early 18th-century Saxon glass chandelier preserved in rudimentary form Friederike Curling-Aust Radebeul, 2021 Purchase

Kasper, glove puppet from the Puppenbühne Carl Iwowski

Wood, carved, Berlin, ca. 1925 Purchase

Faust and Mephisto, 2 glove-puppet heads with carved hands from the Puppenbühne Carl Iwowski

Wood, carved, Carver: Prof. Josef Pfaffenbichler, Hallstatt, 1924 Purchase

Background scenery for "Bällchen Schnellchen", Puppenbühne Iwowski

Wood, sawn and painted. Designer: Werner Hanelt, Berlin, 1951 Purchase

Background scenery for "Bällchen Schnellchen", Puppenbühne Iwowski

Wood, sawn and painted. Designer: Werner Hanelt, Berlin, 1951 Gift of Puppenspielverein Kaufbeuren e.V.

Besteva and Teufel, 2 rod puppets from the Hänneschen-Theater Dinggarten

Wood, carved and painted, textiles, sewn, Rhineland, ca. 1870 Purchase

1 glove-puppet head, 1 hand puppet and 1 marionette from a POW camp in Alabama, USA

Wood, carved and painted, textiles, ca. 1944/46 Designer: Ernst Hummel, Karlsruhe Props collected by Walter Büttner, Maschen Purchase

5 marionettes from the Künstler-Marionettentheater Deininger

Wood, carved and painted, textiles, sewn, Karlsruhe/Stuttgart, ca. 1925 Designer: Georg Deininger Purchase

3 Sicilian rod marionettes and 3 marionette heads with iron rod (knight figures)

Wood, carved and painted, tin, iron, textiles, sewn, Palermo region, early 20th cent.
Purchase

2 Belgian rod marionettes and 1 marionette head with iron rod (knight figures)

Wood, carved and painted, textiles, sewn, iron, Liège, ca. 1900
Purchase

5 Chinese glove puppets

Wood, carved, lacquerwork, textiles, sewn, China (prob. Fujian province), ca. 1900

Theodor A. Winde 20 works in wood, 1920 –1940

Gift of Klaus Kiesler, Berlin

Klaus Kinzner 6 carvings, 1983-1992

Gift of Ursula Kinzner, Radebeul

Mario Lerch Mechanical mine, 2017

Carved figures, 2000 – 2012 Gifts of the artist, Dohna

"Volkskunst heute" carving, 2017

Gift of Igor Jenzen, Dresden

Arkady Włodarczyk

"Ikona Nr. 1"

Material picture, 1960 – 2000

Jewellery box decorated by Hubertus Giebe, Herta Günther, Gerda Lepke, Holger Koch, Werner Junge and Heinz Langer, 2010 – 2012

Gift of Ingrid Susanne Krauss-Wenzkat, Dresden

28 historical children's books, 19th/20th cent.

Gift of Helke Geißler, Wachau

3 Indonesian wayang topeng dance masks Wood, carved and painted, Indonesia, ca. 1900

Gift of Karin Schröder, Radebeul

Firlefanz, table figure from the Firlefanz-Theater in Dresden

Paper and wood glue finish, painted, textiles, sewn Designer: Sigrun Garre, Dresden, 1984 Gift of the August-Theater, Dresden, Grigorij and Randi Kästner-Kubsch

20 glove puppet heads for a political puppet show with Hitler, Hindenburg, Schacht and other figures

Wood, carved and painted, Unterplanitz (near Zwickau), ca. 1932/33 Carver: Ernst Hoy Gift of Ulrich Trumpold, Büttelborn

4 glove puppets by Carlo Böcklin

Steinpappe modelling material, pressed and painted, textiles, sewn, wood, sawn, Halle/Saale, ca. 1911/12 Design: Carlo Böcklin; manufacture: Gebauer & Schwetschke Gift of Annelies Reinertz, Dresden

17 hand puppets by Gertraud Müller

Modelling material, modelled and painted, textiles, sewn and stuffed, Dresden, 1945–1960 Gift of Annelies Reinertz, Dresden

Puppenspielverein Kaufbeuren e. V. library

around 10,000 media units
Gift of Puppenspielverein Kaufbeuren e. V.

Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

"Stahlstich-Sammlung der vorzüglichsten Gemälde der Dresdener Gallerie. Nebst Text von Adolph Görling."

Album of steel engravings and text volume, Leipzig and Dresden, 1851

Porzellansammlung

Purchase

Plate in the Imari style from the collection of Augustus the Strong, Japan, Hizen province, Arita, Edo period (1603–1868), ca. 1690–1720 Porcelain, painting: cobalt blue underglaze, iron red and gold, Ø 24.5 cm

Staatliche Ethnographische Sammlungen Sachsen

■ GRASSI Museum für Völkerkunde zu Leipzig

Incense burner for ceremonies and pelican feather

Australia, 2019 Wood, 6×8×26 cm, feather, 1×5×40.5 cm Gift of Dr Birgit Scheps-Bretschneider, Leipzig

Collection of 6 textiles, a small bag and 4 items of clothing

Peru, Ucayali region, Pucallpa and Calao de Yarinacocha, 2018
Textiles, dyed, in part printed, in part sewn, dimensions vary between ca.
22–70×35–120 cm
Purchased from Dr Bernd Brabec de Mori, Graz, Austria

Collection of 7 objects made of various materials and from different regions

Lama's ceremonial robe, 4-part, Mongolia, 19th cent., velvet, brocade bands; Bodhisattva crown, Mongolia 19th cent., silver, miniature painting, fabric; small Chöd drum (hourglass drum with beaters), Mongolia, 19th/20th cent.; receptacle with inlay, Uzbekistan, ca. 1820/1860, wood, brass, silver, bone; bracelet, Afghanistan, acquired ca. 1991, silver and lapis lazuli; amulet box, silver, Afghanistan, acquired ca. 1991; and a pair of shoes, China, 19th cent., each 6.8×18.5×5.7 cm

Collection of 80 objects (textiles, jewellery and household items)

Kutchch, Banni, Gujarat, India, Andaman Islands, India, Sri Lanka, 20th cent., collected 1990–2010 Gift of Carola Krebs, Leipzig

Budai figure (so-called "Laughing" or "Fat Buddha") on a plinth

East Asia, before 1960 Ivory, height 11 cm (with plinth) Gift of Dr Johanne and Dr Eckhart Winkler, Leipzig

Collection of 116 photographs

Mexico and Peru, 2015 – 2019 Gift of Mark de Fraeye, Grand-Hallet, Belgium

Collection of 85 colour postcards and 1 folded card (laser print)

Africa, 1950s to 1960s Gift of Katharina Wagner, Leoben, Austria

Collection of Yanomami objects and 1 copy of the book "Uriji jami!" by Inga Steinvorth Goetz

South America, Upper Orinoco, 1969–1974 Wood, reed; bow: length 200 cm; arrow: length 204 cm; arrow, length 215 cm Gift of Dieter A. Maus, Leipzig

■ Museum für Völkerkunde Dresden

Collection of 11 knotted, felt and flat-woven fabric works, a ceremonial sarong and 8 kalamkar wooden stamps

Persia, Central Asia, Indonesia and Persia/India, late 19th and 20th cent. Textiles, wood (stamps) Gift of the Förderkreis des Museums für Völkerkunde Dresden e.V., Dresden

Collection of 23 knotted works and flat-woven fabrics

Anatolia, Caucasus, Persia, 19th and 20th cent. Wool on wool, in part with cotton Gift of the Gabriele and Erwin Hold Collection, Erlangen

Collection of 6 molas (textiles, decorative appliqués for women's clothing)

America, Panama, 1960s to 1980s Cotton, each ca. 30 × 50 cm Gift of Gisela von Portatius, Munich

Silvina Der Meguerditchian "Wir"

Berlin, 2021

Installation, paper, wool, ca. 200 × 250 × 20 cm Purchased from the exhibition "Wordless – Falling Silent Loudly"

> pages 32 f.

"When they go low, we go high"

Berlin, 2021

Installation of 6 works, paper and textile, wool, yarn, 77 \times 83 cm, 72 \times 32 cm, 87 \times 46 cm, 46 \times 28 cm, 48 \times 29 cm, 275 \times 43 cm Purchased from the exhibition "Wordless – Falling Silent Loudly"

▶ page 32 f.

Felekşan Emel Onar

41 glass birds from the installation "Perched"

From the presentation "Perched – Felekşan Onar in der Restaurierungswerkstatt Damaskuszimmer" Designed in Istanbul, made in Berlin, 2017/18 Glass, each 20 × 6 cm Gift of Felekşan Emel Onar, Berlin/Istanbul

Collection of 4 photographs "Megalithanlage im Dorf Bitaha"

Indonesia, island of Nias, 1997, photographer: Mark de Fraeye Gift of Mark de Fraeye, Grand-Hallet, Belgium

103 volumes from the series Imago Mundi – Luciano Benetton Collection on contemporary art from the countries and cultures of Asia, Africa, America and Oceania

Gift of the Fondazione Imago Mundi, Treviso, Italy

Albertinum

Karl-Heinz Adler

"Serielle Lineaturen", Panels 1-3, 1989

Drawing, graphite on fibreboard, each 99 × 69 cm Gift of Dr Christina and Philipp Schmitz-Morkramer, Hamburg

Ângela Ferreira "Angela", 2020

Video sculpture, MDF, metal, PVC, aluminium, monitor, video, sound, $400 \times 120 \times 60$ cm, video 11:47 min. (loop)

The work was created for the exhibition "1 Million Roses for Angela Davis" (Kunsthalle im Lipsiusbau, 2020/21) Acquired from the artist

Mikrokosmos (Steffani Jemison and Justin Hicks)

"One Giant Step", 2020

Object and sound installation, various materials, comprising 7 individual works Gift of OUTSET Germany_Switzerland

Erich Fraass

"Flucht nach Ägypten", 1920/21

Oil on jute, 134 × 112 cm Acquired from Ingegerd Berner, Sweden, with the aid of donations from MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V.

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Hans Grundig

"Theatervorhang Design I", 1947 Oil on wood, 56 × 90 cm

"Vorstadtbild II", ca. 1922

Oil on paperboard, 32.5×41.5 cm Gifts from a private collector

Peter Makolies

"Utopia" from the series

"Die fünf Kontinente", 1978

Artificial marble, coloured (blue), 49 × 39 × 41 cm Gift of the artist

Otto Niemeyer-Holstein "Strand von Dievenort", 1929

Oil on wood, 33 × 44.5 cm Bequest of Annaliese Mayer-Meintschel and Rudolf Mayer, 2020

Ernst Barlach

"Schwangeres Mädchen", 1924

Wood, 86.4 × 25 × 16 cm Acquisition

Ernst Barlach (1870 - 1938) considered himself primarily a wood sculptor. Of the 99 wood sculptures he is known to have created, 85 still survive today. The majority of these are housed in public collections and it is extremely rare for one of the small remaining number to come up for sale. The acquisition of the "Schwangeres Mädchen" ("Pregnant Girl") for the Albertinum is consequently a stroke of good fortune. The sculpture's provenance is fully documented. In 1937, in the course of the confiscations carried out by the Nazis, the Staatliche Kunstsammlungen Dresden lost three of the then seven Barlach works in their holdings, including the sculpture "Frierendes Mädchen" ("Freezing Girl", 1917), carved from bog oak and acquired for the Skulpturensammlung in 1920. For decades, this gap in the collection could not be closed. A full hundred years after that first Barlach acquisition, with "Schwangeres Mädchen" the Albertinum has now gained one of Barlach's most striking wood sculptures, which is formally very similar to the "Frierendes Mädchen" lost in 1937.



Kurt Schuster "Spinnenaffe", 1961

Oil on hardboard, 50 × 37.5 cm Gift from a private collector

Klaus-Michael Stephan "Noli me tangere", 1989

Oak, polychromed, $250 \times 45 \times 40$ cm Gift of the artist

Hans Ticha

"Hochrufer (DDR-Ikone)", 1982

Oil on canvas, 95 × 65 cm Acquired with funds from the MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.

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Nasan Tur

"Bautzner Strasse" (2009)

Installation consisting of an abstract rendering of a prison cell and 15 framed photographs, each 32×21 cm, ed. 2/5 + 2 AP Acquired from the artist with the partial aid of a donation from the PARAGONE, Freundeskreis der Skulpturensammlung Staatliche Kunstsammlungen Dresden e.V.

Oskar Zwintscher "Sturm". 1895

Oil on canvas, 138 × 161 cm

"Knabe und Lilie", 1904

Oil on canvas, 78 × 160 cm

Acquired in 2021 with the support of the

Freunde des Albertinum e. V. and the Haccius
family following an amicable settlement with
the legal heirs of F. E. Krauss, Schwarzenberg.

Joint loan from the Federal Republic of
Germany, represented by the Federal Government Commissioner for Culture and the Media,
and the Ernst von Siemens Kunststiftung

pages 70 f.

Kunstfonds

In 2021 two gifts were made, adding a total of 56 works to the collection, including:

Kurt Buchwald

6 works, including an artist's book, four posters and a foil sticker

Gift of the artist, Berlin

Maria Adler-Krafft 50 works, including 17 paintings and 33 works on paper

Charcoal, chalk and graphite drawings, gouaches, and tempera drawings Gift of Leonore Adler and Cornelia Herzog from the estate of the artist, Dresden Within the framework of its annual purchases in support of the contemporary arts in Saxony, the Cultural Foundation of the Free State of Saxony acquired 35 works by 33 artists, including multipart installations and large-scale work series:

Paula Abalos

"THE INVISIBLE CLOTH", 2021

Single-channel video, sound, 30 min.

Ellen Akimoto

"Nighttime", 2019

Oil and acrylic on canvas, 220 × 180 × 3.7 cm

Benjamin Appel

"Zwei Wände können eine Ecke sein", 2021

Diptych, oil on canvas, each $90 \times 70 \times 2$ cm

Christian Bär

"hide", 2021

Acrylic and oil on cotton canvas, 180 × 155 × 3.5 cm

Katrin Brause

"Draußen III", 2021

Oil on canvas, 65 × 91.5 × 4 cm

Alex Gehrke

"Smoke & Mirrors"

Aluminium, Plexiglas, tinted film, hinges, $78 \times 78 \times 78$ cm

Molina Ghosh

"Milchzähne", 2012

Papier mâché, wire, plaster, graphite, wood, 162 × 48 × 58 cm

Lucia Graf

"Zoom in die Tasse, Blick in die Zukunft", 2021

2-part, photograph and screenprint on acrylic glass, $86 \times 62 \times 1.8$ cm and $62 \times 86 \times 1.8$ cm

Michael Hahn

"Tic Tac", 2020

Aluminium, castors, LED string lights, installation, ca. 165 × 180 × 35 cm

Wiebke Herrmann

"Jule im Garten der Livia", 2020

Oil on cotton canvas, 80 × 58 cm

Beate Hornig

"VORSICHT GLAS!", 2002/2020

5-part, painting on and behind glass, collage, acrylic, fabric, card, found frame, dimensions from 18×29 to 62.5×82 cm

Thomas Judisch

"Venus de Medici" from the work group "Heute war gestern", 2015

Plaster sculpture, wood palette, overall dimensions $79.5 \times 79.5 \times 60$ cm (one-off)

"Serie: N. N", 2018

2-part, plaster reliefs, each $51 \times 42 \times 2.5$ cm (one-offs)

Christine Koch

"Serie: Berlin - Achtziger Jahre", 1983/84

8-part, b/w photographs, photo paper, dimensions from 15.5×10 to 21.8×14.8 cm (one-offs)

Mirjam Kroker

"Where does hospitality take place?", 2019 – 2021

Clay relief, air-dried, unfired, in Plexiglas on sponge rubber, 34 × 26 × 5 cm (one-off)

Matthias Lehmann

"FALTX", 2021

Recycling paper, folded, wood support, $147 \times 236 \text{ cm}$

Roswitha Maul

"White Portraits of Honeycomb Board", 2021

3-part, ceramic, unglazed, solder, 32 × 37.5 × 2 cm / ceramic, 33 × 37 × 2.7 cm / ceramic, solder, 36.5 × 45 × 2 cm

Michael Merkel

"Im Vesalius-Stollen", 2016

6-part, ink drawings on book pages, each 20×13.7 cm

Lysann Németh

"Kunstlicht (1-12)", 2018

12-part, drawing, pencil on paper, each 16.5 × 16.5 cm

Marcel Noack

"Struga. Atlanten" from the work complex "Struga. na wsón gwałt", 2019

Installation, 4 books, 2,148 pages, thread stitching, table with map, laminated, 74 × 148 × 72 cm

Maren Oehling

from "Kühn + Nägel", 2019/20

6 colour linocuts on paper, each 42×30 cm (image), 48.4×36.4 cm (sheet)

Karen Packebusch

"Abseits | BOMBER", 2020/21

Paracetamol tablets, PVC, cotton, 91 × 48 × 15 cm

Sylvia Pásztor

"Kind des Hirten", 2015

Ink drawing on paper, $69.5 \times 49.8 \text{ cm}$

"Aus der Serie: Urwild", 2019

5 ink drawings on paper, 21×29.5 cm and 29.5×41.5 cm

Pietro Sabatelli

"Die Folge", 2019

4-part, collage, relief, paper, chalk, rabbit-skin glue, egg tempera, paraffin wax on wood, each 59 × 42 × 2.5 cm

"Perspektive", 2017

2-part, collage, paper, chalk, rabbit-skin glue, gloss paint, dammar vanish on wood, each 29.5 × 21 × 1.5 cm

Heinz Schmöller

"THE GREAT ESCAPE | BÌG BANG", 2017

Single-channel video, sound, 2:34 min.

Maria Schumacher

"Patterns of Settlement", 2018

Oil and ink on cotton and canvas, 150 × 119 cm

Hanna Stiegeler

"Il figlio mistero", 2018/19

11-part, b/w photographs, laser print, screenprint, print on glass, gouache, paper, glass, each 30.9 × 21.1 × 3 cm

Markus Tepe

"Südliche Landschaft", 2013

Acrylic on canvas, 100 × 150 cm

Daniel Theiler

"Grünau Golf Resort (GGR)", 2016

Installation (performance documentation), mixed media: video, digital art (website), desk incl. equipment, office, club and publicity materials, 1 table flag, 10 printed golf pennants, dimensions variable

Ruth Unger

"ONE MASK. ONE DAY", 2020

9 of a 50-part work series, plaster, silicon, synthetic fibres, variously mounted, dimensions from ca. 22.5 × 12.5 × 7 to 25.5 × 14 × 4 cm

Robert Vanis

"Fotobox", 2020/21

7 colour photographs, direct-printed on glass plate (clear glass), polished edges, dimensions from 25 × 25 × 0.6 to 120 × 90 × 0.6 cm

Danny Wagner

"Chrysopylae I", 2012

Installation, 3 drawings, graphite on paper, each 100×80 cm, inkjet print, framed, 106×76 cm, display stand, wood

Louise Walleneit

"TOTALE still_143.640 sec. of 1988-1991",

Magnetic cloth, matt black, in wood and acrylic glass frame, 199 × 238 × 5 cm

Karin Wieckhorst

»Die Sprengung der Universitätskirche Leipzig. 30. Mai 1968«, 1968

6-part photo series, gelatin silver prints, each ca. 19.8×15.8 cm (image), 23.6×17.7 cm (sheet)

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- · Manfred Möllenstedt, Freiburg im Breisgau
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- · Ernst von Siemens Kunststiftung
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- · Agnes Ehrig, Berlin
- Ingeborg Geißler (†), Dresden
- Prof. Dr Rosemarie Gläser, Dresden
- · Cäcilia Hebeis, Dresden
- · Grigorij and Randi Kästner-Kubsch, Dresden
- · Klaus Kiesler, Berlin
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- Fundus-Theater Hamburg
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Porzellansammlung

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- Die Beauftragte der Bundesregierung für Kultur und Medien
- Bundesministerium für Bildung und Forschung
- · Deutsches Zentrum Kulturgutverluste
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- Freundeskreis der Dresdner Porzellansammlung im Zwinger e. V.
- · Gesellschaft der Keramikfreunde e. V.
- · Peabody Essex Museum
- Stichting Vrienden van het Porselein Project Dresden

Rüstkammer

 Die Beauftragte der Bundesregierung für Kultur und Medien

Staatliche Ethnographische Sammlungen Sachsen

 Die Beauftragte der Bundesregierung für Kultur und Medien

GRASSI Museum für Völkerkunde zu Leipzig

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- · Carola Krebs, Leipzig
- Dieter A. Maus, Leipzig
- Dr Birgit Scheps-Bretschneider, Leipzig
- · Markus Schulze, Döbeln
- · Katharina Wagner, Leoben, Austria
- Dr Johanne Winkler and Dr Eckhart Winkler, Leipzig
- Deutsches Zentrum Kulturgutverluste
- Kulturraum Leipziger Raum
- Kulturstiftung des Bundes

Museum für Völkerkunde Dresden

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- Mark de Fraeye, Grand-Hallet, Belgium
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- · Dr Lisa Rankin, St. John's/Canada
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Opening up new perspectives together

Visit the museums with the Sparkassen discount



With its sponsorship of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), the Sparkassen-Finanzgruppe (Savings Banks Finance Group) is committed to fostering experiences of art and culture and, through these, to opening up new and broader perspectives. Over the last 18 months in particular, the Kunstsammlungen have shown that they want to facilitate personal access to art and culture for visitors, via avenues leading to new discoveries and fresh points of view. Firmly in keeping with the role it sets for itself, the Sparkassen-Finanzgruppe has thereby stood reliably and conscientiously by the side of this important museum association.

For more than 15 years the Sparkassen-Finanzgruppe has supported the Kunstsammlungen as main sponsor, in particular in the areas of exhibition funding, museum education and digitisation. In 2021 we once again sponsored outstanding exhibitions, including the two transnational projects "BELLUM ET ARTES. Saxony and Central Europe in the Thirty Years' War", "Dreams of Freedom. Romanticism in Russia and Germany" and "German Design 1949–1989. Two Countries, One History". We are eagerly looking forward to 2022, when we shall be continuing our sponsorship of cultural highlights, including the 300th anniversary of the birth of Venetian painter Bernardo Bellotto, better known as Canaletto, and the show "Escapism and Modernity: Oskar Zwintscher. Art around 1900".

In order to facilitate the opportunity to participate in cultural educational processes and exhibition visits, the discount for Sparkasse customers was continued in 2021. A discount will likewise be offered in 2022: on presentation of a Sparkasse card, customers of all German Sparkasse banks will receive a 15 % discount on the normal admission price to all areas of the collections, and ten euros off an annual pass. We are delighted that next year, too, a large number of customers will be able to benefit from this offer when visiting the Staatliche Kunstsammlungen Dresden.

The Sparkassen-Finanzgruppe's commitment as main sponsor is jointly borne by many partners: Ostsächsische Sparkasse Dresden, Ostdeutscher Sparkassenverband with all Sparkasse banks in Saxony, LBS Ostdeutsche Landesbausparkasse AG and Landesbank Baden-Württemberg, Sparkassen-Versicherung Sachsen, DekaBank Deutsche Girozentrale, as well as the Savings Banks Cultural Fund of the German Savings Banks Association. Here, too, the same motto applies: only together can the Sparkassen-Finanzgruppe make an impact locally, regionally and nationally through a wide range of commitments, and thereby open up new perspectives.





Art grows out of reflection

With "Johannes Vermeer. On Reflection", the Staatliche Kunstsammlungen Dresden presented the largest Vermeer exhibition in Germany to date. We are proud to have contributed to the success of this exhibition as a sponsor.

Watchmaking at A. Lange & Söhne, too, requires reflection – a combination of halt, contemplation and concentration. A state of mind and being to which Johannes Vermeer lends masterly expression in his paintings.

A. Lange & Söhne has stood for Saxony's fine watchmaking industry for over 175 years. This tradition is witnessed not only by the historical timepieces that can be admired in the Mathematisch-Physikalischer Salon, but also by our mechanical masterpieces of the present day, in which we constantly advance the boundaries of what is possible.

With our enduring commitment since 2006 to the Staatliche Kunstsammlungen Dresden, we acknowledge our cultural roots and affirm our passion for engineering and art – a passion that also infuses our craft.



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N. N. until 31 October 2021 Prof. Dr Doreen Mende Head as of 1 November 2021

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Director and Deputy Director General
until 31 August 2021
Dr Marius Winzeler
Director
as of 1 October 2021

Staatliche Ethnographische Sammlungen Sachsen

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Back cover: Theresa Rothe's work "Verregnete Tage mit vereinzeltem Sonnenschein" (2020) was a comfortable place to lie down at the Children's Biennale

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A note on language

The Staatliche Kunstsammlungen Dresden see themselves as a museum association for all people and wish to reflect this intention in a gender-neutral language that addresses itself equally to women and men, as well as to persons who do not want to or cannot define themselves as one particular gender. Equal linguistic treatment is an essential facet of gender equality and contributes in significant fashion to the further development of social discourse. Giving due consideration to the flow of reading and a feel for good English, this annual report therefore uses gender-neutral formulations wherever possible.

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