

A portrait of a woman in a black dress with gold embroidery and a large hair ornament. The woman is looking over her shoulder at the camera. The background is a light-colored paneled wall. The text 'Annual Report 2022' is overlaid on the right side of the image.

Annual Report 2022

Staatliche
Kunstsammlungen
Dresden

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Oskar Zwintscher, "Bildnis der Gattin des Künstlers"
("Portrait of the Artist's Wife") (1902)



Annual Report 2022

Contents

- 4 — Foreword
Prof. Dr Marion Ackermann

In focus

- 16 — The key to life:
The Kunstsammlungen showed 500 years
of mechanical amusement
- 19 — The unforgettable view:
The Kunstsammlungen celebrated the 300th
anniversary of Bernardo Bellotto's birth
- 22 — Heading into the future:
Much is changing at the Staatliche Ethno-
graphische Sammlungen Sachsen
- 23 — GRASSI Museum für Völkerkunde
zu Leipzig: "REINVENTING GRASSI.SKD"
- 24 — Three Benin bronzes
returned to Nigeria
- 25 — Repatriation of ancestral remains
to Australia
- 26 — Museum für Völkerkunde Dresden:
Damaskuszimmer
- 27 — Departure. Network. Remembrance –
300 years Herrnhut

Exhibitions

- 30 — "Escapism and Modernity.
Oskar Zwintscher and the art around 1900"
Presented by the Albertinum
- 32 — "Gerhard Richter:
Portraits. Glass. Abstracts."
Presented by the Gerhard Richter Archiv
- 34 — "All Power to the Imagination!
Czech Season in Dresden"
A festival presented by the Staatliche
Kunstsammlungen Dresden

- 36 — "Eppur si muove – And yet it moves!
Villa Massimo visits the Japanisches Palais"
Presented by the Deutsche Akademie Rom
Villa Massimo
- 37 — "Journey to the afterlife. Egyptian funerary
art from the Dresden Skulpturensammlung"
Presented by the Skulpturensammlung
- 38 — "World wanderers. Contemporary art
from the Schenkung Sammlung Hoffmann"
Presented by the Schenkung Sammlung
Hoffmann
- 39 — "The Last of the Romanticists. Albert Venus"
Presented by the Kupferstich-Kabinett
- 40 — In other locations:
In 2022 the Kunstsammlungen were present
with exhibitions and as main lenders in Japan,
Ahrenshoop and France
- 42 — Special exhibitions and interventions
in the Collections

A changing institution

- 52 — Allies to the cause:
The Kunstsammlungen have been
committed to sustainable museum
work since 2020
- 54 — "De-accessioning will remain a task
in future, too!"
Director General Marion Ackermann
on the findings of the organisational
review and the Kunstsammlungen's
new Statute
- 60 — Reeling with joy:
Three years after the break-in
at the Historisches Grünes Gewölbe,
a large part of the stolen goods
has been retrieved
- 62 — Design around 1800:
The Kunstgewerbemuseum presents
a new permanent exhibition in Pillnitz

- 63 ——— Return to the palace:
Restored furnishings on display
in the Paraderäume after four decades
- 64 ——— Napoleon's gift:
The tapestry "Esther Fainting before
Ahasuerus" returns to the Dresden
Residenzschloss after almost 80 years
- 65 ——— German-Italian cooperation:
Wartime loss is back in Dresden

Science and research

- 68 ——— Returned to its former glory:
The Gemäldegalerie Alte Meister
is restoring a work by Correggio
- 69 ——— Family reunion:
Three drawings were restituted
to the heirs of Carl Heumann
- 70 ——— The state-run art trade:
Two provenance-research projects are
looking at art exports from the Soviet
Occupation Zone and the GDR
- 72 ——— Over the course of time:
The Kunstgewerbemuseum is restoring
clocks by Jean-Pierre Latz
- 73 ——— Simulated risk of damage:
Civil engineers help preserve
cultural heritage
- 74 ——— Perfectly capturing the smallest detail:
The Grünes Gewölbe uses
new photographic methods
to document silver marks
- 75 ——— "Towards a Worlded Public":
The Transcultural Academy activated
different perspectives
- 76 ——— "The Missed Seminar":
A project activated the life and work
of Eslanda Robeson
- 77 ——— Diversity of visibility:
A seminar cooperation examined
images of research
- 78 ——— Symposia, lecture series and workshops
- 80 ——— Research projects
- 82 ——— Publications

The museum and the public

- 86 ——— Art education, outreach and society
- 87 ——— Programme and international
relations
- 88 ——— Marketing
- 89 ——— Media and communications
- 90 ——— Highlights
- 92 ——— Visitor numbers in 2022
- 95 ——— Financial data in 2022
Overview of positions/personnel in 2022

Acknowledgements

- 98 ——— The Friends were once again able
to show their support in person
- 100 ——— Friends associations
- 102 ——— Acquisitions and gifts
- 108 ——— Supporters and sponsors
- 112 ——— Museums and institutions
- Addresses and opening hours
- Publication details

Foreword

For the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), 2022 opened and closed with the diamond sets from the Historisches Grünes Gewölbe (Historic Green Vault): on 28 January 2022 the long-awaited trial of the men accused of the burglary finally began, and shortly before Christmas, on 17 December 2022, a large part of the stolen jewels were returned to the Kunstsammlungen. The crucial task has now begun of processing a painful shock, which was compounded on occasion by a fierce media onslaught. The Staatliche Kunstsammlungen Dresden have refrained from making any public comments during the course of the trial and will be placing the jewels back on display in their original place in the Historisches Grünes Gewölbe as soon as this is possible.

Russia's war of aggression in Ukraine changed the course of 2022. Its consequences continue to be felt today. Many individuals affected by the crisis are now working at the Kunstsammlungen, and the offer of free admission for people who have fled to Germany from Ukraine has also proved very popular.

2022 also encompassed several major anniversary celebrations. The Albertinum devoted a comprehensive solo show to Gerhard Richter to coincide with the artist's 90th birthday on 9 February. The Völkerkundemuseum Herrnhut (Herrnhut Ethnographic Museum) marked the tercentenary of the town's founding with a special exhibition on the eventful history of the Herrnhut Brüdergemeine. In Dresden, the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) celebrated the 200th anniversary of the birth of Bernardo Bellotto – the Venetian *vedutà* painter with whose works its collection is richly blessed – with a large monographic exhibition.

Provenance research and restitution have always been important strands of the Staatliche Kunstsammlungen Dresden's identity and activity. In 2022 another major step forward in the restitution of looted colonial property was accomplished: the German government concluded an agreement with partners in Nigeria on the return of the Benin bronzes held in German museums. The handover of the first three bronzes from Saxony took place at the end of December in Nigeria. Meanwhile, the necessary reappraisal and redesign of the ethnographic collections at the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig) are already well under way. After a closure of almost a year, the museum has reopened with the exhibition "REINVENTING GRASSI.SKD", ushering in a whole new chapter of self-reflection and affirmation.

In addition to the Bellotto retrospective at the Gemäldegalerie Alte Meister, in early summer 2022 two other special exhibitions attracted very great interest: "Escapism and Modernity. Oskar Zwintscher and the art around 1900" at the Albertinum, which paid long overdue tribute to this major Dresden artist, and "The Key to Life. 500 Years of Mechanical Amusement", an exhibition by the Mathematisch-Physikalischer Salon (Cabinet of Mathematical and Physical Instruments) at the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau). "The Key to Life" was also the Kunstsammlungen's motto for 2022 – an invocation to pursue the search for new knowledge, forward-looking ideas and fresh perspectives in a constantly changing world.



The Czech Season programme likewise attracted great attention, in particular abroad, and documents the Kunstsammlungen's sharpened focus on the art and culture of East Central Europe. Starting in June with an open-air exhibition of sculptures by Czech artists in Dresden's historical city centre, it comprised a series of exhibitions and events, culminating in autumn in the Forman Brothers' "Imaginarium" at the Japanisches Palais (Japanese Palace), where visitors engaged hands-on with colourful theatre props and scenery.

The museum association was also present with exhibition projects on the international stage. The Grünes Gewölbe presented a selection of exquisite objects at the Palais du Luxembourg in Paris, for example, while in Wrocław, Poland, the Kunstsammlungen showed an exhibition on the mystical philosopher Jacob Böhme. The major exhibition showcasing Johannes Vermeer's masterpiece "Girl Reading a Letter at an Open Window" following its restoration toured a total of four cities in Japan.

In this year of change, the Staatliche Kunstsammlungen Dresden have naturally also seen fluctuations in personnel. With Kathi Loch, we welcomed a prized member of staff as the new director of the Museum für Sächsische Volkskunst und die Puppentheatersammlung (Museum of Saxon Folk Art and the Puppet Theatre Collection). In other key areas of our museum association, too, we have been joined by outstanding colleagues who enrich our collective work with their own areas of expertise.

On behalf of myself and all the staff at the Staatliche Kunstsammlungen Dresden, I would like to convey my sincere thanks to all the individuals and institutions who support us. I hope that you enjoy reading our review of a very busy year.

Prof. Dr Marion Ackermann

Director General of the
Staatliche Kunstsammlungen Dresden



MARKTPLATZ IN DRESDEN
1664, Johann Valentin Krausitzsch

Das Gemälde zeigt den Marktplatz in Dresden im 17. Jahrhundert. Im Vordergrund sind viele Menschen in zeitlicher Kleidung zu sehen, die sich auf dem Platz aufhalten. Im Hintergrund dominiert die Frauenkirche mit ihrem markanten Kuppelbau. Die umliegenden Gebäude zeigen typische barocke Architektur. Die Szene ist lebendig und detailliert dargestellt, was die Bedeutung des Marktplatzes als zentraler Ort der Stadt unterstreicht.



"Enchantingly Real. Bernardo Bellotto at the Court of Saxony" in the Semperbau am Zwinger





Gustav Düsing's "sunlight to sunclipse" (2021) was part of the exhibition "Eppur si muove – And yet it moves! Villa Massimo visits the Japanisches Palais"



Zerstoße
diese Pflanze

Vorsicht





Hito Steyerl adapted her video installation "This is the Future" (2019) for the Albertinum





The "Imaginarium" in the Japanisches Palais fascinated younger visitors, too



Mechanical figural automatons
in the exhibition "The Key to Life"
at the Kunsthalle am Lipsiusbau

In fo cus



The key to life

The Kunstsammlungen showed 500 years of mechanical amusement

"The Key to Life" was the title of an exhibition of mechanical figural automatons from across the collections, held at the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau), and was at the same time adopted by the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) as their motto for 2022. Along with their admission ticket, visitors were given a key with which they could "unlock" the exhibition in the truest sense of the word. The key fitted the numerous digital stations and provided access to pictures, films and background information on the exhibits. It also brought the automatons themselves to life, shed light on the mechanisms behind their sequences of movement, and invited visitors to discover and enjoy the age-old fascination for mechanics and artificial life that underlies today's robots and AI technologies.

The exhibition showed the Staatliche Kunstsammlungen Dresden's unrivalled holdings of figural automatons and mechanical theatres for the first time in their full breadth, and complemented these with creations of artificial life. Mechanical objects from the Renaissance to the present day, drawn from the collections of the Mathematisch-Physikalischer Salon (Cabinet of Mathematical and Physical Instruments), the Grünes Gewölbe (Green Vault) and the Puppentheatersammlung (Puppet Theatre Collection), were joined by selected loans from the Bayerisches Nationalmuseum in Munich, the Maximilian Museum in Augsburg and the Roentgen Museum in Neuwied, among others. The spotlight fell on figural automatons, automated tools and typewriters, drinking games, kinetic art, toys and music machines – and thereby revealed how profoundly mechanics has influenced life and thought in the modern era. As a new technology, it first became popular at the courts as an expression of power and prestige. It later found its way into philosophy, in particular during the Enlightenment, where it shaped a new image of humankind. Mechan-

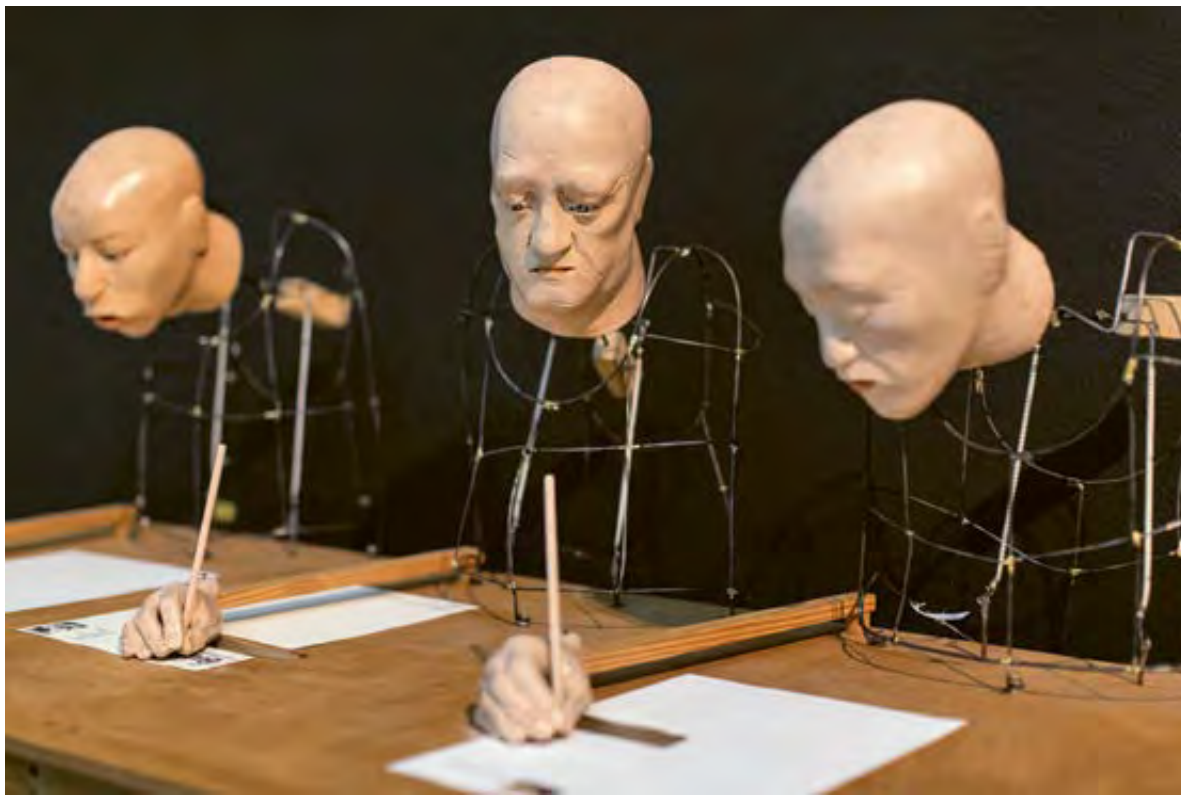
ics is the basis not just of industrial production but equally of artistic representations in theatre, music and film. And it is an indispensable part of medicine, too, for example in the form of prostheses and life-support systems.

"The Key to Life" was laid out in five sections and traced the course of mechanics from its use in courtly collector's objects, which were accessible only to a select audience, to its expansion out into banqueting halls and fairgrounds, and finally into children's playrooms, art galleries and wide areas of daily life. Section I, titled "And then they began to move ... Automatons from around 1600", was devoted to the oldest mechanical automatons in the Dresden collections. Around 1600, more such objects were assembled in the Kunstkammer (Cabinet of Curiosities) in Dresden's Residenzschloss (Royal Palace) than anywhere else in the world. The most famous automatons of this epoch were created by the Augsburg-based Hans Schlottheim (1547–1625), who thereby drew upon and adapted existing mechanisms such as those employed in clocks and astronomical instruments. In his Nativity Crib automaton, which was destroyed in the Second World War, the Magi bowed before the Virgin Mary, and in his ship table ornaments, housed in the Dresden Kunstkammer until 1832, the Electors pay homage to the Emperor. But Schlottheim also created more light-hearted automatons for the princely dining table, designed to entertain and amaze. One example is his automaton in the naturalistic form of a crayfish, which was on display in the exhibition. It was easy to imagine what effect it must have had on the assembled company when a lifelike crayfish suddenly started to scuttle across the table!

The second section examined early concepts of the artificial human, as represented by the androids of the 18th century. Whether it was a duck that could eat and digest food, a mechanical musician who played a real instrument, or a



Hans Schlottheim,
crayfish automaton,
Augsburg (ca. 1590)



"Drei Schreiber" (detail) by Christian Werdin

machine that could say "Mama" – in the 1700s, attempts at recreating life knew almost no bounds. This also went hand in hand with the development of the mechanistic world view of the Enlightenment, in which reason was to ensure that humankind and the world meshed like the gears of a clock. The third section of the exhibition, entitled "The dramaturgy of the camshaft", focused on the mechanical theatres of the 19th century. It brought to life the wonders of mechanics as they were once experienced at fairs and in the banqueting halls of public houses. In a mechanical show known as a "theatrum mundi" (theatre of the world), contemporary historical events were re-enacted against a richly detailed backdrop with the aid of elaborate mechanisms. The exhibition presented one such "theatrum mundi" in an interactive, digital form, which was created as part of the federally funded joint project "museum4punkt0 – Digitale Vermittlung im Museum der Zukunft".

Advancing along the historical timeline, the fourth section – entitled "Coin-operated machines and robots" – looked at mechanical automatons in the 20th century. The film "Metropolis" by Fritz Lang (1890–1976) from the year 1927 was an expression of mechanistic visions of the future. An excerpt from the film, as well as a figure of Marie in her futuristic robot suit, were on display in the exhibition, together with automatons that can still be found in every-

day life today, such as the jukebox by the German-American musical instrument builder Rudolph Wurlitzer (1831–1914), who came from Saxony.

The fifth and final section of the exhibition turned its attention to the present. Under the heading "And they are still moving ... Kinetic art and its digital siblings", it showed that the fascination with mechanics, and with movements generated by seemingly unknown means, continues to this day. Many contemporary artists use mechanics in their works, as in the case of Ion Sur, who was represented in the exhibition with his "probability field, moving painting" (2022). Just how well traditional mechanics can interact with today's digital culture was demonstrated by the "Marble Machine" music box created by Swedish composer and constructor Martin Molin, which could likewise be experienced at the Kunsthalle im Lipsiusbau. The music video of Molin playing his "Marble Machine", released by his band Wintergatan, went viral on YouTube and has been viewed over 222 million times.

Der Schlüssel zum Leben. 500 Jahre mechanische Figurenautomaten /
The Key to Life. 500 Years of Mechanical Amusement
 Presented by the Mathematisch-Physikalischer Salon and the Museum
 für Sächsische Volkskunst und der Puppentheatersammlung
 Curated by Peter Plassmeyer, Igor A. Jenzen and Hagen Schönrich
 3 June to 25 September 2022
 Dresden, Kunsthalle im Lipsiusbau

The unforgettable view

The Kunstsammlungen celebrated the 300th anniversary of Bernardo Bellotto's birth

His masterly cityscapes from the 18th century shape the image of Dresden to this day. Bernardo Bellotto, who was born in 1722 in Venice and who, like his uncle and teacher, also called himself Canaletto, offers in his paintings a vibrant view of bygone times. With the exhibition "Enchantingly Real. Bernardo Bellotto at the Court of Saxony", the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) honoured the outstanding artist on the 300th anniversary of his birth. Curator Iris Yvonne Wagner and Gemäldegalerie director Stephan Koja were thereby able to draw upon a wealth of resources: with 36 paintings and countless drawings and prints in its collections, the

Bernardo Bellotto, "Dresden from the Right Bank of the Elbe Below the Augustus Bridge" (1748)





Kunstsammlungen boast the world's largest holdings of Bellotto's works. The large-scale retrospective, which was organised in cooperation with the Royal Castle in Warsaw, also marks the conclusion of a lengthy conservation project, as part of which twelve of the large-format city views of Dresden by the famous Venetian artist were comprehensively examined and restored over a period of thirteen years. These vedute, as such topographical views are called, were consequently able to shine forth with renewed resplendence within the framework of this major exhibition.

The exhibition explored Bellotto's life and work by tracing the most important phases of his artistic career. After his formative years in Venice, he moved to Dresden in 1747 and painted large-format vedute for the Saxon elector and Polish king, Augustus III, as well as for his prime minister, Count Heinrich von Brühl. He found his motifs in the royal capital of Saxony and in the town of Pirna as well as in the fortresses of Sonnenstein and Königstein. Common to all these paintings is Bellotto's unique style, characterised in every case by a cool, clear palette and great precision with regard to architectural detail. At the same time, his pictures are far

more than just witnesses to the architecture of the past – they are enriched with detailed scenes of daily life and individuals from all social classes, from the sovereign driving past in his carriage to market scenes, bystanders and showmen. Thus Bellotto not only provides a documentary record of the cityscapes of his day, but also populates their streets and squares with countless protagonists, turning his vedute into portraits of contemporary 18th-century society.

Bellotto made paintings of the cities of his day not just in Saxony: following the outbreak of the Seven Years' War, in 1758 the artist moved to Vienna and then Munich. Although he returned to war-ravaged Dresden in 1761, he was unable to maintain a proper foothold there after the death of his patrons Augustus III and the Count of Brühl in 1763. Having initially hoped for a position at the Russian imperial court in Saint Petersburg, in 1766 Bellotto moved to the court of King Stanisław II August Poniatowski in the city of Warsaw, which he likewise captured in large vedute until his death in 1780. During these years he also produced several idealised views of the city of Rome, inspired by Giovanni Battista Piranesi's "Vedute di Roma".



View of the exhibition
"Enchantingly Real. Bernardo
Bellotto at the Court of Saxony"
in the Semperbau am Zwinger

The 144 exhibits on display in the Semperbau am Zwinger (Semper Building at the Zwinger) included 63 paintings, among them the iconic "Dresden from the Right Bank of the Elbe Below the Augustus Bridge", which Bellotto completed in 1748. Bellotto's Dresden vedute, some of which are only rarely seen in public, were complemented by magnificent loans from, among other institutions, the Royal Palace in Warsaw, the National Gallery of Art in Washington, DC, the J. Paul Getty Museum in Los Angeles, the National Gallery of Ireland in Dublin, the Kunsthistorisches Museum in Vienna and the National Gallery in London. These loans included in particular Bellotto's dramatic views of Königstein fortress from the north and north-west, which travelled to the exhibition from Manchester, London and Washington.

In addition to paintings, drawings from Warsaw, Darmstadt and Amsterdam were also on display, together with numerous etchings by Bellotto from the Dresden Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), which houses a remarkably complete collection of the artist's printmaking oeuvre. The survey show thus illuminated the full spectrum of Bellotto's artistic powers of invention

and innovation, and at the same time shed light on his life as an entrepreneur – he namely also profited from the dissemination of his work in the form of prints and was constantly expanding his business relations. At the same time, the exhibition also situated Bellotto's paintings in the context of the (power) politics of the day. Scientific instruments from the Mathematisch-Physikalischer Salon (Cabinet of Mathematical and Physical Instruments), for example, testified to the particular importance attached by Saxony's rulers to land surveying – an interest closely related to the visual documentation, in pictures disseminated by means of prints, of the territories under their control. Visitors to the exhibition also experienced a flavour, lastly, of Bellotto's private sphere: an entire room was devoted to paintings, hand-crafted objects, porcelain wares and books corresponding to those listed by the artist in his inventory of his Dresden apartment, all of whose furnishings, including Bellotto's extensive library, were subsequently destroyed in the Seven Years' War.

Bellotto and his epoch were brought vividly to life not only inside the exhibition at the Semperbau am Zwinger, but also outdoors in Dresden's urban space – thanks to the specially developed "Bellotto Click" app, which can be downloaded from app stores even now the exhibition has closed. Guided by a digital city map, smartphone users can visit the original locations at which the artist painted his famous pictures and make a direct comparison between Dresden then and now. The app provides background information in German and English and includes various quizzes and games. The interactive tour can also be taken online via a website. Both the app and the website are optimised for integration into the school curriculum and offer a stimulating addition to science, history and art lessons.

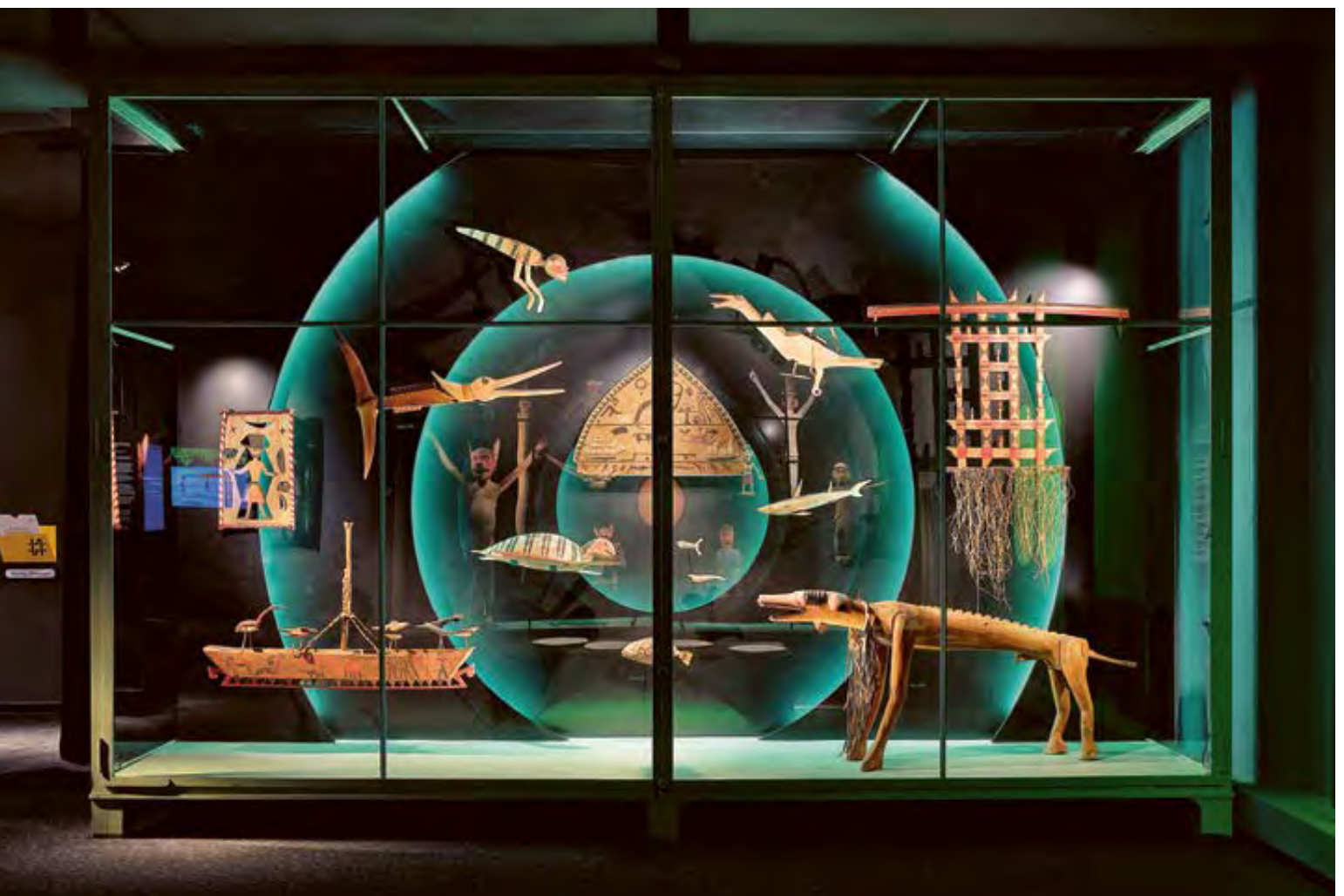
As well as via these digital formats, the fascination of Bellotto's "enchantingly real" city views could be experienced outside Dresden at first hand, too: from 23 September 2022 to 8 January 2023 the exhibition was presented in a modified form at the Royal Castle in Warsaw. It thus followed the path taken by Bellotto and became an expression of the close cultural ties between Warsaw and Dresden that still exist today.

Enchantingly Real. Bernardo Bellotto at the Court of Saxony
Presented by the Gemäldegalerie Alte Meister
und Skulpturensammlung bis 1800
Curated by Stephan Koja and Iris Yvonne Wagner
21 May to 28 August 2022
Dresden, Zwinger
23 September 2022 to 8 January 2023
Warsaw, Royal Castle

Heading into the future

Much is changing at the Staatliche Ethnographische Sammlungen Sachsen: the permanent exhibition in Leipzig is being redesigned in successive phases, objects are being repatriated, Herrnhut is celebrating its 300th anniversary, and in Dresden the Damaskuszimmer is welcoming visitors

The installation "Winds of Change – Sound Stories from the Andaman and Nicobar Islands" is part of the new permanent exhibition



GRASSI Museum für Völkerkunde zu Leipzig:

“REINVENTING GRASSI.SKD”

Museums of ethnology are the subject of much debate. The discussion thereby focuses not only on their colonial past, but also on the new approaches necessary to ensure their future relevance and their social role. With the project “REINVENTING GRASSI.SKD”, the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig) has begun a multifaceted restructuring: it wishes to become a network museum that communicates its contents transparently, casts a critical eye on the objects in its collection and their acquisition and exhibition history, and brings in partners from all different spheres. With the opening of its first redesigned exhibition spaces on 4 March 2022, the museum offered an insight into its ongoing transformation, in which the critical reappraisal of its own history and the forging of connections with the present both play foreground roles.

The project “Winds of Change – Sound Stories from the Andaman and Nicobar Islands” addresses themes including environmental pollution, climate disasters and the effects of tourism mega-projects on the Andaman and Nicobar Islands in the Indian Ocean. Audio tracks, interviews and encounters on the islands interweave themselves with the display of “kareau” – human-like figures representing highly respected deceased persons, such as heads of families or healers. In the gallery space devoted to large objects, photographer Mark De Fraeye presents his project “Witness of Time”, a synthesis of 50 years of photography that challenges viewers to position themselves and to ask: What am I doing here? What am I seeing? And what do the objects want to tell me?

The idea of the network museum is exemplified in the admission-free Spielraum (games room), where visitors are invited to browse through books or try out various games. In another part of the room, the former Leipzig “Weisses Ross” (White Horse) pub has been partially rebuilt; here the focus is on stories from the GDR and the post-reunification period up to the present day. The Stage is the venue for a wide-ranging programme of events, while the Atelier offers space for creative projects as well as room to work. The concept was developed with students on the MA course on Art Education (special option: Curatorial Studies) at the Zurich University of the Arts.

A three-part Backstage area introduces the public to behind-the-scenes aspects of museum work. Thanks to glass walls, the “Care Room” thus allows visitors to watch the conservators at work. The “Room of Memory” is dedicated to repatriation and restitution projects, is designed for use by communities of origin and offers a protected setting for repatriations. In the “Prep Room”, inspired by the exhibition space of the same name at the National University of Singapore Museum, guest academics and other collaborative partners experiment with new forms of curating.

The redesign of the exhibition galleries also extends to a re-staging of the museum’s architectural and historical heritage. This includes the restoration and sustainable reuse of the display cabinets made by the Dresden-based company August Kühnscherf & Söhne, who at the end of the 19th century were international leaders in museum furnishings. In addition, photographer Anja Nitz turns her lens on the store-rooms at the heart of the museum. Her pictures offer a frank insight into the museum culture of collecting and keeping.

Three artistic projects confront the museum with its history and raise the question of the restitution of objects. The PARA collective, for example, takes up a story almost forgotten in Leipzig: in 1889 the colonial geographer Hans Meyer (1858–1929) took a rock from the very summit of Mount Kilimanjaro and brought it back to Germany as a trophy. PARA asks whether and how this summit stone can be returned to Tanzania. The so-called Benin bronzes acquired by Meyer also come under the spotlight, although the bronzes themselves are currently no longer on display. The discussion focuses instead on different perspectives on ownership and restitution ([page 24](#)). The Nigerian-born artist Emeka Ogboh presented the work “At the Threshold”, a series of portraits of Benin bronzes that are currently held in the Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony). In conjunction with a soundtrack, the work addresses the presence and absence of the bronzes at their place of origin and in the collections of German museums. The redesign of the final part of the permanent exhibition still outstanding is scheduled for 2023. In the meantime, it is already possible to take an online tour of the rooms thanks to a fleet of eight tele-presence robots: interested visitors can control one of the robots from home and use it to explore the display.



Music performance with the artist Enotie Paul Ogbemor at the GRASSI Museum für Völkerkunde zu Leipzig

Three Benin bronzes returned to Nigeria

It was a historic day: on 20 December 2022 the first 20 objects from German museums were restituted to Nigeria. Among them were three Benin bronzes from Saxony, namely the commemorative memorial head of an Oba from the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig), together with the rattle staff of an Oba and a ceremonial sword, both from the Museum für Völkerkunde Dresden (Dresden Ethnographic Museum). The handover took place during a trip to Nigeria by Federal Foreign Minister Annalena Baerbock and Minister of State for Culture and Media Claudia Roth, accompanied by Léontine Meijer-van Mensch, director of the Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony) representing the Free State of Saxony.

On 12 July 2022 the Saxon state cabinet had opened the way for the procedure, now being implemented, whereby a total of 262 objects from the Benin Collection of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), housed in the Ethnographic Museums in Dresden and Leipzig, are to be transferred back into the ownership of the Federal Republic of Nigeria. Following the agreement signed on 1 July 2022 by Germany and Nigeria, major museums in Berlin, Hamburg, Cologne, Stuttgart and Saxony had begun talks on the return of Benin bronzes and on further bilateral cooperation. The joint agreement was preceded by intensive consultations between the German

government, the federal states and the museums concerned, as well as by international negotiations between Germany and Nigeria.

The name “Benin bronzes” is a general term for objects from the palace of the Kingdom of Benin in present-day Nigeria. British colonial troops appropriated the objects by force in 1897, when they looted the royal palace, and took them back to the UK. Via auctions and private sales in London, as well as via trading networks on the African continent, the objects found their way into European and North American collections in large numbers, with some 1,100 reaching Germany. With 262 objects, the Staatliche Kunstsammlungen Dresden have the second largest holdings of Benin bronzes in Germany. Since these objects all go back to the looting of 1897, it was consciously decided in recent years not to place them on display.

In view of the latest developments, there is now an opportunity to explore new forms of collaboration with Nigerian partners. In July 2022 the GRASSI Museum für Völkerkunde zu Leipzig invited the artist Enotie Paul Ogbemor to use the collection as his starting point for a creative investigation, in the form of a live painting and music performance. The resulting works symbolically demonstrate the myriad possibilities of cooperation following restitution and form part of the new exhibition, where they appear alongside Benin objects selected by Ogbemor ([page 23](#)).

Repatriation of ancestral remains to Australia

Repatriating the human remains of Indigenous ancestors constitutes an important part of the decolonisation of Saxony's ethnological museums. In the face of colonial wrongdoings, the return of mortal remains is fundamental to the process of reconciliation. In a solemn ceremony held on 17 November 2022, human remains of six ancestors from Australia, previously housed in the Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony), were returned to their traditional custodians and representatives of the Australian government. Ahead of the formal repatriation, the traditional custodians performed ceremonies in preparation for the ancestors' homecoming.

The human remains come from grave lootings and from victims of violent conflicts. Between 1876 and 1902 they were purchased and donated to the Königliche Zoologische und Anthropologisch-Ethnographische Museum (Royal Museum of Zoology, Anthropology and Ethnography), the predecessor of the Museum für Völkerkunde Dresden (Dresden Ethnographic Museum), founded in 1945. Since 2009 the Australian government has been pursuing the goal of repatriating

the First Nations ancestors. Cooperation with First Nations representatives from Australia and with political decision-makers from both countries is a central component of repatriation. In 2017 talks took place in Dresden between representatives of the Australian Embassy in Berlin, the Australian government, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) and the Free State of Saxony. All sides agreed to intensify provenance research on the ancestral remains of Indigenous Australians and to make preparations for their repatriation to their country of origin, Australia, and to their respective communities.

In two earlier repatriations in April and November 2019, 83 ancestors who were previously part of the collections had already returned to Australia. On the present occasion, representatives of the Mutthi Mutthi, Worimi, Gannagal and Awabakal from New South Wales were able to receive their ancestors and accompany them home. The Staatliche Kunstsammlungen Dresden will continue its efforts to ensure that the last ancestors currently located in Saxony's ethnological museums can return to their homeland at the request of their descendants.

Barbara Klepsch, Saxony's Minister for Culture and Tourism, at a ceremony in preparation for the repatriation of ancestral remains to Australia



Museum für Völkerkunde Dresden: Damaskuszimmer

After 25 years, the restoration and conservation of the wall and ceiling panelling known as the Damaskuszimmer (Damascus Room) are now complete. Originally made around 1810/11 (1225 according to the Islamic calendar), until 1899 the panelling adorned the reception room of a house in the historic centre of Damascus. The elaborately designed ensemble, made up of 113 individual components, shows the wealth, elevated social status, erudition and self-perception of its prosperous former owners, who belonged to the Muslim part of Damascus's population. In March 1899 Karl Ernst Osthaus (1874–1921) purchased the interior for his applied arts collection and had it sent to Germany. In 1930 it was subsequently donated to the Museum für Völkerkunde Dresden (Dresden Ethnographic Museum) and spent the next few decades in the museum depot. In 1997, finally, work began on the conservation and restoration of the panels. Owing to the room's 90 years of intensive use in Damascus, followed by its storage for almost a century in conditions that were not always favourable, large areas of the surface decoration had flaked off. The paintings were covered with dust and newspaper, and in places with mould and paint residue.

Since 8 September 2022 all the components of the Damaskuszimmer have been on display for the first time in their original colourfulness and ornamental complexity.

Under the title "Dialogue among guests – The Damaskuszimmer in Dresden invites!", a three-part exhibition offers insights into 19th-century Damascene hospitality and into the different public and private forms of hospitality worldwide. The first room is an open space for exchanges and encounters, which visitors can also use for their own offerings and projects, or where they can simply relax with a cup of tea. Photographs by Syrian artist and co-curator Rania I. Kataf show portraits of people from Damascus, whose stories can also be read in the room.

The second section presents the Damaskuszimmer from the collection of the Museum für Völkerkunde Dresden as a unique example of Syrian decorative art. The richly decorated wood panelling shows cityscapes, bouquets of flowers, fruit bowls and Arabic inscriptions. In the final section, public and private forms of hospitality come under the spotlight. Selected pieces from the Museum für Völkerkunde Dresden collection thereby illuminate different aspects of hospitality: objects of transfer, of power and ostentatious display, of giving and taking, of taking a seat and of protection, negotiate questions of freedom and duty. This presentation in the Japanisches Palais (Japanese Palace) is a fresh opportunity, after a considerable period, for visitors to experience the Museum für Völkerkunde Dresden, too.

The Damaskuszimmer at the Japanisches Palais





Meeting between
generations in Herrnhut

Departure. Network. Remembrance – 300 years Herrnhut

Founded as a settlement for Protestant religious refugees from Moravia, Herrnhut rapidly developed into an important centre of craft and trade. The Christmastide “Herrnhut Star”, for example, is today known around the world. Through the growth and missionary activities of the Herrnhuter Brüdergemeine, internationally known as the Moravian Church, the town also became the centre of a globally networked Christian renewal movement. To mark Herrnhut’s 300th anniversary in 2022, the special exhibition “Aufbruch. Netz. Erinnerung – 300 Jahre Herrnhut” (“Departure. Network. Remembrance – 300 years Herrnhut”) at the Völkerkundemuseum Herrnhut (Herrnhut Ethnographic Museum) provided insights into the town’s history.

The hatchet with which Christian David, Moravian carpenter and later missionary, felled the first tree with which to start building the settlement in 1722, stood symbolically for the founding of the town. Life in Herrnhut was illustrated by historical documents, including the first handwritten municipal code, of 1727, together with objects, prints, watercolours and drawings. Typical examples of the community’s religious roots included a tray laid with cups and saucers for a “love-feast”, items related to the Moravian practice of casting lots, and “sisters’ bonnets” with ribbons of different colours. Objects from the height of the Biedermeier era shed light on the town’s heritage and traditional culture of remembrance. A special display, featuring objects from the collection of the Völkerkundemuseum Herrnhut, illuminated the global network established by the Moravian Church via its spread and its missionary activities. Current Herrnhut residents also introduced themselves via portraits and historical photos of the town.

In conjunction with the tercentenary, the activities of the Moravian Church in the wider world were featured not only in the special exhibition at the Völkerkundemuseum, but also in various installations in the museum’s permanent display. These offered a taste of the new permanent exhibition due to be installed in the next few years. At the same time, the special exhibition drew visitors’ attention to related historical sites in Herrnhut and invited them to continue their exploration with a trip to the local history museum, the church and the Herrnhuter Sterne GmbH factory showroom. As from May 2023 a modified version of the special exhibition will be presented at the Consulate General of the Federal Republic of Germany in New York. Under the title “Herrnhut in Saxony. Moravian Refuge, Global Network”, it will focus in particular on Herrnhut’s transatlantic links with what would become the USA, with the aim of advancing the application by Herrnhut, in association with other historic Moravian Church settlements, for inclusion on the UNESCO World Heritage List. The application is intended to increase the attractiveness of the Upper Lusatia-Lower Silesia region as a European border region with global significance, to heighten the visibility of the Völkerkundemuseum Herrnhut, and to contribute towards strengthening this geographical area.

Aufbruch. Netz. Erinnerung – 300 Jahre Herrnhut /
Departure. Network. Remembrance – 300 years Herrnhut
Presented by the Brüdergemeine Herrnhut, the Unity Archives – Moravian Archives
Herrnhut, the Heimatmuseum der Stadt Herrnhut and the Völkerkundemuseum Herrnhut
Curatorial team: Konrad Fischer, Johanna Funke, Claudia Mai,
Leontine Meijer-van Mensch, Silke Piwko, Frank Usbeck and Peter Vogt
9 April to 30 December 2022
Herrnhut, Völkerkundemuseum Herrnhut

Exhibitions



Invitation to a dialogue: "Escapism and
Modernity. Oskar Zwintscher and
the art around 1900" at the Albertinum



Rediscovering the turn of the 20th century

The Albertinum devoted a major retrospective to Oskar Zwintscher and art around 1900

Oskar Zwintscher,
"Selbstbildnis mit Tod" ("Self-Portrait with Death") (1897)



In his lifetime Oskar Zwintscher (1870–1916) was a well-known painter with a successful career. He trained at the art academies in his native Leipzig and in Dresden, and subsequently settled in Meissen for ten years. He won scholarships and prizes and mixed with famous artists and writers of his day, including Heinrich Vogeler, Paula Modersohn-Becker and Rainer Maria Rilke, whose wife Clara he painted in 1902. In contact with the major Secessions, he participated in influential exhibitions and from 1903 was a professor at the Dresden art academy. In 1910 he was even given a solo show at the Venice Biennale. After his death at just 45, however, his celebrity faded.

The Albertinum sought to change that for good with its exhibition "Escapism and Modernity. Oskar Zwintscher and the art around 1900". Bringing together more than 50 of his paintings, it showcased the full breadth of Zwintscher's multifaceted oeuvre. Alongside the Städtische Galerie Dresden (Dresden City Art Gallery), one of the main lenders, the Albertinum holds the largest collection of Oskar Zwintscher's paintings. Other important loans came from Chemnitz, Freital, Leipzig, Meissen, Bremen and Munich. The exhibition was based on a research project carried out in 2019 and 2020 in association with the Hochschule für Bildende Künste Dresden (Dresden Academy of Fine Arts), in which an in-depth study was made of the Albertinum's holdings using scientific imaging techniques, which led in turn to astonishing findings. The researchers were able to show how intensively and meticulously Zwintscher worked on his paintings, but also that he was equally prepared to experiment: X-rays in some cases revealed that, having laid down the background, the artist completely redesigned it, while other images show that he changed the angle or pose of his figures. He often spent a great deal of time on the



finishing stages of a painting. His complete oeuvre comprises some 150 works.

Even Zwintscher's contemporaries were thereby struck by the contradictory nature of his art: he "was not and is not easy to situate within the painting of the day. He occupied a unique position [...], because the special and the strange merge almost inseparably in his work, as in that of almost no other artist", wrote the "Berliner Tageblatt" und "Handels-Zeitung" on 12 January 1917. This special and strange quality became immediately clear in the exhibition. Zwintscher's works oscillate between Late Impressionism, Jugendstil and Symbolism and at the same time foreshadow aspects of the Expressionist avant-garde and New Objectivity. An outstanding example of this is his "Bildnis einer Dame mit Zigarette" ("Portrait of a Lady with a Cigarette"; 1904): the unknown woman gazes out at the viewer with a self-confident presence and thereby gives the casual impression of having sprung from the present day. Other paintings, such as the almost life-size "Bildnis der Gattin des Künstlers" ("Portrait of the Artist's Wife") of 1902, directly call to mind the famous female portraits by Zwintscher's contemporary Gustav Klimt (1862–1918) and may be viewed as corresponding to the ideal type of the era.

Zwintscher's works are also an expression of the contradictory mood of the fin de siècle, which was hallmarked in equal measure by a belief in progress and an escape into nature

and mysticism. The exhibition brought this historical context to life with a selection of 50 paintings and 10 sculptures by other leading artists of the day, together with photographs, illustrations, magazines and books from the years around 1900. In addition to works by Klimt, the presentation featured works by Arnold Böcklin, Otto Dix, Ferdinand Hodler, Max Klinger, Wilhelm Lachnit, Franz von Lenbach, Édouard Manet, Emilie Mediz-Pelikan, Otto Modersohn, Paula Modersohn-Becker, Auguste Rodin, Sascha Schneider, Charles van der Stappen, Franz von Stuck and Hans Unger. It thereby not only illuminated cross-links and references to German and international art movements, but also plainly showed that Oskar Zwintscher can be ranked alongside the leading artists of his day. The exhibition at the Albertinum thus redressed a long-standing imbalance that was also reinforced by Germany's partition: for Western European art historians, Zwintscher and his art, which lay chiefly in East German collections, almost disappeared from view. The comprehensive research project and the multifaceted presentation at the Albertinum have now opened up entirely new avenues of approach. In 2023 the exhibition travels to the Museum Wiesbaden, where it will be shown in a modified form.

Escapism and Modernity. Oskar Zwintscher and the art around 1900
 Curated by Andreas Dehmer and Birgit Dalbajewa
 14 May 2022 to 15 January 2023
 Dresden, Albertinum
 3 May to 23 July 2023
 Museum Wiesbaden – Hessisches Landesmuseum für Kunst und Natur

The image maker

The Albertinum devoted an exhibition to Gerhard Richter in honour of his 90th birthday



Gerhard Richter, "Self-Portrait" (836-1) (1996)

The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) celebrated Gerhard Richter with a very personal exhibition in the city in which he was born on 9 February 1932. "Personal" can thereby be understood quite literally: the artist himself had selected the works on display under the title "Gerhard Richter: Portraits. Glass. Abstracts." and, after painstaking work on the model, had decided on their layout in three rooms of the Albertinum. The exhibition brought together works that have a special significance for the artist and which, with the categories giving the show its title, also encompassed the key themes of his oeuvre. He was supported as curator by Dietmar Elger, director of the Gerhard Richter Archiv. A total of 40 pictures and objects

were on display, drawn from the holdings of the Gerhard Richter Kunststiftung and private collections. These loans were complemented by further works from the Hamburger Kunsthalle, the Albertina in Vienna, the Museum Ludwig in Cologne and the Museum of Modern Art in New York.

In the first room, Gerhard Richter presented the two "Mirror" pieces (687/5-6), the multi-part work "4900 Colours" (901A), the glass installation "9 Upright Standing Panes" (879-3) and the ten-metre-long "Strip" (930-6) from 2013. Richter thus presented himself right from the start less as a painter than as an "image maker" who is constantly challenging the boundaries of painting. For visitors moving around the room,

the interplay of colours, mirrors and transparent surfaces opened up ever new perspectives on the artist's work. The middle room was devoted to representational painting and featured portraits of people, including members of the artist's family, and motifs to which the artist feels emotionally attached. These were complemented by Richter's "Self-Portrait" (836-1) of 1996, on loan from New York, which also functioned as the leitmotif of the show, and by still lifes and landscapes.

For the third part of the exhibition, Richter chose a selection of abstract works. In their wealth and variety, they represented the largest group of works in terms of quantity within the artist's oeuvre. Two paintings were thereby of outstanding significance. The picture "Rock" (694) of 1989 was thus an important part of the selection: after the catastrophic floods of 2002, Richter donated the work to a benefit auction, whose proceeds laid the financial foundation for the Albertinum's renovation. Today "Rock" is on display at the museum as a permanent loan. The painting is not only a symbol of the Kunstsammlungen's fresh start after a devastating natural disaster, but also marks the beginning of Richter's renewal of his relationship with his native Dresden – a relationship whose intensity and quality is today reflected in particular in the activities of the Gerhard Richter Archiv, founded in 2006. The second iconic work in this room was "Abstract Painting" (952-4), with which the artist – as he himself announced – in 2017 concluded his painterly oeuvre.

Coinciding with the opening of the exhibition, the Gerhard Richter Archiv published the sixth – and provisionally final – volume of the catalogue raisonné of the artist's paintings and sculptures. The fruit of 20 years of scholarly research, the catalogue raisonné encompasses Gerhard Richter's complete oeuvre, comprising more than 4,100 works in its entirety. In addition to lavish and copious illustrations, the catalogue of paintings and sculptures gives full technical details for each work, as well as information about inscriptions by the artist and about provenance, exhibition history and bibliographic references. Quotations from Richter, commentaries and comparative illustrations of individual catalogue numbers complement the comprehensive work descriptions. The exhibition presented by the Gerhard Richter Archiv at the Albertinum thus celebrated not only the artist's 90th birthday, but also the intensive collaboration between Gerhard Richter and the Staatliche Kunstsammlungen Dresden, and the artist's unique commitment to his native city.

Gerhard Richter: Portraits. Glass. Abstracts.
Presented by the Gerhard Richter Archiv
Curated by Dietmar Elger and Gerhard Richter
5 February to 1 May 2022
Dresden, Albertinum

View of the exhibition "Gerhard Richter: Portraits. Glass. Abstracts." at the Albertinum



All power to the imagination!

The Kunstsammlungen invited visitors to the first Czech Season

"All power to the imagination!" – under this inviting poetic motto, in summer 2022 Dresden hosted its first Czech Season, which alongside an exhibition in the urban space also included a festival and numerous cultural meeting-points. Under the curatorial direction of Jiří Fajt, the Czech Season was an opportunity not only to be transported into imaginary spaces by the visual arts, theatre and music of Germany's neighbour, but also to discover a multitude of (art) historical and political connections. "All power to the imagination" was the message that animation artist and filmmaker Jan Švankmajer (b. 1934) and his wife Eva (1940–2005) broadcast to the world during the Velvet Revolution in 1989 from a large banner on the balcony of their Prague apartment. At a time of great political tension, it demonstrated that, from the depths of the imagination, there springs a power and force that can be stronger than any politics. The Švankmajers thereby continued the Czech surrealist tradition that draws upon the French Surrealism of the pre-war era.

Connections between historical political situations and artistic expression were also to be found in the open-air exhibition "#1 Relocated", which presented sculptural installations in public spaces in the vicinity of the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau). The works on show included the famous four-legged Trabant car by David Černý (b. 1967) – a copy of his sculpture "Quo vadis" (1990), which is permanently housed in the garden of the German Embassy in Prague. The sculpture humorously commemorates the many Trabants abandoned in September 1989 in

the streets of the Czech capital by East Germans seeking asylum in the West German embassy. Other sculptures in the exhibition, such as "My Light is Your Light" (2008) by Křištof Kintera (b. 1973), explored the relationship between civilisation and nature in poetic fashion, or passed ironic comment on the achievements of civilisation, as in the case of the dysfunctional basketball hoop on a historical façade titled "NEEXISTUJE LEPŠÍ ŠPATNÝ NAPAD?" ("Wasn't there Already a Better Bad Idea?", 2021), by Milena Dopitová (b. 1963). Visitors were also able to trace the history of German-Czech cultural ties in the museums of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections): the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) and Residenzschloss (Royal Palace) offered special guided tours looking at selected works of art.

The second focal point of the Czech Season programme was the festival "#2 Summer of the Arts – Caravan of the Imagination". At the centre of this series of events, which included concerts and readings on Georg-Treu-Platz between the Albertinum and the Lipsiusbau, was the Forman Brothers' Theatre. Headed by brothers Matěj and Petr Forman, the theatre has neither its own building nor a permanent stage. Instead, it is a nomadic project that goes on tour with its protagonists and has already performed thousands of shows in Europe, the USA and Mexico – often at leading venues and prestigious festivals, and always taking with it the tradition of Czech theatre, art and puppetry. It came to Dresden with the puppet theatre performance "Aladdin", directed by Matěj Forman, and various hands-on street workshops. The temporary stage for theatre performances and concerts, along with creative workshops and mobile food vans, together formed an imaginary camp – a stop made by the "Caravan of Imagination".

A highlight of the Czech Season was the "#3 Oasis of Imagination": amid the hustle and bustle of Dresden's annual city festival, this "German-Czech cultural chill-out" offered an opportunity to dive into the world of cross-border culture. The programme included music, theatre, circus, cabaret and debates. Street parades with giant puppets, a programme of activities for families and a range of workshops invited the public to rediscover their own powers of imagination.

Even if the 2022 summer season is over, "All Power to the Imagination!" continues to resonate in Dresden. Thus in February 2023 the Kunsthalle im Lipsiusbau is presenting an exhibition of contemporary German-Czech art under the same title. Moreover, the project as a whole understands itself not as a one-off event but as the experimental prelude to a variety of future activities. It is intended that the Czech Season will evolve further in the coming years as a means of establishing, in Dresden, artistic and cultural encounters between Germany, the Czech Republic, Poland and other Eastern European countries.

During the Czech Season František Skála exhibited "Vulpes Gott" ("Vulpes God") (2022) on Königsufer, while a copy of David Černý's 1990 sculpture "Quo vadis" stood on Brühlsche Terrasse



Alle Macht der Imagination! Tschechische Saison in Dresden /
All Power to the Imagination! Czech Season in Dresden
 A festival presented by the Staatliche Kunstsammlungen Dresden
 Curated by Jiří Fajt
 #1 Relocated – Sculptural installations in public spaces
 24 June to 9 October 2022
 #2 Summer of the Arts – Theatre, installations, film and music
 4 to 7 August 2022
 #3 Oasis of Imagination – German-Czech cultural chill-out
 20 to 21 August 2022
 Dresden, Old Town

And yet it moves!

The Japanisches Palais showed the largest exhibition to date of works by Villa Massimo Rome Prize winners

Considered the most important award granted to German artists and artists living in Germany, the Rome Prize offers a fellowship at the Deutsche Akademie Rom Villa Massimo (German Academy Rome Villa Massimo). Founded in 1910 by the Jewish entrepreneur and patron of the arts Eduard Arnhold, the Villa Massimo today belongs to the Federal Republic of Germany and falls under the remit of the Federal Government Commissioner for Culture and Media. The ten-month residency offers artists their own studio and apartment within the grounds of the Villa Massimo in Rome and – thus its aim – inspiration and artistic orientation without financial constraints. Every year the Rome Prize is awarded to nine individual artists or artist collectives in the fields of architecture, the visual arts, musical composition and literature.

After 13 years in which Villa Massimo laureates presented their works over a single evening at the Gropius Bau in Berlin, in 2020 prize-winners were given a three-day guest show at the

KW Institute for Contemporary Art, likewise in Berlin. Since 2021 the Deutsche Akademie Rom has sought to mount extensive exhibitions of works by its latest cohort in collaboration with local partners in different federal states. With "Eppur si muove – und sie bewegt sich doch!", the Villa Massimo's largest exhibition in Germany to date opened in June 2022 at the Japanisches Palais (Japanese Palace). The title – in English "And yet it moves!" – echoes the comment by the physicist Galileo Galilei, who was forced to stand before the Pope in Rome and recant his discovery that the Earth is not the centre of the universe.

Under this motto, the 2020/21 and 2021/22 cohorts presented the artworks they had produced in Rome. Many were created during the period of seclusion and isolation imposed by the pandemic and confront the vulnerability of individuals, societies and nature. With "Die Hüter des Unrats" ("The Guardians of Refuse"), experimental filmmaker Susann Maria Hempel showed a short history of waste in the form of a cinematic collage, which pursues the thesis that animal carcasses will be veritable treasure troves for archaeologists in the future. Carsten Saeger's video installation "Acheloos' Dream" featured excerpts from the performance he conceived for the historic Diocletian Baths in Rome under the title "He whom I love with all my thoughts", exploring the themes of musealisation, memory and body memory. In addition to paintings, drawings and photographs, the programme was complemented by concerts, live performances and readings. In the Kleiner Schlosshof (Small Courtyard) at the Residenzschloss (Royal Palace), the duo Prinz Gholam performed "The Survivor and the Dreamer", conceived especially for the location and inspired by works from the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs).

Eppur si muove – und sie bewegt sich doch! Villa Massimo zu Gast im Japanischen Palais / Eppur si muove – And yet it moves! Villa Massimo visits the Japanisches Palais
Presented by the Deutsche Akademie Rom Villa Massimo
Curated by Noura Dirani and Julia Draganović (Villa Massimo)
24 June to 25 September 2022
Dresden, Japanisches Palais

Ceramics by Benedikt Hipp at the Japanisches Palais



Journey to the afterlife

The Dresden Skulpturensammlung shows Egyptian funerary art

From the pyramids of Giza to the gold death mask of Tutankhamun – nothing placed its stamp upon the culture of Ancient Egypt more powerfully than the cult of the dead. Its monuments and ritual practices, which were enthusiastically described in as early as the fifth century BC by the Greek historian Herodotus, continue to fascinate us today and have entered the collective memory. The mysterious attraction of this advanced bygone civilisation was felt at the Saxon court in Dresden, too, where the first so-called Aegyptiaca were brought together around the start of the 18th century. Ancient Egyptian mummies, statues and amulets were initially collected out of a curiosity about and passion for their great age, their otherness and their highly unusual character. Over the course of the 19th century, scholarly interest in the finds then came to the fore. A collection of some 6,000 Egyptian antiquities was built up, spanning the predynastic, pharaonic and Greco-Roman periods and today forms part of the holdings of Dresden's Skulpturensammlung (Sculpture Collection).

The cabinet exhibition "Reise ins Jenseits" ("Journey to the afterlife") in the Semperbau (Semper Building) in Dresden offered insights into this extraordinary treasure trove, which is rarely shown in public. At the centre of the display was one of the most beautiful pharaonic objects in the collection: the colourful Book of the Dead papyrus of Ankh-ef-en-Amun. Almost ten feet long, it shows scenes with excerpts from the Ancient Egyptian Book of the Dead – a collection of around 200 afterlife spells, which the Egyptians called "spells for going forth by day". From the New Kingdom (ca. 1550–1000 BC) onwards, papyri containing a selection of Book of the Dead texts were popular grave goods for the upper classes. They bear witness to a culture in which death did not mean the end. Entry to the afterlife was guaranteed by the integrity of the body and by successfully coming through the judgement of the dead, something considered an expression of moral conduct. The culture of remembrance with commemoration and feast days, as recorded on funerary monuments, ensured eternal life. Taking the gods and rituals of the Dresden Book of the Dead as its starting point, the exhibition explored these Ancient Egyptian ideas of the afterlife and enabled visitors to discover them at first



Statuette of Osiris, bronze (664–332 BC)

hand via selected objects such as funerary stelae and fragments of grave paintings. The exhibition was accompanied by a catalogue presenting 170 outstanding objects from the Dresden collection in scholarly texts and generous colour illustrations.

Reise ins Jenseits. Ägyptische Grabkunst aus der Dresdner Skulpturensammlung / Journey to the afterlife. Egyptian funerary art from the Dresden Skulpturensammlung
Presented by the Skulpturensammlung bis 1800
Curated by Saskia Wetzig
13 August 2022 to 16 April 2023
Dresden, Semperbau am Zwinger

World wanderers

The Schenkung Sammlung Hoffmann was present in Zittau and Görlitz

The Schenkung Sammlung Hoffmann (Donation Hoffmann Collection), which brings together works by artists such as Isa Genzken, Félix González-Torres, Pipilotti Rist, Roni Horn and Frank Stella, is distinguished not only by its size, diversity and quality, but also by the purpose it wishes to serve within the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), of which it has formed part since 2018. The idea of the Schenkung Sammlung Hoffmann is that it is not presented as a self-contained body of works in a permanent location, but that it is integrated within the Dresden museum association. In addition to regular presentations of its holdings and the inclusion of works from the donation in special exhibitions, the Schenkung Sammlung Hoffmann is eager to facilitate a dialogue between individual works and the objects housed in the various museums, transcending epochs and opening up new ways of seeing and other levels of meaning. This project is not confined to Dresden and the Kunstsammlungen, but also extends to other museums. In 2022, under the title "Weltenwanderer. Zeitgenössische Kunst aus der Schenkung Sammlung Hoffmann" ("World wanderers. Contemporary art from the Schenkung Sammlung Hoffmann"), a total of around 70 works from the wide-ranging donation holdings were thus presented in two special exhibitions held concurrently in Zittau and Görlitz. The exhibitions were conceived in cooperation with the Görlitzer Sammlungen (Görlitz Collections) and the Städtische Museen Zittau (Zittau Municipal Museums).

The selection of some 30 artworks shown in Zittau's former Franciscan monastery focused on the human individual and their psychological and physical state. Individual works thereby entered into a dialogue with the Zittau museums' encyclopaedic holdings and the historical architecture, resulting in surprising moments: Joseph Beuys encountered urns from the Lusatian culture, Gothic mysticism was reflected in a sculpture by Roni Horn, and Zittau's Great Lenten Cloth of 1472 found a potent counterpart in Hermann Nitsch's reference to the Last Supper.

The exhibition in Görlitz brought together some 40 works by artists whose biographies have been shaped by migration experiences and political upheavals in East and West. Themes such as border and exchange, home and foreigner, identity and uprooting raised issues that took on special relevance in the European city of Görlitz/Zgorzelec on the Germany-Poland border. In addition to featuring well-known names such as Marina Abramović, Nan Goldin, Sigmar Polke and Andy Warhol, the show featured works by prominent artists from Russia, Poland and former Yugoslavia, including Olga Chernysheva, Natalia LL and Teresa Murak, and thereby fostered a lively East-West dialogue relevant to today.

Weltenwanderer. Zeitgenössische Kunst aus der Schenkung Sammlung Hoffmann / World wanderers. Contemporary art from the Schenkung Sammlung Hoffmann
Presented by the Schenkung Sammlung Hoffmann
Curated by Dorothee Brill, Peter Knüvener, Katarina Lozo and Kai Wenzel
5 March to 12 June 2022
Görlitz, Kulturhistorisches Museum Görlitz
Zittau, Städtische Museen

View of the exhibition "World wanderers" at the Kulturhistorisches Museum Kaisertrutz in Görlitz



The last of the Romanticists

The Kupferstich-Kabinett
presents Albert Venus



Franz Albert Venus, "Sonnenbeschienener Waldweg bei Nemi" ("Sunlit Forest Path near Nemi") (1869)

"With Albert Venus, Dresden Romanticism reaches its luminous culmination," says author and journalist Florian Illies. The exhibition "The Last of the Romanticists. Albert Venus" owed its starting point and guiding thesis to these words. Art history has never allowed the Dresden artist Albert Venus (1842–1871), who died at the age of just 29, to step out of the shadow of his famous teacher Ludwig Richter (1803–1884). Wrongly so, because it has thereby failed to recognise that Venus unquestionably emancipated himself from Richter's Romantic style and made the step, with some of his works, to Realism and Impressionism. Venus's independent pictorial language – thus Florian Illies – has long merited proper tribute. It was Illies, too, who initiated and co-curated the exhibition project at the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections).

In the course of preparing the exhibition, previously unknown letters from the years 1865 to 1869 were brought to light. This correspondence – exchanged by the artist with his future wife Cäcilie Paul (1844–1933), as well as with his artist friends and his teacher Ludwig Richter – constitutes an important documentary source, which was consulted for the exhibition for the very first time and is to be further analysed. Shortly before the exhibition, moreover, the existing collection of works by Albert Venus was enriched by the donation of 16 drawings and the purchase of eight oil studies.

"The Last of the Romanticists" ultimately presented more than 120 works – chiefly drawings and oil studies on paper, but also paintings on canvas. The Dresden holdings were thereby complemented by 62 loans from museums and private collections. In addition to those by Albert Venus, works by Ludwig Richter and two of his other students, Viktor Paul Mohn and Carl Wilhelm Müller, were likewise on display.

The three sections of the exhibition traced the various phases of Albert Venus's career. The first looked at his time in Dresden and his travels to Bohemia. The following sections presented his two trips to Italy, where Venus recorded his very personal impressions of the places and people, and developed his characteristic view of the landscape. Venus's works impressively demonstrate how he travelled along and beyond the path of Dresden Romanticism to arrive at new naturalistic and impressionistic forms of expression. Together with its accompanying catalogue, the exhibition succeeded in awarding Albert Venus the place in art history that he deserves: that of the last Romantic on the threshold of modernism.

The Last of the Romanticists. Albert Venus
Presented by the Kupferstich-Kabinett
Curated by Jane Boddy, Florian Illies and Petra Kuhlmann-Hodick
8 October 2022 to 22 January 2023
Dresden, Residenzschloss

In other locations

In 2022 the Kunst-sammlungen were present with exhibitions and as main lenders in Japan, Ahrenshoop and France

Johannes Vermeer and the Masters of the Golden Age of Dutch Painting

After the great success of the exhibition "Johannes Vermeer. On Reflection" held in 2021 in Dresden, the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) conceived a special exhibition of Dutch painting from the holdings of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) for four different museums in Japan. The centrepiece was Vermeer's "Girl Reading a Letter at an Open Window" (ca. 1657–1659). The remarkable change in the work, following the uncovering of the original Cupid in the background during the painting's recent restoration in Dresden, had already caused a sensation in Japan. After making its first stop at the Tokyo Metropolitan Art Museum, the presentation next travelled to the Hokkaido Museum of Modern Art in Sapporo. In the exhibition, "Girl Reading a Letter at an Open Window" was surrounded by important works of 17th-century Dutch genre painting, in particular by the Leiden Fijnschilders, and likewise 17th-century Dutch landscape paintings, portraits, history paintings and still lifes, as well as prints based on Dresden originals. One section was also

devoted to the investigation and restoration of the Vermeer painting, about which the public was able to find out more via short films and other materials. The special exhibition was accompanied by a copiously illustrated catalogue compiled in Dresden. After further stops at the Osaka City Museum of Fine Arts and the Miyagi Prefectural Museum of Art in Sendai, "Girl Reading a Letter at an Open Window" returned to Dresden in early December. Around 500,000 visitors saw Vermeer's painting and the works of his Dutch contemporaries during the exhibition's tour of Japan.

Presented by the Gemäldegalerie Alte Meister
Curated by Uta Neidhardt and Stephan Kojas
10 February to 3 April 2022
Japan, Tokyo Metropolitan Art Museum
22 April to 26 June 2022
Hokkaido Museum of Modern Art, Sapporo
16 July to 25 September 2022
Osaka City Museum of Fine Arts
8 October to 27 November 2022
Miyagi Prefectural Museum of Art, Sendai

Johannes Vermeer, "Girl Reading a Letter at an Open Window" (ca. 1657–1659)

p. 41, left: Gertrud Kleinhempel, commercial art design (1910–1920)

p. 41, right: Johann Melchior Dinglinger, hat aigrette (Agate Garniture), Dresden (before 1719)



Gertrud Kleinhempel – Pioneer of modern design

Gertrud Kleinhempel (1875–1948) was an important and versatile designer of the early 20th century. Before the First World War she was one of the pioneers of a modern, functional design. Over the years, however, her work has been forgotten. After her retirement in 1938, she settled in Kleinhagen, near Ahrenshoop. She bought a house on Töpferweg and lived there until her death. On the night of 28–29 January 2022, a fire destroyed the thatched house and erased Kleinhempel's material traces in the former artists' colony. In response, the Kunstmuseum Ahrenshoop (Ahrenshoop Art Museum), in cooperation with the Kunstgewerbemuseum (Museum of Decorative Arts), organised an exhibition at short notice, in which it showcased the work of this female trailblazer of modern design. Kleinhempel's portfolio included items ranging from furniture, jewellery and fashion to graphic design. For the Dresdner Werkstätten für Handwerks-



kunst, later known as the Deutsche Werkstätten Hellerau, she produced design drawings for furnishings and interiors. After teaching at her own private art school in Dresden, she headed the textile class at the Bielefeld Handwerker- und Kunstgewerbeschule school of applied arts and was one of the first female teachers in Prussia to be awarded the title of professor. In 2018 a selection of her works appeared in the exhibition "Against Invisibility – Women Designers at the Deutsche Werkstätten Hellerau 1898 to 1938" presented by the Kunstgewerbemuseum at the Japanisches Palais (Japanese Palace). Kleinhempel's legacy of drawings was acquired in 2020 by the MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V. (MUSEIS SAXONICIS USUI – Friends of the Dresden State Art Collections) and donated to the Kunstgewerbemuseum. This estate comprises 2,100 works on paper, of which 36 were presented in Ahrenshoop.

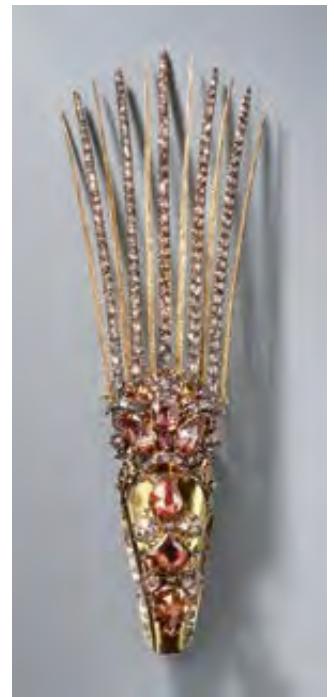
Gertrud Kleinhempel – Wegbereiterin des modernen Gestaltens /
Gertrud Kleinhempel – Pioneer of modern design

Presented by the Kunstmuseum Ahrenshoop
in cooperation with the Kunstgewerbemuseum
Curated by Katrin Arrieta (Kunstmuseum Ahrenshoop)
and Klára Němečková (Kunstgewerbemuseum)
9 April to 19 June 2022

Ahrenshoop, Kunstmuseum Ahrenshoop

Mirror of the World. Masterpieces from the Dresden Cabinet of Curiosities

The Kunstkammer (Cabinet of Curiosities) founded around 1560 by Elector Augustus forms the starting point and historical heart of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). With the goal of bringing together the world in miniature, outstanding examples of art, technology and nature were purchased. The Dresden Kunstkammer not only numbers among the oldest collections of its kind in Europe, but was also one of the first to be opened to the general public. The exhibition at the Musée du Luxembourg in Paris centred on objects with a non-European provenance, in which the processes of transcultural exchange and European appropriation can be clearly read. It asked questions about the fascination of the unknown and about the political purposes served by the Kunstkammer and specialist museums. The layout of the exhibition – preparations for which had already begun before the pandemic – traced the history of the Dresden collections



from their foundation, in a display comprising 120 masterpieces from the 16th to 18th century and the present day. The Saxon electors' passion for collecting was impressively demonstrated by ingenious tabletop automats, powder horns made of ivory, a costly hat aigrette studied with 193 diamonds, scientific instruments and globes, Meissen porcelain, Dutch paintings and selected ceremonial weapons from the Ottoman Empire. The juxtaposition of some of these historical objects with works by contemporary artists, including Peggy Buth, Mark Dion, Marcel Odenbach and Karoline Schneider, forged a link with issues of our time and also interrogated the mechanisms of the representation of power and dominion as well as Europe's colonial past.

Miroir du monde. Chefs-d'œuvre du cabinet d'art de Dresde /
Mirror of the World. Masterpieces from the Dresden Cabinet of Curiosities
Presented by the Réunion des musées nationaux – Grand Palais (RMN-GP)
in cooperation with the Staatliche Kunstsammlungen Dresden
Curated by Claudia Brink
14 September 2022 to 15 January 2023
Paris, Musée du Luxembourg

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. 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

Geschöpfe schaffen & Welten bauen (Creating Creatures & Building Worlds)

Presented by the Puppentheatersammlung
20 March 2020 to 24 April 2022
Dresden, Jägerhof

Before and after 1933

Presented by the Albertinum
Since 25 August 2020
Dresden, Albertinum

ANTIHEROES. Fools on paper

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

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
4 July 2021 to 6 February 2022
Herrnhut, Völkerkundemuseum Herrnhut

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

A project by the Kupferstich-Kabinett
15 July 2021 to 9 January 2022
Dresden, Residenzschloss, Kleiner Schlosshof

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

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

Johannes Vermeer. On Reflection

Presented by the Gemäldegalerie Alte Meister
10 September 2021 to 2 January 2022
Dresden, Sempertbau

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

Dreams of Freedom. Romanticism in Russia and Germany

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

German Design 1949–1989. Two Countries, One History

Presented by the Kunstgewerbemuseum, the Vitra Design Museum and the Wüstenrot Stiftung
15 October 2021 to 6 March 2022
Dresden, Kunsthalle im Lipsiusbau

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

Presented by the Kupferstich-Kabinett and The Morgan Library & Museum, New York
22 October 2021 to 23 January 2022
New York, The Morgan Library & Museum

"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

Rebecca Horn and the Hat Aigrette from the Agate Garniture

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

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

Presented by the Grünes Gewölbe
5 November 2021 to 27 February 2022
Warsaw, Royal Łazienki Museum

At the Threshold / An der Schwelle.

Intervention by Emeka Ogboh
16 November 2021 to 4 September 2022
Dresden, Albertinum

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

Presented by the Kupferstich-Kabinett
19 November 2021 to 8 May 2022
Dresden, Residenzschloss

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

Presented by the Schenkung Sammlung Hoffmann as part of the "Blickwechsel" series
1 December 2021 to 10 October 2022
Dresden, Residenzschloss, Münzkabinett

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

Gerhard Richter: Portraits. Glass. Abstracts.

Presented by the Gerhard Richter Archiv
5 February to 1 May 2022
Dresden, Albertinum

➤ [pages 32 f.](#)

Johannes Vermeer and the Masters of the Golden Age of Dutch Painting from the Collection of the Gemäldegalerie Alte Meister

Presented by the Gemäldegalerie Alte Meister
10 February to 3 April 2022

Japan, Tokyo Metropolitan Art Museum
22 April to 26 June 2022

Hokkaido Museum of Modern Art, Sapporo
16 July to 25 September 2022

Osaka City Museum of Fine Arts

8 October to 27 November 2022

Miyagi Prefectural Museum of Art, Sendai

➤ [page 40](#)

Von Spinnen, Engeln und dem Licht der Welt. Die Kronleuchter des Erzgebirges ("Spinnen", Angels and the Light of the World. The chandeliers of the Erzgebirge)

Presented by the Museum für Sächsische Volkskunst und Puppentheatersammlung
The exhibition traced the path of chandeliers from the palaces of the nobility to the homes of the local populace in the Erzgebirge and presented a selection of examples from the collection. The Erzgebirge developed its own chandelier culture as part of the region's Christmas traditions. Using their own resources, people recreated the princely chandeliers in wood – turned, carved, painted and richly decorated with angels and biblical figures. The presentation told the everyday and festive history of light and illustrated its significance prior to the invention of the light bulb.

11 February to 15 May 2022

Dresden, Jägerhof

Weltenwanderer. Zeitgenössische Kunst aus der Schenkung Sammlung Hoffmann (World wanderers. Contemporary art from the Schenkung Sammlung Hoffmann)

Presented by the Schenkung Sammlung Hoffmann

5 March to 12 June 2022

Görlitz, Kulturhistorisches Museum Görlitz
Zittau, Städtische Museen

➤ [page 38](#)

Escapism and Modernity. Oskar Zwintscher and the art around 1900

Presented by the Albertinum

14 May 2022 to 15 January 2023

Dresden, Albertinum

➤ [pages 30 f.](#)

Hofkunst für die Sächsische Schweiz. Der Lohmener Altar von Heinrich Göding d. Ä. (Court Art from Saxon Switzerland. The Lohmen Altarpiece by Heinrich Göding the Elder)

Presented by the Rüstkammer

16 March to 10 June 2022

Residenzschloss, Georgenbau, Studiolo

➤ [page 91](#)

Blue Links. Cyanotypes. Daniela Keiser

Presented by the Kupferstich-Kabinett

The Swiss artist Daniela Keiser (b. 1963) showed five large tableaux made up of cyanotypes with views of Panská skála. The former quarry in the Czech town of Kamenický Šenov, some 60 kilometres southeast of Dresden, is distinguished by its regular, upright basalt columns. Daniela Keiser connects freely associated ideas, images and structures of European living conditions with aspects of history, landscape, settlement and trade. Works from the Kupferstich-Kabinett complemented the presentation.

30 March to 26 June 2022

Dresden, Residenzschloss

Blickwechsel. Jimmie Durham und das immaterielle Kulturgut im Museum für Sächsische Volkskunst (Switching Views. Jimmie Durham and intangible cultural heritage at the Museum für Sächsische Volkskunst)

Presented by the Schenkung Sammlung Hoffmann as part of the "Blickwechsel" series

As a prologue to the multifaceted collections on display in the Jägerhof, audio and video recordings of the American artist Jimmie Durham (1940–2021) singing fragments of songs from memory could be viewed and heard on two screens. Although some alluded to war, religion and violence, others included the folk songs and love songs of which the artist was fond. In a very personal way, the work illuminates how a cultural canon is formed and how this shapes individual and collective identities. It also touches on the question of preserving intangible cultural heritage and the latter's significance for the past, present and future.

1 April 2022 to 23 October 2022

Dresden, Jägerhof

Le Corbusier – Buckminster Fuller: Between Architecture, Poetry and Music. Works and Documents from the Archiv der Avantgarden

A cooperation project between the Archiv der Avantgarden – Egidio Marzona in Dresden and L'association La Première Rue

The exhibition, which was specially conceived for the Galerie Blanche, presented part of the collection of the Archiv der Avantgarden – Egidio Marzona for the first time in France. A juxtaposition of the work of Le Corbusier with works by R. Buckminster Fuller from the Archiv der Avantgarden collection, and the implied interactions between architecture, music and poetry within various concepts of modernism, formed the core content of the exhibition. The aim of the project was to investigate and showcase the links connecting avant-garde ideas and utopian concepts with architecture, music and poetry. The exhibition took place in the Unité d'habitation de Briey. The building was constructed between 1957 and 1966 based on the designs by Le Corbusier.

1 April to 26 June 2022

France, Briey-en-Forêt, Galerie Blanche

Easter at the Jägerhof

Presented by the Museum für Sächsische

Volkskunst und Puppentheatersammlung

After a two-year hiatus, the museum was once again arrayed with Easter bouquets and bold egg creations. Visitors had the opportunity to watch folk artists as they worked and to ask them questions at first hand. Another highlight were the Easter eggs from Romanian Bukovina, where duck eggs are decorated with traditional motifs using batik and wax techniques and in part feature Christian symbols. Also on display were works by Ingeborg Geissler (1941–2020) from Dresden, who decorated chicken eggs with unique figures and patterns, created using yarns. An extensive programme of events and interactive offerings rounded off the presentation.

2 to 24 April 2022

Dresden, Jägerhof

Aufbruch. Netz. Erinnerung – 300 Jahre Herrnhut (Departure. Network. Remembrance – 300 years Herrnhut)

Presented by the Brüdergemeine Herrnhut, the Unity Archives – Moravian Archives Herrnhut, the Heimatmuseum der Stadt Herrnhut and the Völkerkundemuseum Herrnhut

9 April to 30 December 2022

Herrnhut, Völkerkundemuseum Herrnhut

➤ [page 27](#)

Gertrud Kleinhempel – Wegbereiterin des modernen Gestaltens (Gertrud Kleinhempel – Pioneer of modern design)

Presented by the Kunstmuseum Ahrenshoop in cooperation with the Kunstgewerbemuseum
9 April to 19 June 2022

Ahrenshoop, Kunstmuseum Ahrenshoop

➤ [page 41](#)

Revolutionary Romances – PROLOG. Transkulturelle Kunstgeschichten in der DDR (Revolutionary Romances – PROLOGUE. Transcultural art histories in the GDR)

Presented by the Albertinum

The research and exhibition project "Revolutionary Romances" focuses on a previously little-explored chapter of art in the GDR: the cultural relations between the GDR and the countries of the Global South in Asia, Africa and Latin America. Embedded in and at the same time the starting point of the "Kontrapunkte" project, the prologue show introduced different strands of this area of research. The exhibition will open in autumn 2023 at the Albertinum.

13 April to 4 September 2022

Dresden, Albertinum

Edward Hopper. Inner and Outer Worlds

Presented by the Gemäldegalerie Alte Meister
Edward Hopper's impressive painting "Morning Sun" of 1952 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. Together with a selection of Hopper's works on paper, "Morning Sun" is now being presented for the first time in an exhibition in Dresden, in 2022. During his stays in Paris as a young artist, Edward Hopper frequently visited the Louvre. On his trips to 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.
14 April to 31 July 2022
Dresden, Semperbau

Spoon Archaeology

Germany's entry to the London Design Biennale 2021 on show at the Kunstgewerbemuseum
At the London Design Biennale 2021, which posed the question "Can we design a better world?" in response to the dramatic impact of the pandemic, the Kunstgewerbemuseum participated with a project that trained a critical lens on consumerist culture. The presentation was curated by director Thomas A. Geisler and created by designers Kai Linke and Peter Eckart. At the heart of the installation was the extensive collection of disposable cutlery, made of plastic and other materials, amassed by the designers over many years as objects of study. The presentation was accompanied by an online programme looking at aspects of sustainable living from a global perspective.
30 April to 31 October 2022
Dresden, Schloss Pillnitz

Blickwechsel. Chiharu Shiota und das Wechselspiel von Innen und Außen (Switching Views. Chiharu Shiota and the Interplay of Inside and Outside)

Presented by the Schenkung Sammlung Hoffmann as part of the "Blickwechsel" series
Built under Augustus the Strong and expanded in multiple phases between 1720 and 1826, Schloss Pillnitz once served the Saxon court as a summer residence. The palace's extensive landscaped grounds and its in part ephemeral architecture formed a unified whole, evoking the interplay between inside and outside and seemingly dissolving the boundaries between nature and culture. Chiharu Shiota (b. 1972) builds on this experience of space in the walk-through installation "Inside-Outside", which assembles over 280 discarded windows into a new, fantastical architecture. As symbols of permeable boundaries between exterior and interior space, they serve as witnesses of the life that once surrounded them.
30 April to 27 July 2022
Dresden, Schloss Pillnitz

The research and restoration project "Jean-Pierre Latz. Fait à Paris"

Presented by the Kunstgewerbemuseum
30 April to 31 October 2022
Dresden, Schloss Pillnitz
➤ [page 72](#)

Mythos Handwerk. Zwischen Ideal und Alltag (Craft as Myth. Between Ideal and Real Life)

Presented by the Museum Angewandte Kunst, Frankfurt am Main, in cooperation with the Kunstgewerbemuseum of the Staatliche Kunstsammlungen Dresden and the vorarlberg museum in Bregenz
The exhibition focused on the universal values and messages associated with craftsmanship in the past, present and future. It thereby exposed romanticised notions as well as ideologies, and illuminated the emotions, ideas and desires evoked in the individual and society by hand-crafted objects. The exhibition included films, pictures, photographs and works of art.
30 April to 11 September 2022
Frankfurt am Main, Museum Angewandte Kunst

New acquisitions of contemporary art for the Kunstfonds – 2020/21 purchases by the Cultural Foundation of the Free State of Saxony in support of visual artists

Presented by the Kunstfonds
In 2020 and 2021, as part of its annual series of acquisitions in support of contemporary visual artists, the Cultural Foundation of the Free State of Saxony once again made purchases of paintings, original prints, photographs, objects, films and installations. Since 2011 the Kunstfonds has regularly presented the latest such acquisitions at the Representative Office of the Free State of Saxony in Berlin. In 2022 it will show a selection of the altogether 67 works by 63 visual artists acquired in 2020 and 2021, primarily paintings, prints and photographs.
May to September 2022
Berlin, Representative Office of the Free State of Saxony

Der Kurfürst als Gärtner. Nützliches und Kurioses aus der sächsischen Hofgärtnerei (The Elector as Gardener. Practical objects and curiosities from the Saxon court gardens)

Presented by the Rüstammer
To coincide with the 2022 Landesgartenschau Torgau, the Rüstammer of the Staatliche Kunstsammlungen Dresden presented a selection of gardening tools from the personal possession of Elector Augustus at Schloss Hartenfels. The exhibition drew fresh attention to electoral couple Augustus and Anna of Saxony's little-known achievements in the field of horticulture. Particular highlights included an electoral seed sower, a painted spade and a carved cherry stone from the Grünes Gewölbe.
4 May to 31 October 2022
Torgau, Schloss Hartenfels

Waldgeheimnis bei Hegenbarth. Elise Beutner, Andreas Kempe und Sylvia Pasztor im Josef-Hegenbarth-Archiv (Secret of the forest in Hegenbarth's work. Elise Beutner, Andreas Kempe and Sylvia Pasztor at the Josef-Hegenbarth-Archiv)

Presented by the Josef-Hegenbarth-Archiv
What relationship does humankind have with animals? With domesticated animals and with wild ones? With nature, with the allotment garden and with the primeval forest? Dresden-based artists Elise Beutner, Andreas Kempe and Sylvia Pasztor asked themselves these questions and created special works in dialogue with the site and with Josef Hegenbarth's landscape, plant and animal paintings. The occasion was the sculpture "Waldgeheimnis" (Secret of the Forest) by Robert Diez (1844–1922), which was recently erected by the Loschwitz-Wachwitz Ortsverein association directly in front of Hegenbarth's home and studio.
8 May to 23 April 2022
Dresden, Josef-Hegenbarth-Archiv

Raumschiff Hubertusburg. Traumschloss im Wandel (Spaceship Hubertusburg. A dream palace in the course of change)

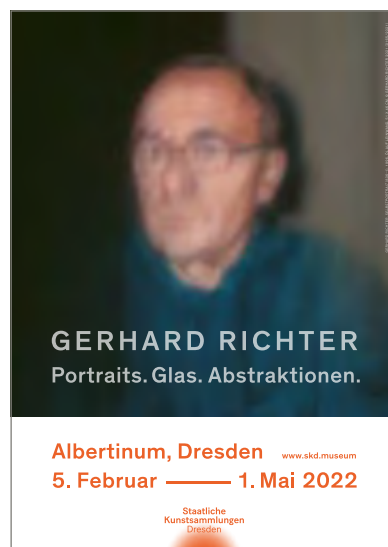
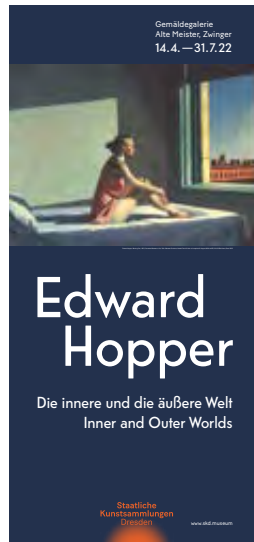
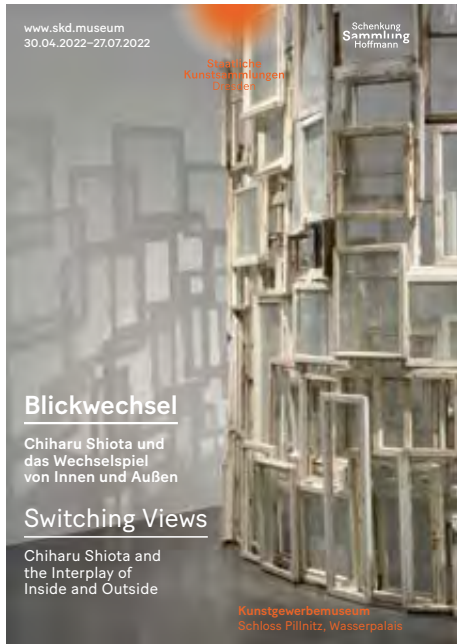
Presented by the Rüstammer
The exhibition was dedicated to Schloss Hubertusburg as a shell for ideas, with spaces waiting for encounters, art and dialogue. On display were plans and views showing the building and its changing functions since Augustus the Strong. Contemporary photographs of all the rooms, from the cellar to the roof, illustrated the current state of the palace. The scarred rooms themselves speak of daily life in earlier times. Contemporary artworks invited visitors to reflect on the past, present and future of Schloss Hubertusburg.
15 May to 31 October 2022
Wernsdorf, Schloss Hubertusburg

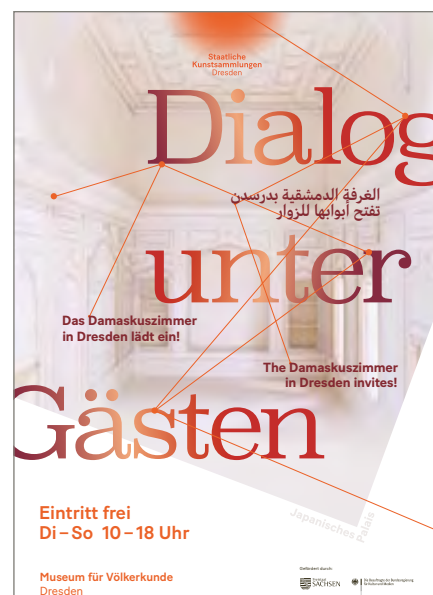
Enchantingly Real. Bernardo Bellotto at the Court of Saxony

Presented by the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800
21 May to 28 August 2022
Dresden, Zwinger
➤ [pages 19–21](#)

THE TIME OF THE LILY: Mystic Philosopher Jacob Böhme and the Renewal of the World

Presented by the Grünes Gewölbe
In 2017 the Staatliche Kunstsammlungen Dresden devoted a wide-ranging research and exhibition project to the thought of mystic philosopher Jacob Böhme (1575–1624). After stops in Coventry and Amsterdam, the project concluded for the time being with the exhibition at the University of Wrocław Museum. It presented Böhme's basic ideas, outlined his beginnings as a philosopher in Görlitz and shed light on his networks in Silesia and Lusatia. The presentation also focused on the reception of Böhme's works in the Netherlands and





Britain and looked at the circuitous routes by which his manuscripts reached their current homes in the 20th century.
26 May to 11 September 2022
Wrocław, University of Wrocław Museum

The Key to Life. 500 Years of Mechanical Amusement

Presented by the Mathematisch-Physikalischer Salon and the Museum für Sächsische Volkskunst und Puppentheatersammlung
3 June to 25 September 2022
Dresden, Kunsthalle im Lipsiusbau
➤ [pages 16 – 18](#)

Anselmi to Zuccari. Master Drawings from the Hoesch Collection

Presented by the Kupferstich-Kabinett
The Kupferstich-Kabinett offered visitors the opportunity to discover high-profile Old Master drawings from the Henning Hoesch Collection, rarely shown in public. The guest drawings were joined by selected sheets from the museum's own holdings. The focus fell on Italian works from the 16th to 18th century, complemented by works by masters who were active in Italy at the time. Hitherto little-known artists such as Michelangelo Anselmi were represented together with celebrated names such as Giovanni Battista Tiepolo and the Zuccari brothers.
10 June to 11 September 2022
Dresden, Residenzschloss

Prinz Gholam. The Survivor and the Dreamer

A project by the Kupferstich-Kabinett
The multidisciplinary artist duo Prinz Gholam conceived the performance "The Survivor and the Dreamer", inspired by Tennessee Williams's stage play "Camino Real", specially for the Kleiner Schlosshof at the Residenzschloss. Between two performances, an installation was created with paper masks worn by the artists. These were inspired by works in the Kupferstich-Kabinett collection among other things and represented key elements of the action. Wolfgang Prinz and Michel Gholam held Villa Massimo fellowships in 2020/21 and in 2022 were also represented in the exhibition "Eppur si muove – und sie bewegt sich doch!" at the Japanisches Palais.
24 June to 25 September 2022
Dresden, Residenzschloss
➤ [page 36](#)

Eppur si muove – und sie bewegt sich doch! Villa Massimo zu Gast im Japanischen Palais (Eppur si muove – And yet it moves! Villa Massimo visits the Japanisches Palais)
Presented by the Deutsche Akademie
Rom Villa Massimo
24 June to 25 September 2022
Dresden, Japanisches Palais
➤ [page 36](#)

All Power to the Imagination!

Czech Season in Dresden

A festival presented by the Staatliche Kunstsammlungen Dresden
#1 Relocated – Sculptural installations in public spaces
24 June to 9 October 2022
"Vulpes Gott" by Frantisek Skala will remain on extended display until May 2023
#2 Summer of the Arts – Theatre, installations, film and music
4 to 7 August 2022
#3 Oasis of Imagination – German-Czech cultural chill-out
20 to 21 August 2022
➤ [pages 34 f.](#)

Aufgeschlossen! Vom ersten Kunstkämmerer zur Online Collection (Unlocked! From the first "Kunstkämmerer" to the Online Collection)

Presented by the Grünes Gewölbe and the Rüstkammer
Keys are highly symbolic objects. They play an important role in magic, popular religious belief and court ceremonial. The exhibition drew upon the wide-ranging functions of keys and their many different levels of meaning. It spanned the period from the handover of keys to the very first "Kunstkämmerer" (custodian) of the Dresden collection to the present day, when the Staatliche Kunstsammlungen Dresden also provide access to their objects via digital means, for example with the Online Collection.
30 June to 31 October 2022
Dresden, Residenzschloss

Emils Schrank. Zehn Schubladen Geschichte (Emil's Map Chest. Ten drawers of history)

Presented by the Museum für Sächsische Volkskunst und Puppentheatersammlung
Emil Lohse (1885–1949) was an artist, educator, museum director and father. He left behind a map chest containing hundreds of drawings, prints and other documents, to which his descendants added further items. In January 2022 Emil Lohse's great-grandson, the illustrator Thilo Krapp, donated the chest to the Museum für Sächsische Volkskunst, where its contents have since been catalogued and added to the museum collection. The exhibition shone a light on this cataloguing process.
2 July to 6 November 2022
Dresden, Jägerhof

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

Presented by the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800
On the occasion of the 500th anniversary of Raphael's (1483–1520) death, in 2020 the Gemäldegalerie Alte Meister presented an extensive special exhibition on the Dresden tap-

estries by the important painter and architect of the Italian High Renaissance. On behalf of Pope Leo X, as from 1515 Raphael created ten large-format cartoons, which were used in Brussels to weave tapestries for the Sistine Chapel.
15 July 2022 to 8 January 2023
Ohio, Columbus Museum of Art

Artists' Conquest. Inside – Outside

Exhibition series by the Staatliche Kunstsammlungen Dresden and Staatliche Schlösser, Burgen und Gärten Sachsen
With the interplay of interior and exterior space, the work "Inside-Outside" by Chiharu Shiota touched on the theme to which other works from the Schenkung Sammlung Hoffmann likewise responded in the palace and grounds of Schloss Pillnitz. The individual artists interrogate the attributions of inside and outside, of personal and public space, of the observer and the observed. Reflecting upon the artistic works, our gaze sharpens and falls once again on the supposedly familiar. In an affectionate, ironic, provocative, commentating or reflective way, the confrontation between historic location and contemporary art served to make clear how closely past and present are linked.
28 July to 31 October 2022
Dresden, Schloss Pillnitz & Park

Reise ins Jenseits. Ägyptische Grabkunst aus der Dresdner Skulpturensammlung (Journey to the Afterlife. Egyptian funerary art from the Dresden Skulpturensammlung)

Presented by the Skulpturensammlung bis 1800
13 August 2022 to 16 April 2023
Dresden, Semperbau am Zwinger
➤ [page 37](#)

Ernst Rietschel Art Prize for Sculpture 2022 – Rinden Johnson

Presented by the Albertinum
Rinden Johnson (b. 1990 in San Francisco, USA) won the 2022 Ernst Rietschel Art Prize for Sculpture. His multidisciplinary art practice blurs the boundaries between sculpture, photography, performance, poetry and virtual reality and merges language with art. Johnson presented two works at the Albertinum. The Ernst Rietschel Art Prize for Sculpture is awarded by the Staatliche Kunstsammlungen Dresden in association with the Antonius Jugend- und Kulturförderung e.V., which donates the prize money.
26 August to 27 November 2022
Dresden, Albertinum

Focus Albertinum**Erneuerung & Reform. Professoren der
Dresdner Kunstakademie 1895–1916
(Renewal & Reform. Professors from the
Dresden Academy of Arts, 1895–1916)**

The cabinet exhibition comprises some 20 paintings and sculptures by professors from the Dresden Royal Academy of Arts during the period 1895 to 1916. With works by painters such as Gotthardt Kuehl, Robert Sterl and Otto Gussmann and sculptors such as Georg Wrba and Selmar Werner, the exhibition presents artists from the Albertinum's holdings who are primarily committed to open-air painting and realism. The pictorial practice that emerged from plein air and realism would go on to shape numerous generations of artists and give rise to the so-called "Dresden School".

31 August 2022 to 3 March 2024

Dresden, Albertinum

**AUFRUHR. FRAGMENTE
(REBELLION. FRAGMENTS)**

Presented by the Schenkung Sammlung Hoffmann as part of the Lausitz Festival Upheaval, rebellion and revolt are as diverse in their origins and forms of expression as they are in their effects. The works of contemporary art from the Schenkung Sammlung Hoffmann, the Kunstfonds of the Free State of Saxony of the Staatliche Kunstsammlungen Dresden and the Brandenburgische Landesmuseum für moderne Kunst brought together in the exhibition reflected this complexity and addressed facets and fragments of these themes.

27 August to 18 September 2022

Bad Muskau, Neues Schloss

**Dialog unter Gästen – Das Damaskuszimmer
in Dresden lädt ein! (Dialogue among guests –
The Damaskuszimmer in Dresden invites!)**

Presented by the Museum für Völkerkunde,
Dresden

8 September 2022 to 31 December 2025

Dresden, Japanisches Palais

➤ [page 26](#)

**Miroir du monde. Chefs-d'œuvre du cabinet
d'art de Dresde****(Mirror of the World. Masterpieces from the
Dresden Cabinet of Curiosities)**

Presented by the Réunion des musées nationaux – Grand Palais in cooperation with the Staatliche Kunstsammlungen Dresden
14 September 2022 to 15 January 2023
Paris, Musée du Luxembourg

➤ [page 41](#)

**AKZENT: Mind the Gap!
(ACCENT: Mind the Gap!)**

Presented by the Kupferstich-Kabinett
In the display case at the entrance to the Studiensaal, the Kupferstich-Kabinett presented the artist's book "verschwinden", created in 2021 as part of the exhibition "Existenz Kapitel 2: Spuren" (2020/21) at the Dresden Academy of Fine Arts. Students, master students, graduates and teachers as well as guests were involved in the making of the book, which was produced in two copies, one of which was donated to the museum in June 2022.

On display in the Studiensaal were photographs by Timm Rautert (b. 1941) titled "Tür spalt/ Crack in the Door", which established a dialogue with the work "Heimkehr des verlorenen Sohnes" by Wilhelm Rudolph (1889–1982).

15 September to 3 October 2022

Dresden, Residenzschloss

A Room without A Roof

An intervention by Omar Mismar

The temporary intervention "A Room without A Roof" by Beirut-based artist Omar Mismar is the first artistic intervention in the Damaskuszimmer since its restoration and was created as part of the cooperation with the Kunsthau Dresden's NORDOST SÜDWEST art festival. Mismar symbolically protected the Damaskuszimmer's panels with sandbags and referred to the acute threat to people and cultural heritage in Syria. He also transferred translations of the Arabic inscriptions on the walls onto LED panels and thereby created a new way of reading the Damaskuszimmer in the here and now.

24 September to 17 October 2022

Dresden, Japanisches Palais

**NORDOST SÜDWEST (NORTHEAST
SOUTHWEST)**

Presented by the Schenkung Sammlung Hoffmann as part of the NORDOST SÜDWEST festival

NORDOST SÜDWEST is a transnational contemporary art project with exhibitions and art projects in Dresden's urban space. In addition to works by international artists, which were on display in the robotron canteen and the urban space, selected venues from the independent art scene showed works from the Schenkung Sammlung Hoffmann. At the heart of the artistic projects lay the current debate over global, political and cultural coordinate systems. The respective exhibitions are part of the curatorial collaboration between the Kunsthau Dresden and HELLERAU – Europäisches Zentrum der Künste, the Beirut Art Center, the KRAK Center for Contemporary Culture in Bihać and the Performing Arts Institute in Warsaw, as well as other partners in Beirut and Dresden.

25 September to 6 November 2022

Dresden, Galerie Ursula Walter, Zentralwerk e.V., riesa efau. Kultur Forum Dresden e.V., Kunsthau Raskolnikow e.V.

**Ortsgespräche. Im Schiffbruch nicht
schwimmen können (Local Conversations.
Not knowing how to swim when shipwrecked)**

An initiative by the Schenkung Sammlung Hoffmann as part of the "Ortsgespräche" series
At exhibition venues in regional 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, the form or the context of the artwork put up for discussion, they responded with new creations of their own in a wide range of media. In Glauchau Erika Harbort, Anja Elze, Peter Geist, Siegfried Otto-Hüttengrund and the Gebrüder Onkel (brothers Marcel Oertel & Robby Oertel) replied to Marcel Odenbach's "Im Schiffbruch nicht schwimmen können" of 2011.

29 September to 20 November 2022

Glauchau, Kunstverein der Stadt Glauchau art gluchowe e.V.

German Design Graduates Show 2022

Presented by the Kunstgewerbemuseum

As the Kunstgewerbemuseum's research and development platform, the Design Campus presents innovative product and design ideas from graduates of Germany's most prestigious higher-education institutions in the field of art and design. Under the title "Perspectives for Graduates in Product Design", the exhibition showcased the most promising approaches and solutions in product design: around 40 young designers from over 20 German universities illustrated in a variety of ways how product design can go hand in hand with social, societal and ecological responsibility.

2 to 31 October 2022

Dresden, Schloss Pillnitz

The Last of the Romanticists. Albert Venus

Presented by the Kupferstich-Kabinett

8 October 2022 to 22 January 2023

Dresden, Residenzschloss

➤ [page 39](#)

**Gespannte Ruhe. Raimund Girke. Werke auf
Papier. 1957–2001 (Tense Calm. Raimund
Girke. Works on Paper. 1957–2001)**

Presented by the Kupferstich-Kabinett

Featuring more than 50 works on paper from its own holdings, the Kupferstich-Kabinett showed a concentrated selection of works by the painter and draughtsman Raimund Girke, who was born in 1930 in Lower Silesia and died in 2002 in Cologne. Together with the works that the artist gifted to the Kupferstich-Kabinett in 1990, the extensive donation received in 2021 from the collection of his wife Karin Girke made it possible to present every creative phase of the artist's oeuvre, 20 years after his death.

8 October 2022 to 22 January 2023

Dresden, Residenzschloss

Focus Albertinum

Im Dienst von Kunst und Ideologie. Werke von Rudolf Bergander aus dem Bestand (Where art and ideology converge. Works by Rudolf Bergander from the collection)

When does art with a political agenda become propaganda? How do art and social activism fit together? To what extent is it acceptable to fall into line when faced with a dictatorship? 17 paintings by Rudolf Bergander (1909–1970) provided an opportunity to explore these questions. The cabinet exhibition showed a socio-critical early work executed by Bergander in an Old Master glazing technique while he was a student under Otto Dix. Two works from the 1930s and 1940s are to be discussed in the context of Bergander's exhibition activity during the Nazi era and his membership of the National Socialist party.

12 November 2022 to 18 June 2023
Dresden, Albertinum

Ortsgespräche. Met losse handen (Local Conversations. Hands free)

An initiative by the Schenkung Sammlung Hoffmann as part of the "Ortsgespräche" series. At exhibition venues in regional 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, the form or the context of the artwork put up for discussion, they responded with new creations of their own in a wide range of media. In Schkeuditz Nori Blume, Konrad Hanke, Markus Heller, Lisa Wölfel and Mihaela Vujnovic replied to Marijke van Warmerdam's "Met losse handen" of 2004.

13 November 2022 to 8 January 2023
Schkeuditz, Galerieart Kapella

Glanz der Imagination. Jakub Špaňhel im Grünen Gewölbe (Glittering imagination. Jakub Špaňhel in the Grünes Gewölbe)

Presented as part of the Czech Season in Dresden Jakub Špaňhel (b. 1976) takes traditional themes as his starting point. His characteristic style, influenced by classical painting, is based on loose brushwork and a reduction of form, through which he emphasizes the essence and energy of the things represented. His preferred motifs include chandeliers, mirrors and Baroque church interiors, which fascinate him with their glitter, luminous gleam and imaginary power. For this same reason, too, he was fascinated by the rooms and treasures of the Grünes Gewölbe and inspired to create brand new works, shown here for the first time.

26 November 2022 to 20 February 2023
Dresden, Residenzschloss

► pages 34 f.

Böhmische Spuren im Dresdner Residenzschloss (Traces of Bohemia in Dresden's Residenzschloss)

Presented as part of the Czech Season in Dresden The close political and cultural ties between Saxony and Bohemia during the Renaissance and Baroque periods are reflected in the works of art in the Grünes Gewölbe and the Rüstkammer. Following the "traces of Bohemia" led visitors to over 30 specially marked objects. An exhibition guide focused on the role of Bohemia in the collections: which paintings were purchased by Bohemian collectors? Which Bohemian artists are represented and which artists were based in Bohemia for many years?

26 November 2022 to 31 December 2023
Dresden, Residenzschloss

Jan Svankmajer: "Kunstkamera"

Presented as part of the Czech Season in Dresden The Staatliche Kunstsammlungen Dresden showed the latest film by internationally renowned artist and filmmaker Jan Svankmajer (b. 1934). Replete not only with artistic creation but also with collecting as an active interpretation of the world, Svankmajer calls his concept "Kunstkamera" (art camera) – in contrast to the term "Kunstkammer" (art collection) familiar from the past. For Svankmajer, just as the film camera is the externalised inner eye of his imagination, his "art camera" – this camera obscura – is also a materialised image of his own inner world, an ideal universe in which Svankmajer holds unbounded sway.

26 November 2022 to 20 February 2023
Dresden, Residenzschloss

► pages 34 f.

Imaginarium

Presented as part of the Czech Season in Dresden In August 2022 the renowned Forman Brothers' Theatre made a guest appearance in Dresden as part of the Czech Season. In November it returned to Dresden with an installation whose picturesque and entertaining atmosphere has already been experienced by tens of thousands of enthusiastic children and adults in the Czech Republic, France, Italy and Denmark. The Forman Brothers and their friends created a magical world of theatre and the visual arts on the ground floor of the Japanisches Palais. 26 November 2022 to 3 September 2023
Dresden, Japanisches Palais

► pages 34 f.

Christmas at the Jägerhof

Presented by the Museum für Sächsische Volkskunst und Puppentheatersammlung From the first weekend of Advent onwards, the museum once again became a magnet for all fans of DIY Christmas decorations. Folk artists demonstrated their skills, offered their lovingly made goods for sale and inspired visitors to embark on their own crafting projects. The exhibition was complemented by a rich program of music, story-telling and information. Also on display was a Christmas Crib, which was made in Zeithain prison, near Riesa.

26 November 2022 to 8 January 2023
Dresden, Jägerhof

Zeitgefühle (Senses of time)

Presented by the Kupferstich-Kabinett Daily life often seems to be driven by a collective time-keeping. Calendars are synchronized, deadlines adhered to – always with one eye on the clock. The exhibition project is devoted to the experiential phenomenon of time and relates historical studies and philosophical approaches to time and temporality to artistic works and objects from the Staatliche Kunstsammlungen Dresden's holdings. Video works by Tehching Hsieh, AK Dolven, Yael Bartana and Anri Sala were among the pieces shown on the online platform "voices", while the clock was a recurring motif in selected objects and works in the Studiensaal.

9 December 2022 to 3 February 2023
Hybrid
Dresden, Residenzschloss & "voices" online platform

Triumph des sächsischen Barock. Der Bildhauer Paul Heermann (Triumph of the Saxon Baroque: The Sculptor Paul Heermann)

Presented by the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 Paul Heermann (1673–1732), a native of Saxony's Erzgebirge region, was one of Germany's most important Baroque sculptors. With his bust of Augustus the Strong he produced one of the best-known portraits of this ruler – and yet he remains overshadowed to this day by the more famous Balthasar Permoser. The first ever exhibition dedicated to Heermann, coinciding with the 350th anniversary of the artist's birth, aimed to rectify this perception.

16 December 2022 to 16 April 2023
Dresden, Zwinger

A changing institution





Flourishing greenery:
garden in the interior courtyard
of the Japanisches Palais

Allies to the cause

The Kunstsammlungen have been committed to sustainable museum work since 2020

The Palais Café minimises waste



The protest for more climate justice reached a sorry peak on 23 August 2022, when two activists from the “Letzte Generation” (“Last Generation”) movement glued themselves to the frame of Raphael’s “Sistine Madonna” in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery). This was not an isolated incident, but part of a worldwide, headline-hitting wave of protests that focused on icons and museums of art. The resulting damage makes the action condemnable in the strongest terms and seems all the more paradoxical given that the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) are already positioned as allies with regard to sustainability and the achievement of climate goals, and have been since 2020.

In as early as 2021, the Japanisches Palais (Japanese Palace) – in line with its motto “Museum usui publico patens” (“museum open to public use”) – thus invited a group of campaigners from Fridays for Future Dresden to reflect on the museum of the future and its effectiveness, in a project titled “Action for Future”. Seven key propositions were subsequently published on the online platform “voices” and in 2022 issued in print as the “Manifesto for a Sustainable and Just Museum”. The short guide describes how museum work can be shaped in sustainable ways. The Japanisches Palais is already basing its targets and objectives upon the manifesto

and is thereby serving as a model for other areas of the Kunstsammlungen: it is turning the strategic goals of the museum association into reality, and providing concrete examples of and directions towards sustainable and just museum operations – as demanded, among other things, in the “Dresden Charta for Sustainability in the Cultural Sector”.

Together with eleven other cultural institutions, on 13 January 2022 the Kunstsammlungen became the first signatories and co-designers of the Charta initiative. Under the motto “Culture for Future”, the project was initiated by the Dresden Office for Culture and Monument Preservation in cooperation with the Umweltzentrum Dresden and funded by the German Council for Sustainable Development. The Charta covers a number of the measures presented in the manifesto and activities already being pursued by the Japanisches Palais, such as the recycling and reuse of exhibition structures as resources in the sense of a circular economy. For researching and trialling a sustainable lifestyle and culture, there is also a need for places of learning and experimentation, such as the Umweltbibliothek environmental library and the Palais Café and gardens with their philosophy of minimal waste, as well as on-site and mobile workshops that offer experiences of self-efficacy as an important source of innovation and the promotion of art and creativity.

Inviting visitors to get creative: mobile workshop at the Japanisches Palais

Manifesto for a Sustainable and Just Museum

- Promote a circular economy
- Sustainably support a diverse society
- Cultural and social Participation
- Culture of sustainability
- Promoting art and creativity
- Rethinking Labor
- A Conscious Approach to Digitization

The Dresden Charta for Sustainability in the Cultural Sector is accessible online at:
<https://www.dresden.de/en/05/dresden-charta.php>



"De-accessioning will remain a task in future, too!"

Director General Marion Ackermann on the findings of the organisational review and the Kunstsammlungen's new Statute

Ms Ackermann, over the past year a tremendous amount of work has gone into conducting an organisational review of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). Why was this review needed?

Marion Ackermann: There were a number of reasons. The break-in at the Historisches Grünes Gewölbe (Historic Green Vault) was certainly one, along with grey areas in spheres of responsibility, including at interfaces with other Saxon state institutions. To name one example: there were previously five of us in the management, as a collective organ.

It is fundamentally good for us to take a critical, fresh look at all our structures and to ask ourselves: how can we clarify the tasks, areas of expertise and responsibilities of these interfaces? And how can we marry the allocation of our resources – finances, personnel – with the achievement of our strategic goals in the best possible way?

According to the new Statute, the Director General and the Managing Director form the management. There is also the board of directors. What is its function?

The board of directors advises the management and it is our duty in turn to inform it about all important matters. The board consists of up to twelve members, who are appointed and dismissed by the Saxon State Ministry of Science, Culture and Tourism. Up till now it's had great people on it, but no experts from the fields of art and art museums – they've been missing from this important body. The board has now been expanded to include experienced, independent figures, among them the art critic Julia Voss and Ulrike Lorenz, president of the Klassik Stiftung Weimar.

How long did the organisational review take and what steps were involved?

From start to finish, when the Minister of State officially signed the Statute just before Christmas 2022, the process took 18 months. In 2022 I and in particular my colleague Annegret Klinker invested a great deal of our time in it. There were three main areas of focus: the development of

a new "security architecture", the meshing of content-related work on the one hand and Accounting and Controlling on the other, and content-related strategic management. Thinking about these things was extremely rewarding.

The new Statute states that the purpose of the Staatliche Kunstsammlungen Dresden is to safeguard, preserve, conserve and research art and cultural objects and to make them accessible to the public.

This was another important starting point. It's been quite some time since the Statute was last revised. When we re-read it, we realised that our purpose and our tasks, i.e. the most important bases of our work, were oriented to the standard guidelines set out by ICOM, the International Council of Museums, without further explanation. Meanwhile, a dispute had broken out at ICOM over the new definition of "museum". We, too, realised that we need to specify what our purpose and tasks are. The five concepts of collecting, preserving, exhibiting, communicating and researching the collection are no longer sufficient to describe the way in which museums understand themselves today. The new Statute is ultimately based on the work we've already been doing for the past six years, including internally within the directors' conference. In terms of our goals, the museum's commitment to society is now at the top of the list.

The Statute sets out a total of eight aims in support of the Kunstsammlungen's purpose. One of them is the expansion of the collection to include contemporary art and cultural products of our own time. What does that mean for the acquisition budget? Will there be a quota in future?

We don't have a quota. In the past, contemporary art was primarily the domain of the Albertinum, the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) and the Kunstfonds (Art Fund). When I look back at the last six years, we have changed the institution insofar as we have introduced contemporary art at all levels. Within our Friends association, we now have the circle of donors specifically supporting new acquisitions of contemporary art: they are sponsoring Olaf Nicolai's artwork in the Grünes Gewölbe, for example, and Orhan Pamuk's intervention in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery). The presentation of the Puppentheatersammlung (Puppet Theatre Collection) will be designed in 2024 by the artist group Rimini Protokoll and in 2025 by William Kentridge. Providing stimulus for contemporary art production is the greatest thing we can achieve, and contemporary art is present in all collections from this point of view. At the same time, our task is to link the historical collections with current issues suggested by the Archiv der Avantgarden – Egidio Marzona (Archive of the Avant-Gardes – Egidio Marzona), for example. We have formulated this somewhat more openly in the Statute, so as to leave scope for future generations.

International models of reparation and restitution are also intended to play a yet-to-be-defined role.

What does this mean?

It was very important to us that we included reparation and restitution in the wording of our purpose and aims. I think it's spectacular. I don't think any other museum in Germany is working on a basis defined in this way, and I'm delighted that we can be so transparent about it. De-accessioning will remain a task in future, too! We need to bear in mind how many works the Staatliche Kunstsammlungen Dresden get back every year. Most are wartime losses.

Another aim is protecting against damage and loss.

What has changed at the Kunstsammlungen in this respect since the burglary on 25 November 2019?

One reason for the organisational review was to change our structures relating to security. In terms of in-house personnel, the staffing level in this area was previously low, something that had already been viewed critically in an earlier organisational review. The museum guard service is outsourced to an external provider. Now, thanks to the commitment on the part of the Free State, we have reinforced our permanent in-house personnel and are in a position to create a separate, solidly equipped Security Department under new management. In parallel, the equally important area of Facility Management and IT is now being run as a separate department, which is receiving greater attention as a result. This is a major step forward. All security-related issues can only be resolved in consultation with the state-owned company Sächsisches Immobilien- und Baumanagement and with advice from the Saxon State Office of Criminal Investigation. Since the break-in, we've also had a police liaison officer with us. This has proved very useful – a trained policeman or policewoman sees things that we don't.

How did the review gather its findings?

We had working groups for the different fields. We were collectively advised by METRUM, a management consultancy for the arts and education, which has worked with the Kunstsammlungen for a long time. I also brought in Horváth & Partners, a Stuttgart-based management consultancy specialised in controlling, the key area when it comes to content-related strategies and resource-oriented working. Thirdly, we also consulted Jürgen Maurer, the former vice-president of the Federal Criminal Police Office, who was responsible for all security issues. This gave us a 360-degree view and meant we could keep looking at the Kunstsammlungen together and learn from each other. Many employees were involved in the review: they were asked questions and their answers were recorded. Then there were meetings at which interim results were presented and discussed. We also had rounds of talks with our ministry, which was very supportive. It was an important process for everyone. For exam-

ple, we have now specified where precisely the tasks, remits and responsibilities of the shared service departments and the directors lie. This was also to make it clear where there are joint decisions and where there is a right of veto. We also looked at the role of the directors' conference. I love this instrument!

Why?

The directors' conference is a kind of think tank. It advises the respective Director General on all matters of substance and on specialist and strategic issues. The idea is that this concentrated body of professional expertise comes together and thrashes out particular strategic decisions. The ultimate responsibility lies with the Director General. Research and the heads of the other shared service departments are also present, i.e. Programme and International Relations, Education, Outreach and Society, Media and Communications, and Marketing. At the beginning of each meeting, I present urgent issues and share with my colleagues information I have obtained from other national and international bodies, for example with regard to the "green protocol" on the question of what decolonisation means for museums in formerly colonised countries, or about the status of the reform of the Stiftung Preussischer Kulturbesitz, new work models or leadership in volatile times. The directors' conference elects a chairperson who has the opportunity to shape and feed ideas into the conference for six months as they wish. This is very good and also very enjoyable, and pre-empts a certain fatigue. Everyone has equal rights. There's no hierarchy between the collections, which is very important to me.

And what is the role of the scientific advisory board?

This is a research advisory board that meets once a year and will have fresh roles to play in the new strategy cycle. We have emphasised that research must be communicated to a broad population and at the same time have an international reach. Being mindful of the wider world is one of our goals between now and autumn 2024. Among other things, this means overcoming Eurocentrism. In concrete terms, we shall be redesigning five of our collection presentations. The ethnographic museums have already embarked on this with "REINVENTING GRASSI.SKD" and are making good progress. We'll be creating five innovative permanent displays, starting with the Grünes Gewölbe, the Kunstgewerbemuseum, the Albertinum, the Porzellansammlung (Porcelain Collection) and the Galerie Alte Meister. For this we need people from different societies of origin to accompany us. Together with Doreen Mende, the head of the Research Department, I have put together a list for the advisory board, with a view to diversity and a greater number of women, too.





A wealth of museums housed in the buildings of the Staatliche Kunstsammlungen Dresden

The Statute also sets out who makes up the selection committee responsible for appointing a museum director. In 2023 Stephan Koja will be taking over as director of the Princely Collections in Vienna. How is the search for his successor as director of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 proceeding?

The make-up of the selection committee is clearly defined. The committee consists of six persons: the Director General and two other persons appointed by her, and three persons appointed by the chair of the board of directors. The Ministry has lots of opportunities to be involved. It can only be done together.

Is the organisational review process now complete?

A statute of this kind is not something you change every few years. It's essentially our constitution, the basis on which we work. We intend the statement of our purpose to remain valid for a substantial period of time. The rules of procedure are in place. We've also introduced another instrument: the strategy committee. During my tenure, and inspired by models from the English-speaking sphere, we've always run the Kunstsammlungen on the basis of strategies we've developed together. Every four years – analogous to the rhythms of the respective financial biennia – we internally set ourselves priorities.

What are these priorities currently?

The top priority right now is artistic production. Next is our duty to position ourselves in geopolitical terms with regard to East-Central Europe and the history of divided Germany. Third is international relations, because we're drawing upon our collections to develop new forms of international cooperation on an equal footing. Another priority are our activities in regional Saxony. Then come our more general aims, such as being a good employer. In each case we have defined measures in order to achieve these goals. These measures are allocated to many staff members. It is often harder to decide what we're not doing than what we are doing. In our next strategy cycle, I can imagine us highlighting a specific facet of the huge topic of sustainability as an area in its own right, so that even more resources can be put into it. Ultimately, it's about being able to measure how far we've achieved our aims and about a form of positive motivation. It is great to see how many goals we've already achieved.

Who sits on the strategy committee?

One representative from each of the shared service departments, as well as the current chair of the directors' conference and other directors. They meet once a quarter. The chair must relay the topics discussed at the directors' conference to the strategy committee and give a report on them. Accounting and Controlling are also on the committee, as well as HR. We saw a need for optimisation here: we weren't really managing our resources, i.e. our personnel and finances, sufficiently closely in line with the goals we wanted to achieve. In the past, these processes were too much seen as part of the machinery, so to speak. Now we consistently ask the question: is this an investment towards our aims? Of course, it's also a tool for saying no. A verifiable basis for decision-making.

What surprised you most in the course of the process?

The fact that the organisational review has yielded so much and that much greater clarity now reigns within the Staatliche Kunstsammlungen Dresden's complex operational structures. I wonder if any other comparable institution in Germany has got as far. Now we have to put it to the test and live it. And I'm really looking forward to that. I myself have learned a lot and would be able to advise others. I've already been able to pass on some of our experiences, for example for a government report on the role of the freedom of art within state institutions. What became particularly clear in the course of the organisational review, namely, was that our purpose does not lie in management, and that specialist, substantive and artistic positions have certain freedoms. The freedom of scholarship and art is a boundary that Saxony, too, must observe. The same applies equally to me, too, vis-à-vis colleagues in the academic and artistic sphere. It's about the intellectual property of academic research. I couldn't just simply edit an exhibition catalogue and formulate other interpretations or theories. This boundary is clearly defined.

Administrative regulation

issued by the Saxon State Ministry of Science, Culture and Tourism concerning the public body Staatliche Kunstsammlungen Dresden (Statute of the Staatliche Kunstsammlungen Dresden), signed on 22 December 2022 by Barbara Klepsch, State Minister of Culture and Tourism at the Saxon State Ministry of Science, Culture and Tourism (excerpt)

Purpose, tasks

1 The purpose of the Staatliche Kunstsammlungen Dresden (SKD) is the exclusive and direct promotion of art and culture, namely by safeguarding, preserving, conserving and researching the art and cultural objects present in their collections and making them accessible to the public.

2 To this end, the SKD have the following aims:

- a – The SKD contribute, with the means of art and culture, to a liberal-minded, tolerant, peaceful and sustainable society.
- b – The SKD exert an outstanding national and international appeal at home and abroad.
- c – The SKD communicate their content in a contemporary, innovative and accessible way – for example in exhibitions and events – and thereby relate to the public in urban centres and rural regions of the Free State of Saxony and worldwide.
- d – The SKD conduct research on their collections and themes and, with their findings, reach a wide audience in the international specialist community and the general public.
- e – The SKD expand and develop their collection, taking into account their existing strengths and the cultural products of their own time. International models of reparation and restitution thereby also play a role to be defined by the SKD and the Free State of Saxony.
- f – The SKD protect the objects entrusted to their collections against damage and loss.
- g – The SKD pursue a forward-looking approach to personnel development and, as a training institution, contribute to the future and future-proofing of the museum sector.
- h – The SKD advise and support non-state museums in the Free State of Saxony.

3 In order to realise these aims, within the framework of the resources available to them, the SKD have the following specific tasks in particular to fulfil:

- a – Inventorying, preserving, caring for and safeguarding the objects present in the collections.
- b – Opening up the collections to the public via permanent and temporary exhibitions, publications, events and wide-ranging offerings oriented to target groups, including the international presentation of the SKD's outstanding holdings via special exhibitions.
- c – Researching the collection holdings, in particular by preparing catalogues and other scholarly publications.
- d – Press and public relations work.
- e – Playing a part in training junior researchers and conservators; fostering scientific and cultural cooperation with other museums and institutions.
- f – Acquisition of art objects and museum assets, taking into account the parameters of budget and space.
- g – Purchases of contemporary art.

Reeling with joy

Three years after the break-in
at the Historisches Grünes Gewölbe,
a large part of the stolen goods
has been retrieved

The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) never gave up hope that the jewels stolen on 25 November 2019 during the heist at the Historisches Grünes Gewölbe (Historic Green Vault) would be found and restored to their original place of display. Eleven objects, parts of a further two objects, as well as a group of coat buttons were taken, all belonging to the 18th-century Saxon state treasury and as such of priceless art- and cultural-historical value. During the night of 16 to 17 December 2022, the Dresden public prosecutor's office, the special commission and the Saxon State Office of Criminal Investigation (LKA) recovered a significant portion of the stolen goods in Berlin. Among the 31 individual pieces retrieved were the hat-brim jewel and breast star of the Polish Order of the White Eagle from the Brilliant-cut Diamond Set. The operation was preceded by exploratory talks between the defence and the public prosecutor, with the involvement of the court, regarding a possible plea bargain and the return of the remaining items. The objects were transported back to Dresden under the guard of police special forces. After first of all undergoing forensic testing, they were subsequently examined by specialists at the Staatliche Kunstsammlungen Dresden to determine their authenticity and to what extent they remained intact.

"The Kunstsammlungen are reeling with joy and we're receiving messages from around the world", said Director General Marion Ackermann in December 2022. "We've never stopped hoping and we felt there was a realistic chance that the jewels would resurface." The museum association would like to celebrate the return of the jewels with everyone. Preliminary inspection of the stolen items returned to the Staatliche Kunstsammlungen Dresden revealed that, although individual pieces showed damage, their art-historical importance is as great as ever and their international appeal remains undi-

minished. As a Kunstsammlungen conservator testified on 10 January 2023 at the main hearing, the pieces are in different states of preservation, having been exposed to a range of external influences extending from mechanical damage to penetration by moisture. However, this damage can be almost completely restored. The Kunstsammlungen will be appointing a panel of experts to discuss the condition of the items and the restoration measures to be taken. Still missing are the brilliant-cut diamond necklace (1824; parts were left behind) and large bow-shaped bodice brooch (1782) worn by Queen Amalie Auguste, the epaulette featuring the "Saxon White" diamond (between 1782 and 1789), the Large Rose-cut Diamond, 2 coat buttons from the Rose-cut Diamond Set, and various smaller pieces.

In order to secure any claims to damages as well as access to the files, the Free State of Saxony has submitted an application to the Dresden District Court for an additional civil action to be brought during the ongoing criminal proceedings. The course taken by the court case indicates that this additional claim against the accused could be won. Known as "adhesion proceedings", this type of additional action offers victims of a criminal offence the chance to lodge a civil claim against the accused under property law (e.g. for the payment of damages) without waiting for the criminal proceedings to come to an end. As the items of jewellery are still being used as evidence in the criminal proceedings, they are not yet allowed to go back on public display. Once the court case is over, however, they will be returned to the Historisches Grünes Gewölbe as soon as possible (situation as at 12 January 2023). In the meantime, information about the break-in and theft remains part of the presentation.

Latest information at:
<https://www.skd.museum/en/besucherservice/press/2019/theft-in-the-jewel-room-historic-green-vault>

The Staatliche Kunstsammlungen Dresden has regained possession of the following objects:

- The breast star of the Polish Order of the White Eagle from the Brilliant-cut Diamond Set, by Jean Jacques Pallard, Geneva/Vienna, between 1746 and 1749
- The hat-brim jewel (the so-called "Reiherstutz") from the Brilliant-cut Diamond Set, by August Gotthelf Globig, Dresden, between 1782 and 1807
- The rapier from the Rose-cut Diamond Set, by Christian August Globig and August Gotthelf Globig, Dresden, 1782–1789 (in pieces and without the blade)
- Two curved shoe buckles from the Rose-cut Diamond Set, workshop of Christian August Globig, Dresden, 1782–1789
- The hat ornament from the Rose-cut Diamond Set, Christian August Globig and August Gotthelf Globig, Dresden, 1782–1789
- The insignia of the Polish Order of the White Eagle from the Rose-cut Diamond Set, Christian August Globig and August Gotthelf Globig, Dresden, 1782–1789
- The epaulette from the Rose-cut Diamond Set, Christian August Globig and August Gotthelf Globig, Dresden, 1782–1789
- Six coat buttons from the Rose-cut Diamond Set, Jean Jacques Pallard, Geneva/Vienna, between 1746 and 1749
- The aigrette hair ornament in the shape of a sun from the diamond jewellery and pearls worn by the queens, August Gotthelf Globig, Dresden, between 1782 and 1807
- Part of a muff hook from the diamond jewellery and pearls worn by the queens, from the workshop of Jean Jacques Pallard, Geneva/Vienna, between 1746 and 1749

Display case in the Historisches Grünes Gewölbe after its reopening in March 2021



Design around 1800

The Kunstgewerbemuseum presents a new permanent exhibition in Pillnitz

Triggered by the fascination surrounding the excavations of antique artworks in Rome, Pompeii and Herculaneum, as from 1770 a new style developed in art: classicism. On the basis of 90 exhibits from the period 1780 to 1820, the permanent exhibition "Design around 1800" at the Kunstgewerbemuseum (Museum of Decorative Arts) illustrates how designers took inspiration from antiquity. Furniture, wallpapers, ceramics, jewellery and clocks from the museum's own collection are complemented by loans from the Porzellansammlung, Skulpturensammlung, Münzkabinett and Grünes Gewölbe.

The objects are presented on white plinths and in display cases and include a figure-shaped stove, French long-case clocks, mantel clocks and a recently restored day bed. Also on show are two magnificent loans from the Porzellansammlung (Porcelain Collection): a centrepiece with Egyptian herms and the "Allegorie auf die sächsischen Manufakturen" ("Allegory of the Saxon Manufactories") from the large centrepiece for Frederick Augustus III (1865–1932). An object from the Archiv der Avantgarden – Egidio Marzona (Archive of the Avant-Gardes – Egidio Marzona) demonstrates that classicism was subsequently cited not only in historicism and Art Nouveau, but in modernism, too: the "Adolf Loos Tower" lamp (1989) from the Archiv der Avantgarden – Egidio Marzona (Archive of the Avant-Gardes – Egidio Marzona), for example, parodies a 1920s skyscraper design in the form of a giant column. Another highlight of the presentation is the extremely rare egg-shaped chandelier made by the Chursächsische Spiegelfabrik.

Up to the end of 2016, the classicist works of applied art were presented in what were then known as the Weinlig-Zimmer (Weinlig Rooms) in the Bergpalais (Mountain Palace). The stylistic grounds on which these rooms were attributed to the architect Christian Traugott Weinlig (1739–1799) were only vague, however. The former name of the Kaiserzimmer (Imperial Rooms) has now been reinstated and from 2017 to 2020 the rooms were extensively restored in keeping with their original design. Through the lining of the walls with Atlas silk in colour shades documented in the archives, the character of the interiors has significantly changed. In the antechambers formerly richly decorated with painting, individual viewing windows allow a glimpse of the murals from 1791. In the design of the new exhibition, particular importance was attached to ensuring that the presentation of the museum objects should blend harmoniously with the original historical substance of the rooms. Thus the wall consoles from the 1791 furnishings, for example, are displayed in front of the carved panelling along the window wall. A new multimedia guide conducts visitors through the exhibition on a 45-minute audio tour.

View of the new permanent exhibition "Design around 1800"
in the Kaiserzimmer in the Bergpalais at Schloss Pillnitz



Return to the palace

Restored furnishings on display in the Paraderäume after four decades

Following the reopening of Augustus the Strong's Königliche Paraderäume (Royal State Apartments) in September 2019 after a long-term restoration programme, in February 2022 the Kunstgewerbemuseum (Museum of Decorative Arts) installed the final magnificent items of 18th-century furniture still absent from the rooms. With the presentation of these holdings, an important facet of art and pomp at the Dresden court can once again be seen, in a manner last

experienced before the Second World War. The comprehensive restoration campaign was conceived and commenced back in the 1980s. More than 80 years after being sent into storage during the war, a total of 39 surviving original objects – including gilded silver furniture, carved and gilded tables and small side tables (so-called guéridons), as well as French Boulle marquetry objects – have now returned to the places in which they originally stood. These locations are documented by inventories and photographs.

Audience chamber in Augustus the Strong's royal state apartments



The Boulle marquetry objects thereby rank among the highlights of the Dresden Paraderäume. In their quality and range, they are of great importance both within Germany and at the international level. In the late 18th century this particular type of costly furniture became known as Boulle, after the Parisian cabinetmaker André-Charles Boulle (1642–1732). It is characterised by finely carved veneers inlaid in ornamental patterns, in a technique known as marquetry. Tortoiseshell and brass were used for the filigree decorations. Augustus the Strong acquired the marquetry objects as visual statements of his prestige. When the Paraderäume were created in 1719, these lavish works comprised a large part of the furnishings. Objects from the workshop of André-Charles Boulle are also on display, including two toilet boxes, the only such works of their kind preserved in the German-speaking sphere.

A total of some 30 restorers were involved on the project. The majority of the furniture on display was restored by free-lance specialists in the Kunstgewerbemuseum's Dresden studios. Certain groups of objects, such as the silver furniture and a number of the marquetry pieces, were restored in workshops in Regensburg and Vienna. In some cases, the teams of restorers developed completely new methods, whereby the project made an international contribution to the field: during the restoration of the Boulle furniture, for example, the first use was made of ornamental printing on brass to replace missing areas of marquetry. The printing was carried out by the Staatliche Studienakademie Dresden (Dresden University of Cooperative Education).

Napoleon's gift

The tapestry "Esther Fainting before Ahasuerus" returns to the Dresden Residenzschloss after almost 80 years

Lost without trace for almost 80 years, in September 2022 the tapestry "Esther Fainting before Ahasuerus" returned to the Residenzschloss (Royal Palace). This masterpiece of textile art from the sphere of the Parisian court recalls an outstanding episode in Saxon-French relations: as part of a lavish array of gifts presented by Napoleon Bonaparte to the first King of Saxony, Frederick Augustus I, the exquisite tapestry was brought to Saxony in spring 1810 and given its place in the Residenzschloss dining hall. It was woven in 1791 under the superintendence of Michel Henri Cozette in France's state Gobelins manufactory. The tapestries pro-

duced there were available to Napoleon to offer as gifts to his allies. The Dresden tapestry depicts a scene from the Old Testament story of Esther.

After the end of the First World War and consequently the end, too, of the monarchy in Saxony, the furnishings from the grand dining hall at the Residenzschloss were transferred to the Free State as one part of the royal assets. During the Second World War, in summer 1943 "Esther Fainting before Ahasuerus" was taken along with other Gobelins tapestries to Schloss Schleinitz, near Meissen, where it was stored until the end of the war. It then disappeared without trace and from that time on was considered lost. In September 2020 the department for provenance research and restitution queries at Christie's auction house contacted the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), following a request by a client to consign the tapestry to auction. Since there were clear indications that the tapestry originated from the Dresden Residenzschloss, the Saxon State Ministry of Finance became involved in examining and asserting the rights of the Free State of Saxony. After intensive negotiations, an agreement was reached on the return of the tapestry to the Free State. Since June 2021 "Esther Fainting before Ahasuerus" has been undergoing examination, professional cleaning and restoration. In spring 2023 it will be presented as part of a special exhibition planned for the Neues Grünes Gewölbe (New Green Vault). It will subsequently go on permanent display in the Residenzschloss, in the area of the Paradeappartement (Royal State Apartments) where Napoleon once spent the night.



The tapestry "Esther Fainting before Ahasuerus" (1791)

German-Italian cooperation

Wartime loss is back in Dresden



David Teniers the Younger, "An Old Man Cares the Maid in the Stable" (1649 (?))

A painting by David Teniers the Younger (1610–1690) from the collection of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) has returned to Dresden. Attributed to the Flemish genre and landscape painter and his workshop, the work is entitled "An Old Man Cares the Maid in the Stable", 1649 (?) and shows a popular subject of 17th-century Netherlandish genre painting. Representations of this kind were reproduced both within Teniers's studio and by independent Antwerp artist colleagues as stock works available for immediate sale.

In the capacity as Inspector General of the Königliche Sammlungen (Royal Collections), Baron Raymond Le Plat acquired the work in 1727 for Augustus the Strong's painting collection. It is documented in the earliest gallery inventory of 1722–1728. According to the surviving files, in 1931 the painting was loaned to the Saxon Ministry of the Interior in Dresden and is documented as still being there in 1945. After this date, however, it was considered to have gone missing and was correspondingly listed as a war loss in the Lost Art Database of the German Lost Art Foundation.

The work surfaced on the international art market several times from 1977 onwards, but efforts to reclaim it for the Gemäldegalerie repeatedly failed.

In 2014 an art dealer from Naples, already under suspicion of handling stolen goods, offered the painting for sale to the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). After the Kunstsammlungen informed the Saxon State Office of Criminal Investigation, the painting was seized by the Italian Carabinieri. In line with normal procedure, the case was then handed over to the public prosecutor's office in Naples, which added it to the case already pending there. With the involvement of the Saxon State Ministry of Justice and for Democracy, Europe and Equality in close consultation with the Staatliche Kunstsammlungen Dresden, and thanks to the support of the Carabinieri Command for the Protection of Cultural Heritage, the painting was successfully returned to Dresden. For the handover ceremony in the Gemäldegalerie Alte Meister in March 2022, the genre painting was presented in a display case, in which it remained on show until the end of the year. Restoration measures are planned.

Science & research





Detail view of Correggio's
"Madonna of Saint Sebastian" (1524)
undergoing restoration

Returned to its former glory

The Gemäldegalerie Alte Meister is restoring a work by Correggio

Outside Italy, there is no better place than Dresden to study the art of Antonio Allegri (ca. 1489–1534), also known as Correggio. The Gemäldegalerie Alte Meister (Old Masters Picture Gallery) houses a total of four of Correggio's altarpieces: his well-known "Nativity", the early "Madonna of Saint Francis" and the two major works, the "Madonna of Saint Sebastian" and the "Madonna of Saint George". Their states of conservation are very different: unlike the other works, the "Madonna of Saint Sebastian" had lost some of its colour brilliance and contrasts. Its layers of varnish had darkened with age, effectively placing a yellow veil over the composition, concealing details of the picture and obscuring its impression of spatial depth. Viewed from the side, it was clear that the five wooden boards making up the panel had warped in a convex fashion.

View into the conservation workshop at the Gemäldegalerie Alte Meister

Along the vertical joints between the boards, in particular, some of the paint layer had lost its adhesion and flaked off.

Stabilisation measures, overpainting and retouching carried out in the past have today left the surface of the painting with a blotchy, heavily yellowed and distorted appearance. For this reason, the painting is now undergoing comprehensive scientific examination and restoration as part of a multi-year research project launched in 2022. To avoid placing any further strain on the fragile wooden panel by transporting it elsewhere, it is being restored directly on site. Through the windows of the conservation studio, visitors can watch the conservators at work on the painting and follow their progress.

In order to obtain as much information as possible prior to embarking on the work of restoration in the studio, various preliminary technical examinations were carried out. Jointly with an international commission of experts, the decision was then taken to begin by removing the layers of varnish on the front of the painting. Work on the back of the panel and its current support system will only commence once the varnish and areas of retouching have been removed. In taking away the upper coats of varnish and revealing the original paint layer, Correggio's incomparable painterly quality – demonstrated in the gradation of the different colour shades, the delicacy of the contours and the liveliness of the figures – becomes clear. The removal of numerous layers of varnish and areas of retouching and overpainting has also brought to light areas of damage; these are concentrated almost exclusively in the area of the panel's joints. Progress on the project can be followed at first hand in the Gemäldegalerie and regular updates will also be published on the research project's website. The restoration of the "Madonna of Saint Sebastian" is scheduled to be completed in 2024, to coincide with the painting's 500th anniversary.

<https://gemaeldegalerie.skd.museum/en/research/correggio>



Family reunion

Three drawings were restituted to the heirs of Carl Heumann



A sheet from the Kupferstich-Kabinett is handed over to Michael Heumann

The task of provenance research is to shed light on the origin of museum objects and in particular to examine translocations and changes of ownership from the point of view of their legality. For many years, the museums of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) have been reviewing the provenance of all acquisitions made from 1933 onwards. In the case of three works from the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), it was possible to establish that they were obtained from the collection of the Chemnitz banker and consul Carl Heumann (1886–1945) as part of a forced sale during the Nazi era. The sheets in question are two watercolour drawings with religious motifs by Peter Fendi (1796–1842) and an oil study of a girl with a parrot by Jakob Gensler (1808–1848). All three were purchased in May 1944 by the “Sonderauftrag Linz” (“Linz Special Commission”) from the Leipzig antiquarian art dealer C. G. Boerner and were destined for the Führermuseum planned by Adolf Hitler. The works, which remained in Dresden after the end of the war in 1945, were formally restituted in 2020.

The Kunstsammlungen have been in close contact with Carl Heumann’s descendants in the USA since 2018. They have provided much valuable information, shared entertaining and sad stories about their grandfather and his passion for collecting, and are grateful for the proactive search being

conducted by several German museums for further artworks from the Heumann collection. This profound concern with Heumann’s fate is also reflected in an extensive interview with his granddaughter Carol Heumann Snider, conducted on the occasion of the 2021 International Provenance Research Day by two provenance researchers from the Staatliche Kunstsammlungen Dresden and the Städtische Galerie im Lenbachhaus, Munich.

Due to the pandemic, it was not immediately possible to follow the formal restitution of the works with their physical handover. Only in summer 2022 was a long process of research and exchanges with colleagues at home and abroad, and with Carl Heumann’s descendants, finally concluded. At a joint ceremony in July 2022 in Munich, Michael Heumann – representing the heirs – accepted five drawings from the collections of the Lenbachhaus, the Kupferstich-kabinett of the Staatliche Museen zu Berlin and the Dresden Kupferstich-Kabinett. Granddaughter Carol Heumann Snider and other family members in the USA attended the handover via an online link. Some of the works are now once again hanging in the homes of part of the Heumann family in California.

Interview with Carol Heumann Snider accessible at:
<https://www.lenbachhaus.de/blog/erinnerung-leben-der-kunstsammler-carl-heumann-und-seine-familie-heute#>

The state-run art trade

Two provenance-research projects are looking at art exports from the Soviet Occupation Zone and the GDR

Since 2022 the German Lost Art Foundation in Magdeburg has been funding two provenance-research projects at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), both focusing on the era of the Soviet Occupation Zone and the German Democratic Republic (GDR). In the project based at the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) and the Kunstgewerbemuseum (Museum of Decorative Arts), the Kunstsammlungen's relationships with the GDR's art export firms, and in particular with the company Kunst und Antiquitäten GmbH, are being examined. Currently the first known business links between these state-owned enterprises and the museum association were established in 1968, when museum holdings were sold to finance the purchase of the triptych

"Der Krieg" ("The War") by Otto Dix (1891–1969). On multiple occasions over the following years, the Kunstsammlungen were instructed by the East German state to remove works of art from their holdings in order to raise foreign currency. The origin of the works selected for export – be it from the museum association's own collections, from bequests, storage or expropriation – was irrelevant.

Kunst und Antiquitäten GmbH (hereafter the KuA) was founded in 1973 as a channel through which to export art, antiques and other goods previously in public or private

View of a salesroom at Kunst und Antiquitäten GmbH in Mühlenbeck, near Berlin, ca. 1986/87





Käthe Kollwitz's "Selbstbildnis" ("Self-Portrait") of 1912 was purchased in 1990 by the Kunst und Antiquitäten GmbH with special funds from the GDR Ministry of Culture. No information about the work's previous owners has thus far come to light.

hands. This department was responsible for the GDR's partly backchannel trade with capitalist foreign countries. By taking over both private and state-owned art dealerships, the KuA came to monopolise the export and import of antiques, art and cultural second-hand goods. With the help of the Ministry for State Security (the Stasi), the company ensured that collectors and antique dealers were deliberately criminalised, arrested, convicted and expropriated, so that their collections could then be sold abroad.

The KuA operated a large storage facility in Mühlenbeck, near Berlin. Following the closure of the company and its warehouse in 1990, a large number of artworks of wide-ranging provenance were transferred to the Kunstsammlungen. No fewer than 211 entered the Kunstgewerbemuseum collection with the provenance note "Auflösung Antiquitäten GmbH Mühlenbeck, 1990" ("Dissolution of Antiquitäten GmbH Mühlenbeck, 1990"). Against this backdrop, the

research project plans to establish the time frame during which the East German authorities exercised an influence over the Kunstsammlungen's holdings, research the key players and their respective scope of action, and identify the forms taken by the cooperation with the GDR's foreign trade companies, both by individual staff members and the museum association as a whole. To this end, numerous interviews with contemporary witnesses will be conducted and newly indexed documentary records examined, including those in the Federal Archives in Berlin and the Stasi Records Archive in Dresden.

The second research project, initiated at the Albertinum, focuses on the private art trade in Dresden after 1945, an area little studied to date. By the 1970s, with the creation of the KuA and its monopoly, many private art dealerships had already been shut down or nationalised, whether in the wake of fabricated tax proceedings or the revocation of their business licence. The private art trade thus disappeared and company records were often lost.

The project sees its purpose as basic research and is establishing the first systematic record and breakdown of the non-governmental art market in the Soviet Occupation Zone and the GDR. The aim is to compile a lexicon-type compendium of Dresden art dealers and other leading figures, institutions and events. A publication on the research findings is also planned. Archival materials and information on the private art trade in Dresden after 1945 will be brought together and evaluated, and research will also be carried out into the museum association's own holdings, looking for acquisitions demonstrably purchased from private art dealers. Alongside documents from the Kunstsammlungen's archives and from the private archive of the Dresden art dealer Alphons Müller (1909–1972), the project will also examine bequests in the manuscript collection of the Saxon State Library – Dresden State and University Library, together with official directives housed in the Saxon State Archives pertaining to the private art trade after 1945. In addition, interviews will be conducted with contemporary witnesses.

Initial studies show that the private art trade in the GDR facilitated exchanges about art and culture away from state doctrine. For many people, visiting an art dealer was a chance to learn about news that could not be found in the official media or gain access to books smuggled into the GDR. Friendly professional connections often existed between art dealers and Kunstsammlungen staff, and there are instances of practical support, too, for example when a letter from the museum association resulted in business premises being awarded after years of waiting. It seems that the increasing state interference in and nationalisation of the private art trade with a view to obtaining urgently needed foreign currency was ultimately synonymous with the suppression of these private structures.

Over the course of time

The Kunstgewerbemuseum is restoring clocks by Jean-Pierre Latz

Cartonnier (detail), Paris (ca. 1740), with cabinet body by Jean-Pierre Latz



Jean-Pierre Latz (1691–1754) was one of the most important cabinetmakers of the Louis XV era. With 20 ensembles of objects, the Kunstgewerbemuseum (Museum of Decorative Arts) is home to the world's largest collection of furniture by the Parisian ébéniste, whose works can also be found in the Getty Museum in Los Angeles, the Chicago Art Institute and the Cleveland Museum of Art, among others. The Dresden holdings are unique in the world not only in their quantity, but also in their composition: they are made up primarily of pairs of clocks, with some models even present in triplicate. The history of the individual pieces can be traced in the inventories of the Dresden Residenzschloss (Royal Palace) and of Schloss Moritzburg almost without interruption from the middle of the 18th century right up to the Second World War. The Kunstgewerbemuseum inventoried the precious collection as from 1964. Many pieces were in a critical condition and could no longer be exhibited. The professional, material and financial resources needed for their restoration were lacking. As a consequence, this important collection almost fell into oblivion. At the same time, however, some of its elements survive in untouched states of preservation found almost nowhere else in this quality today.

Three ensembles are furthermore authenticated by the handwritten signatures of Jean-Pierre Latz and form important points of reference for a systematic scholarly study. In 2017 a research and restoration project was launched, with the aim of examining the holdings in comprehensive detail and subsequently restoring them. To this end, a team of art historians, conservators and natural scientists are working closely together to shed light on the history and stylistic contexts of the objects, as well as the construction and composition of their marquetry and fittings.

Activities at the start of 2022 were still significantly affected by the pandemic. The team nevertheless managed to make substantial progress on numerous sub-projects, and in the first quarter finished restoring the case of one of Latz's palm-tree pedestal clocks. The emphasis subsequently shifted to pieces with tropical wood veneers. A filing cabinet ("cartonnier") was restored and a systematic study made of a chest of drawers. In the case of the objects with tortoise-shell and brass marquetry, investigations focused on two Hercules clocks. In parallel, the analysis of colouring and binding agents was continued in collaboration with the Dresden Academy of Fine Arts. Four clock groups were digitally modelled and visualised in cooperation with the Department of Media and Computer Science at the HTW Dresden – University of Applied Sciences.

<https://forschung.skd.museum/en/projects/detail/jean-pierre-latz-fait-a-paris>

Simulated risk of damage

Civil engineers help preserve cultural heritage



Replica of a panel painting with a simulation of the material's behaviour

Conservators are often faced with the challenge of assessing the long-term risk of damage when objects are exposed to altered climatic and mechanical influences – for example in loan situations, unsuitable storage conditions or new presentations of objects. Today this question also arises against the backdrop of discussions about air conditioning in museums and the possibility of saving resources in this area as a contribution towards combatting the climate crisis. As part of the CULTWOOD research project at the Institute of Structural Analysis at the TU Dresden, in cooperation with the Dresden Academy of Fine Arts and the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), complex material models for wooden objects and coatings were simulated and compared with findings from practical experiments.

Wood is a material that has been and continues to be used in a wide variety of ways for the creation of works of art. It serves as a support e.g. for panel paintings, as a construction material for pieces of furniture, and is sometimes also a direct material component of the artwork, e.g. in the case of a wood sculpture. As a grown material with a natural structure, it is characterised by particular properties: it reacts particularly strongly to changes in ambient humidity and temperature. Thus wood absorbs moisture when the humidity rises and releases it when the humidity falls. As its

moisture content changes, the wood changes shape, either swelling or shrinking. The result is deformation, warping, twisting and even major damage such as cracks and splits, which lead to the loss of stability of the object. In the case of a panel painting, a crack in the wood support can damage the layers of paint on top. As well as affecting the painting's historically authentic appearance, this can also lead to the complete loss of parts of the original paint layer.

The mathematical finite element method makes it possible to simulate the material behaviour of complex structures under load. As part of the CULTWOOD research project, faithful replicas of a panel painting and a painted cupboard were exposed to different climatic conditions and the behaviour of their materials measured. The data obtained from this experiment were then compared with the corresponding mathematical simulations. The results of the project show that it will be possible to predict the behaviour of artworks made of wood when their environmental conditions change. The partners will continue their collaboration. Further research is needed to improve the simulation models.

Perfectly capturing the smallest detail

The Grünes Gewölbe uses new photographic methods to document silver marks

A large-scale interdisciplinary research project headed by Ulrike Weinhold and Theresa Witting is studying the holdings of 16th- to 18th-century works of goldsmithery at the Grünes Gewölbe (Green Vault). The project has been running since 2014 and completed sections have already been published and presented to an expert audience for discussion at two international conferences. A final – and at the same time particularly important – area of focus is the preparation of a scholarly catalogue of the some 350 goldsmith's works in the collection.

Special attention is thereby being paid to documenting the hallmarks punched into most of the objects in images that tell the viewer as much as possible. These marks provide

essential information about the place and date of manufacture, as well as about the master craftsman who made the work. Confident attributions and datings are possible only if the illustrations allow every last detail to be seen. With its very well-documented royal history reaching far back into the past, the Dresden holdings are considered a reference collection. A comparison of their marks, which are deemed genuine, with those on other objects can help to expose forgeries, for example.

The tiny maker's marks and punch marks are often located in hidden places and are difficult to photograph owing to the reflective shine of the silver surface. It is furthermore important that all the marks should be represented using the same scale. Michael Wagner, conservator at the Grünes Gewölbe, and freelance conservator Volker Dietzel have succeeded in developing a new and more efficient method of documenting hallmarks with the aid of innovative digital technology.

Thanks to a versatile KEYENCE digital microscope (VHX-7000 series), it was possible to photograph the respective marks directly from the object for the first time in publication-ready quality. Following an intensive test phase, visually harmonious images of marks in all object groups were captured by means of defined parameter sets, which encompassed magnification factor, image resolution, illumination type and level, as well as a precisely determined exposure bracket. Another major advantage was that, after corresponding training, the two conservators were able to operate the microscope and capture all the necessary images themselves, with the support of the project managers.

The photographs of the marks will be reproduced in full in the collection catalogue, which will be published in spring 2024. They will subsequently also be added to the Online Collection of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections).

Michael Wagner and Volker Dietzel photographing hallmarks in the Historisches Grünes Gewölbe



"Towards a Worlded Public"

2022 Transcultural Academy

In 2022 the Transcultural Academy "Towards a Worlded Public" explored how artistic practice and curating can activate different perspectives. It sought to negotiate what can be encompassed by the term "worlded" and what can constitute a "worlded public", in the sense of an active co-production of the global through diverse local perspectives. The development of the Staatliche Kunstsammlung Dresden (Dresden State Art Collection), starting from their foundation in 1560 as a royal *Kunstkammer* (cabinet of curiosities), remains inseparably and to this day tangibly linked to the tension between imperial property and artistic virtuosity. The 2022 Transcultural Academy took up this complex history and asked what perspectival shifts can take place in existing categories of museum classification: what would a recognition of different positionings look like? Can histories that were violently repressed in the past, be

visible in the present? How does the notion of "worlding" differ from "transcultural", "cosmopolitan", "diasporic" or "international"? What does "worlded" mean in the context of a museum complex with a 500-year history? Where do the boundaries of the museum lie and who exactly is a "worlded public"?

These questions draw upon the notion of "radical co-presence" proposed by sociologist Boaventura De Sousa Santos, in which different cultures of memory, understandings of art and cultural practices are used to conceptualise a multi-layered public. They were explored at the conference "Lessons Learned? Transcultural Perspectives in Curating and Pedagogies", held from 14 to 16 July 2022 at the Japanisches Palais (Japanese Palace) in cooperation with the international research project "Worlding Public Cultures: The Arts and Social Innovation" (WPC) and Heidelberg University.

Six artists, architects and curators from Cameroon, Lebanon, Spain, Vietnam, the Philippines and Germany were subsequently invited to explore methods for activating transversal publics. They pursued their work in intensive exchanges with art historians and researchers from across the Kunstsammlungen's collections. A two-day Public Assembly, held on 24 and 25 November 2022, offered insights into the Transcultural Academy's residency programme and at the same time drew it to a close: Choy Ka Fai, Lizza May David, Tuan Mami, Saba Innab, Patricia Esquivias and the King Mayesse Foundation opened their studios at the Japanisches Palais and presented their research projects. In conversations with the resident Fellows and guests, transcultural learning processes were deepened, artistic action rehearsed and methods discussed for creating a more just museum in the 21st century, with the Staatliche Kunstsammlungen Dresden as a case study.

Closing session of the 2022 Transcultural Academy



"The Missed Seminar"

After Eslanda Robeson.
In conversation with Steve
McQueen's "End Credits"



Installation view of "The Missed Seminar.
After Eslanda Robeson. In conversation
with Steve McQueen's "End Credits"
at the Haus der Kulturen der Welt, Berlin

"The Missed Seminar" is an archive-based exhibition project by the transdisciplinary research study "Decolonising Socialism. Entangled Internationalism" (DECOSO). Consisting of an exhibition, a contemporary video installation and a series of conversations at the Haus der Kulturen der Welt (House of World Cultures) in Berlin, "The Missed Seminar" metabolised archival materials on the life, thought, writings and relationships of the Black feminist, anthropologist and African-American photographer Eslanda Robeson (1895–1965) for contemporary debate. Taking as its point of departure Robeson's friendship with the German-Jewish Marxist philosopher Franz Loeser (1924–1990) and the meetings between the two in 1963 in East Berlin, "The Missed Seminar" asked: what if their exchanges had formed the framework for a seminar?

"The Missed Seminar" unfolded the unfinished geopolitical aspirations of Robeson and Loeser and suggested an intersectional entanglement of anti-fascism, Black feminism and technology. Its methodological approaches drew on contemporary art, aesthetics, visual cultures, sociology, Black studies, archival practice, architecture and design, interwoven by curatorial means. The tapestry of different perspectives sketched the vision of what decolonising socialism could have been and what it can still become. In dialogue with the exhibition, the artist and filmmaker Steve McQueen (b. 1969) for the first time presented the complete version of his video installation "End Credits" (2012–2022): a haunting

monument to the threat of US anti-communism during the Cold War, it shows thousands of digitised files amassed by the FBI over the course of decades of surveillance of Eslanda Robeson and her husband, the actor, singer and activist Paul Robeson (1898–1976).

Through a set of case studies, DECOSO investigates forms of practice from the expanded field of the arts that are situated in communist geographies of the Cold War in South Asia, West Africa, Latin America and Eastern Europe as alliances between the "Global East" and the "Global South", and which intersected in the German Democratic Republic. The archive-based studies are thereby mobilised for contemporary social issues, with the aim of overcoming the extreme binaries of the Cold War in terms of the politics of memory, too. In the context of the collection history of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), the research project formulates pressing questions relating to geopolitical entanglements and transhistorical processes during the Cold War era. "The Missed Seminar" was developed by Doreen Mende in discussion with Lama El-Khatib, Avery F. Gordon, Aarti Sunder and Katharina Warda and will be continued in 2023 in a modified form as a temporary display-case intervention in the permanent collection of the Albertinum.

Images of research – images as research

A collaboration with students explores images of research

For many people, research in the context of collecting, conserving and exhibiting in institutions of art conjures up visions of art historians analysing pictures, or conservators wearing protective goggles and white gloves. But research activity in museums also includes creating screen interfaces, digital simulations and infrared images. Research may be pictured as something abstract or computer-based, but also as something haptic and sensitive. Above all, however, research is a process. The image of research asks for a visibility of thinking, touching, testing, sorting, measuring, describing, evaluating, recording, combining, remembering, rejecting, comparing or insisting. It is an image between visibility and invisibility.

The aim of a seminar organised by the Staatliche Kunstsammlungen Dresden's Research Department, in cooperation with the Expanded Cinema class at the Academy of Fine Arts Leipzig and the Harun Farocki Institut, was to capture the diversity of visual grammars of research in scholarly working practice at the Kunstsammlungen in a transdisciplinary artistic way. The seminar was conceived by Mareike Bernien, Clemens von Wedemeyer and Doreen Mende with the support of Anna-Lisa Reith and Elisabeth Schmidt. During a two-day trip to Dresden, students gained initial insights into the practice of staff working in the areas of provenance research and the scientific and art-historical research of individual collections, as well as into the work of the Kunstbibliothek (Art Library). This then became the starting point for various artistic projects that make the diversity of the visibility of research visible. The image is thereby both the object and the tool of research.



CT scans of bowls from the Porzellansammlung were among the objects examined by students during their visit on 8 November 2022, as part of the seminar "Images of research – images as research" organised by the Research Department in collaboration with the Expanded Cinema class at the Academy of Fine Arts Leipzig and the Harun Farocki Institut. © DM Research SKD

Symposia, lecture series and workshops

Selection

Der Preis der Freiheit. Alexander Iwanows unvollendbares Werk (The Price of Freedom. Alexander Ivanov's unfinishable work)

Lecture by Iris Blochel-Dittrich in conjunction with the exhibition "Dreams of Freedom. Romanticism in Russia and Germany"
20 January 2022
Albertinum

PARA: Steine dekolonisieren (PARA: Decolonising stones)

Podium discussion with Susanna Jorek (Leipzig University), Vanessa Opoku and Bastian Sistig (PARA), Rehema Chachage and Valerie Asiiimwe Amani (artists), Mnyaka Sururu Mboro (Berlin Postkolonial) and Yann LeGall (TU Berlin)
4 March 2022
Online

➤ [page 23](#)

Early Design Exchanges Between The People's Republic of China and The German Democratic Republic

Sino-German museum conversation between the Kunstgewerbemuseum/Design Campus of the Staatliche Kunstsammlungen Dresden and the China Design Museum in Hangzhou
31 March 2022
Online

Im Angesicht des Todes. Die Bedeutung der Sixtinischen Madonna als Altarbild (In the face of death. The significance of the Sistine Madonna as an altarpiece)

Lecture by Peter Stephan (Fachhochschule Potsdam) in cooperation with the Katholische Akademie and the Evangelische Akademie Sachsen
21 April 2022
Haus der Kathedrale, Dresden

Lisa and Heinrich Arnhold Lecture

in cooperation with the American Academy in Berlin

"Algeria: The Jews are still there, in every bracelet"

Lecture by Ariella Aïsha Azoulay

27 April 2022

Residenzschloss & online

"Mission und Verantwortung – Welche Verantwortung tragen wir im Umgang mit Missionsgeschichte?" ("Missionary activity and responsibility – What responsibility do we bear when dealing with missionary history?")

Tea-house conversation with Léontine Meijer-van Mensch (director of the Staatliche Ethnographische Sammlungen Sachsen), Götz Aly (historian and journalist, Berlin) and Martin Theile (retired priest)

18 May 2022

Völkerkundemuseum Herrnhut

➤ [page 27](#)

Martin und Harriet Roth Lecture

"Was ist politische Verantwortung in hysterischen Zeiten?" ("What is political responsibility in hysterical times?")

Lecture by Harald Welzer

1 June 2022

Albertinum

Das Museum als Spiegel historischer Brüche und gesellschaftlicher Diskontinuitäten.

Wie Museumssammlungen die Geschichte der Ukraine erzählen

(The museum as a mirror of historical ruptures and social discontinuities. How museum collections tell the story of Ukraine)

Cooperation between the Goethe-Institut, the Iwalewaha in Bayreuth, the Lenbachhaus in Munich and the Staatliche Kunstsammlungen Dresden

Podium discussion with Oksana Barshynova

(National Art Museum of Ukraine, Kyiv),

Nadia Kaabi-Linke (artist) and Daria Prydybailo (Art Matters Ukraine)

8 June 2022

Albertinum

The Global GDR – A Transcultural History of Art (1949–90)

International conference organised by the TU Dresden in cooperation with the Staatliche Kunstsammlungen Dresden

9 to 11 June 2022

Albertinum & online

Italianità am Dresdner Hof von August II. bis Johann von Sachsen: Tour d'Horizon und einige Perspektiven (Italianità at the Dresden court from Augustus II to John of Saxony: tour d'horizon and a few perspectives)

Lecture by Maria Lieber and Valentina Cuomo in conjunction with the special exhibition "Enchantingly Real. Bernardo Bellotto at the Court of Saxony"

15 June 2022

Residenzschloss

Kunst/Kritik in Ost und West. Eine deutsch-deutsche Geschichte (Art/criticism in East and West. An East-West German history)

Congress held by the AICA Deutschland and the Staatliche Kunstsammlungen Dresden

24 and 25 June 2022

Albertinum & digital

Lessons Learned? Transcultural Perspectives in Curating and Pedagogies

International Academy organised by Worliding Public Cultures: The Arts and Social Innovation (Heidelberg University team)

14 to 16 July 2022

Japanisches Palais

"In amouröser Komplizenschaft. Guercino – Venus – Cupido. Eine wenig bekannte Zeichnung des Dresdner Kupferstich-Kabinetts" ("In amorous complicity. Guercino – Venus – Cupido: a little-known drawing in the Dresden Kupferstich-Kabinett")

Lecture by Lisa Jordan (Staatliche Kunstsammlungen Dresden)

9 September 2022

Residenzschloss

Game Art – Digitale Spiele in der bildenden Kunst (Game art – Digital games in the visual arts)

Lecture by Stephan Schwingeler (Hochschule für angewandte Wissenschaft und Kunst Hildesheim/Holzminde/Göttingen)

28 October 2022

Online

Porzellan – eine höchst moderne Industrie (Porcelain – A very modern industry)

Lecture by Suzanne Marchand

(Louisiana State University)

17 November 2022

Zwinger

Stannaki Forum – Kunst und Forschung im Gespräch (Stannaki forum – Art and research in conversation)

Staff of the Museum für Sächsische Volkskunst and the Münzkabinett in conversation with Alice Creischer and Andreas Siekmann on the topic of "Buckelbergwerk und Silberzirkulation: Kann man einen Berg mit einem Rücken vergleichen?" ("Buckelbergwerk [portable cabinets, designed to be carried on the back, containing a miniature hand-crafted representation of a mine] and silver circulation: can you compare a mountain with a back?")

7 December 2022

Japanisches Palais & online

Research projects

Selection

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

Gerhard Richter Archiv

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 2024

“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 2023

➤ [page 72](#)

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 2026

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

The Dresden Porcelain Project: 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 2023

Günther Uecker catalogue raisonné

Kupferstich-Kabinett

Funding: Franz Dieter und Michaela Kaldewei Kulturstiftung

Planned project duration: 2017 to 2022

Provenance research on human remains

Staatliche Ethnographische Sammlungen Sachsen

Since 2018

➤ [page 25](#)

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

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 2023

Registration and digitisation of and public reflection upon the Staatliche Ethnographische Sammlungen Sachsen

Funding: The Federal Government Commissioner for Culture and the Media

Planned project duration: 2020 to 2023

➤ [pages 24 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

➤ [page 24](#)

Provenance of colonial-era collections from Togo

Staatliche Ethnographische Sammlungen Sachsen

Funding: German Lost Art Foundation

Planned project duration: 2021 to 2023

Provenance and history of the Mylau / Reichenbach Ethnological Collection

Staatliche Ethnographische Sammlungen Sachsen

Joint project with: Museum Burg Mylau; German Lost Art Foundation; Sächsische Landesstelle für Museumswesen; Kulturraum Vogtland Zwickau

Planned project duration: 2022

The Staatliche Kunstsammlungen Dresden's relationships with the GDR's art export firms

Kunstgewerbemuseum / Kupferstich-Kabinett

Project lead: German Lost Art Foundation

Planned project duration: 2022 to 2026

➤ [pages 70 f.](#)

ResWiMet: Development and model application of a modular concept for the restorative cleaning of weathering layers on metal-wood composites of historical mechanical assemblies using the example of severely damaged tower clock movements

Research and Scientific Cooperation Department

Funding: Deutsche Bundesstiftung Umwelt

Planned project duration: 2022 to 2023

The private art trade post-1945 in Dresden Albertinum

Funding: German Lost Art Foundation

Planned project duration: 2022 to 2024

➤ [pages 70 f.](#)

Gerhard Richter. Catalogue raisonné. Watercolours

Gerhard Richter Archiv

Planned project duration: 2022 to 2024

Correggio's rinascita. The restoration of the "Madonna of Saint Sebastian"

Restoration and conservation studio for paintings, Gemäldegalerie Alte Meister

Funding: Ernst von Siemens Kunststiftung; Schoof'sche Stiftung

Planned project duration: 2022 to 2024

➤ [page 68](#)

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

Publications Selection

Dresdener Kunstblätter

Published by: Staatliche Kunstsammlungen
Dresden

Volume 1/2022: Rausch

Volume 2/2022: Kleine Kreaturen

Volume 3/2022: Von Medaillen, Münzen
und Moneten

Volume 4/2022: Lichtbilder

Generaldirektion

Archiv der Avantgarden – Egidio Marzona

Le Corbusier – Buckminster Fuller: Architecture
between Music and Poetry. Works and Docu-
ments from the Archiv der Avantgarden, publi-
cation accompanying the exhibition at Galerie
Blanche in Briey-en-Forêt, ed. La Première and
Staatliche Kunstsammlungen Dresden, 2022
(Fr./Eng./Ger.).

Gerhard Richter Archiv

Dietmar Elger: Gerhard Richter. Catalogue
Raisonné, Volume 6, Nos. 900–957, 2007–
2019, ed. Gerhard Richter Archiv, Staatliche
Kunstsammlungen Dresden, Berlin 2022.

Japanisches Palais

Manifest für ein nachhaltiges und gerechtes
Museum/Manifesto for a sustainable and
just museum, ed. Staatliche Kunstsammlungen
Dresden, Kevin Bauch, Noura Dirani and
the Action for Future team, Dresden 2022
(Ger./Eng.).

Das (offene) Museum. Ein Freiraum für morgen/
The (open) Museum. A public space for tomor-
row, ed. Staatliche Kunstsammlungen Dresden,
Gerda Berger, Mona Bouguerba, Noura Dirani,
Dresden 2022 (Ger./Eng.).

Kunstgewerbemuseum

Mythos Handwerk. Zwischen Ideal und Alltag,
exh. cat. Museum Angewandte Kunst, Frankfurt
am Main, ed. Museum Angewandte Kunst,
Frankfurt am Main, Kunstgewerbemuseum,
Staatliche Kunstsammlungen Dresden, and
vorarlberg museum, Bregenz, Theresia
Anwander, Thomas A. Geisler, Andreas Rudigier,
Kerstin Stöver, Ute Thomas, Matthias Wagner K,
Grit Weber, Vienna 2022.

Kupferstich-Kabinett

Blue Links. Cyanotypes. Daniela Keiser,
exh. cat. Graphische Sammlung ETH Zürich,
Kupferstich-Kabinett, Staatliche Kunst-
sammlungen Dresden, and Ulster Museum,
Belfast, ed. Graphische Sammlung ETH Zürich
and Linda Schädler, Vienna 2022.

Der letzte Romantiker. Albert Venus, exh. cat.
Kupferstich-Kabinett, ed. Staatliche
Kunstsammlungen Dresden, Jane Boddy,
Stephanie Buck, Florian Illies, Petra
Kuhlmann-Hodick, Dresden/Munich 2022.

Mathematisch- Physikalischer Salon & Museum für Sächsische Volkskunst und Puppentheater- sammlung

Der Schlüssel zum Leben: 500 Jahre mecha-
nische Figurenautomaten, exh. cat. Kunsthalle
im Lipsiusbau, ed. Staatliche Kunstsammlungen
Dresden, Peter Plassmeyer, Hagen Schönrich
and Igor Jenzen, Dresden 2022.

Staatliche Ethno- graphische Sammlungen Sachsen

Aufbruch. Netz. Erinnerung: 300 Jahre
Herrnhut, ed. Staatliche Kunstsammlungen
Dresden and the Archiv der Evangelischen
Brüder-Unität Herrnhut, Konrad Fischer and
Peter Vogt, Dresden 2022.

Gemäldegalerie Alte Meister mit Restaurierungswerkstatt

Zauber des Realen: Bernardo Bellotto am
sächsischen Hof: Sonderausstellung zum
300. Geburtstag von Bernardo Bellotto, exh.
cat. Gemäldegalerie Alte Meister Dresden/
Royal Castle in Warsaw, ed. Staatliche
Kunstsammlungen Dresden, Stephan Koja,
Iris Yvonne Wagner, Dresden 2022.

Skulpturensammlung bis 1800

Faszination Ägypten. Ausgewählte Werke aus der Dresdner Skulpturensammlung, ed. Staatliche Kunstsammlungen Dresden, Stephan Koja, Saskia Wetzig, Dresden 2022.

The Fascination of Egypt. Selected Works from the Dresden Skulpturensammlung, ed. Staatliche Kunstsammlungen Dresden, Stephan Koja, Saskia Wetzig, Dresden 2022.

Katalog der antiken Bildwerke, vol. V: Antikenimitationen aus Stein und Bronze, ed. Staatliche Kunstsammlungen Dresden, Stephan Koja, Sascha Kansteiner, Munich 2022.

Der sächsische Barockbildhauer Paul Heermann, ed. Staatliche Kunstsammlungen Dresden, Stephan Koja, Claudia Kryza-Gersch, Dresden 2022.

Residenzschloss

Jacob Böhme: Czas Lilii. Mistyczny filozof Jacob Böhme i odnowa świata/Jacob Böhme: THE TIME OF THE LILY: The Mystical Philosopher Jacob Böhme and the Renewal of the World, booklet accompanying the exhibition at the University Museum Wrocław, ed. Staatliche Kunstsammlungen Dresden, Claudia Brink, Martin Lucinda and Leigh T. I. Penman, Dresden 2022 (Pol./Eng.).

Grünes Gewölbe

Aufgeschlossen! Vom ersten Kunstkämmerer zur Online Collection/Unlocked! From the First Art Chamberlain to the Online Collection, exh. cat. Neues Grünes Gewölbe, ed. Staatliche Kunstsammlungen Dresden, Christine Nagel and Ulrike Weinhold, Dresden 2022 (Ger./Eng.).

Miroir du monde: Chefs-d'œuvre du Cabinet d'art de Dresde, exh. cat. Musée du Luxembourg, ed. Staatliche Kunstsammlungen Dresden and Réunion des musées nationaux – Grand Palais, Paris 2022 (Fr.).

Albertinum

Weltflucht und Moderne: Oskar Zwintscher in der Kunst um 1900, exh. cat. Albertinum, Staatliche Kunstsammlungen Dresden and Museum Wiesbaden, ed. Staatliche Kunstsammlungen Dresden, Andreas Dehmer and Birgit Dalbajewa, Dresden 2022.

Sächsische Landesstelle für Museumswesen

Anke Fröhlich-Schauseil: Gottfried Kohl (1921–2012): Der Bildhauer und sein Werk, ed. Sächsische Landesstelle für Museumswesen, Katja Margarethe Mieth and Stadt- und Bergbaumuseum Freiberg, Andrea Riedl, Dresden/Freiberg 2022 (Sächsische Museen – fundus; 10).



The museum & the public



Primary-school pupils in Gröditz experience the performative audio play "Das wandelnde Museum" ("The Changing Museum") as part of the "MODemo" project

Art education, outreach and society

Since 2019 the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) have been intensifying their educational and outreach activities throughout Saxony. As part of the project "Museen als aktive Orte der Demokratie (MODemo)" ("Museums as active places of democracy"), encompassing all the museum association's collections and departments, in 2022 the Kunstsammlungen developed further innovative event formats, inviting young people to engage with the content of today's museums in creative ways and from critical perspectives. The performative audio play "Das wandelnde Museum" ("The changing museum"), for example, took primary school pupils in rural areas on an entertaining "tour" of an imaginary museum. December saw the launch of the training series "Im Dienste der Demokratie(?)" ("In the service of democracy[?]") for museums and memorial sites in Saxony, which was initiated by the Kunstsammlungen and encourages interlinking cultural and political education more closely.

In the sphere of digital art education, a virtual work space was launched for the interactive pilot project "Nicht alles Gold, was glänzt? Die 1920er Jahre zwischen Krise und Aufbruch" ("Not all that glitters is gold? The 1920s between crisis and new beginnings"), exploring and comparing questions about the future then and now. With the "Media Lab", a second mobile workshop was set up in the Japanisches Palais (Japanese Palace), equipped with 3D printers, VR headsets, laptops, laser cutters, robots and AI software. Creative technologies and artistic processes are brought to life in hands-on workshops, with participants encouraged to produce their own works. In the Residenzschloss (Royal Palace) and the Albertinum, a new audio and multimedia guided tour was created with and for children: they selected works, interviewed the directors and curators about them, wrote the texts and recorded them in the studio themselves.

For the special exhibitions on Oskar Zwintscher and as part of the Czech Season, two deaf and one blind art educator designed events for visitors with and without impairments. The multimedia guide to the Porzellansammlung (Porcelain Collection) was also complemented by barrier-free tours. VisorBoxes, which enable blind and visually impaired visitors



to navigate independently via an app, were installed in the Japanisches Palais as an indoor guidance system. Training was also held on simple language and on ways of educating through narrative. With the new presentation of the Damaskuszimmer (Damascus Room), an open place of exchange and hospitality was created ([page 26](#)). The Damaskuszimmer and Bernardo Bellotto exhibitions both included tactile models, and the model from the latter show has since been transferred to the permanent display, meaning that Dresden's Neumarkt can now be experienced by all visitors. The "Bellotto Click" app, too, was developed to accompany the special exhibition: it takes users on a digital tour of the old and new Dresden and can also be used in teaching.

Programme and international relations

The Russian war of aggression in 2022 has massively impacted the programming activities of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) at the international level. Since March 2022 the museum association has suspended all institutional activities with Russian state organisations for the time being. Staff members have nevertheless remained in close communication with many colleagues and artists in Russia. Direct contact also exists with representatives of state museums and private art institutions in Ukraine, to whom the Kunstsammlungen in February 2022 immediately offered assistance in protecting art treasures.

The online communication platform "SKD HELP HUB 4 #UKRAINE #" was set up in February 2022 in order to coordinate and exchange information with Ukrainian institutions and colleagues. Art historians and conservators from Ukraine were directly involved in Kunstsammlungen projects, three colleagues were offered temporary employment and many others were helped to find work in other museums.

In order to enhance the visibility of Germany's close cultural and historical ties with Ukraine, various events and collaborations with artists were held. On 8 June 2022 an event at the Albertinum explored how Ukrainian history and identity, as well as imperialist Russian and Soviet cultural policies, are inscribed in the museum collections of Ukraine. Speakers included Oksana Barshynova, chief curator of the National Art Museum of Ukraine in Kyiv. In a commission for the Kunstsammlungen, artist Nikita Kadan produced "Sirens" – a work on the sound that most people in Ukraine have been hearing almost daily since February 2022. The "Hybrid Bridge" enabled visitors in the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau) to communicate directly via monitor with people visiting the Mystetskyi Arsenal in Kyiv. Picture and sound were in each case transmitted live to the other museum. As part of a workshop held on 6 August 2022, children from Dresden and Kyiv were introduced to each other via the screen and together designed postcards about their dreams, which they then sent to each other.

In 2022 preparations also began for the exhibition "Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023", for which the Kunstsammlungen are collaborating with museums and private collections, including the National Art Museum of Ukraine, the Odesa Fine Arts Museum, the National Museum of Decorative Folk Art, the Stedley Art Foundation and MOCA NGO.

The Ukrainian flag beside Milena Dopitová's "Hasn't There Been a Better Bad Idea" (2021) as part of the Czech Season in Dresden



Marketing

After the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) started 2022 once again with museums and exhibitions closed, it became clear at the beginning of February, with the first reopening of the year, how much the public longed for the real museum experience: "Gerhard Richter: Portraits. Glass. Abstracts.", celebrating the artist's 90th birthday, attracted huge numbers of visitors. This was the last exhibition for which admission had to be regulated via timed-entry tickets – for all the rest, the Kunstsammlungen were able to lift the pandemic-related restrictions for the first time since March 2020.

The Marketing Department's primary goal, more than ever, was to reactivate the Kunstsammlungen's core public, reach new target groups, and optimise in every way the visibility of the collections and the many events on offer. With the concentration of exhibitions in the summer and autumn months, the Kunstsammlungen succeeded in attracting not only visitors from Dresden, but also people on holiday from other parts of Germany and neighbouring countries, in particular from Poland and the Czech Republic.

The exhibition "Enchantingly Real. Bernardo Bellotto at the Court of Saxony", held to mark the 300th anniversary of Bellotto's birth and staged in Dresden and Warsaw, was an opportunity to exploit the tourism potential of the Saxon court painter's vedute and to appeal to visitors from Poland. A programme of events, designed jointly with the Kultur- und Tourismusgesellschaft Pirna mbH (Pirna Culture and Tourism

company) and the Staatliche Schlösser, Burgen und Gärten Sachsen gGmbH (State Palaces, Castles and Gardens of Saxony charitable association), brought to life various locations and motifs in Bellotto's paintings: from special exhibitions and festivals in Pirna and at Königstein Fortress to the historical re-enactment of Bellotto's "Der Marktplatz zu Pirna" ("Market Square at Pirna") in a living painting.

A nationwide poster campaign, sponsored by Dresden Marketing GmbH, advertised the Bellotto exhibition in numerous major German cities. Special editions and partnerships were developed with the Dresden Panometer, the Schloss Wackerbarth winery and the PostModern company, among others. The Ostsächsische Sparkasse bank marked the tercentenary with the introduction of a new credit card motif. For the first time, moreover, the Kunstsammlungen's Marketing Department was able to trial a campaign with DDV Sachsen GmbH, including a profit-sharing scheme. The campaign exploited the full range of opportunities offered by the DDV Medien-gruppe, in particular in the area of digital marketing.

Digital advertising formats and campaigns on social media, banner ads, Google Ads, and adverts that base themselves on search-engine results, are becoming increasingly important. With the help of content and settings tailored to various personas, i.e. prototypes of specific target groups, advertising budgets can be deployed in an even more targeted and effective manner.

Advertising for "Enchantingly Real.
Bernardo Bellotto at the Court of Saxony"



Media and communications

The Media and Communications Department is responsible for creating and implementing all media campaigns, briefing the media, advising the Office of the General Director, and maintaining and expanding the website, including the digital platform “voices”, as well as for protocol-related matters and social media communications. It also grants image rights and organises film and television shoots in the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) institutions. In 2022, despite closures due to the pandemic, it issued 74 media releases and organised almost 40 press events, together with accompanying campaigns. Many Kunstsammlungen exhibitions elicited a wide response in the media both at home and abroad, starting with the solo show marking Gerhard Richter’s 90th birthday at the Albertinum and continuing with the various exhibitions forming part of the Czech Season, spread throughout the second half of the year and into 2023.

The “polycrisis”, i.e. the simultaneous occurrence of critical events such as the war in Ukraine, the climate and energy crisis and the pandemic, had marked consequences for the Department’s work in the area of communications. Due to the increasing volume of enquiries from the media about what these developments mean for museums, crisis communication has now become an integral aspect of the Department’s activities. During the trial against the defendants in the case of the burglary at the Historisches Grünes Gewölbe (Historic Green Vault), the subject of security within the Kunstsammlungen played a prominent role in the reporting. The climax of this development was the return, on 17 December 2022, of a large part of the stolen jewellery, which attracted global media coverage. The political decision-making processes with regard to the restitution of the Benin bronzes were also an important focus of media attention. The Department’s coordination with political bodies also increased considerably.



Two new issues of the magazine “August” were published in 2022, each devoted to a particular theme and focusing on collection objects and special exhibitions across the museum association from this perspective. Under this year’s motto “The Key to Life”, issue 01/2022 for the first time featured an article written by AI, alongside contributions from Katja Eichinger and Eckhart Nickel, while in issue 02/2022 Florian Illies, Ed Atkins, Jana Hensel and Leander Haussmann looked into the future. The digital platform “voices” also established itself as an experimental medium for digital contributions. Social media has also seen a remarkable development in 2022, with the Kunstsammlungen attracting over 8,000 new followers on Instagram – a growth of over 50 per cent. In total, the content of the Kunstsammlungen’s main Instagram channel reached over seven million accounts at least once. Compared to 2021, this represents an increase in reach of more than 1500 per cent.

Highlights

The AdA was part of the Berlin Biennale

On the occasion of the 12th Berlin Biennale for Contemporary Art, which took place from 11 June to 18 September 2022 under the title "STILL PRESENT!", artists from around the globe engaged with the legacies of modernity and the resulting state of planetary emergency. Alongside works by artists, the exhibition featured historical documents, including over 70 political and activist periodicals and books from the Archiv der Avantgarden – Egidio Marzona (Archive of the Avant-Gardes – Egidio Marzona; AdA) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). The originals, all dating from the 20th century, were shown at the KW Institute for Contemporary Art and at the Akademie der Künste. They revealed connections between colonialism, fascism and imperialism and explored strategies for the future, oriented around a set of questions: How can a decolonial ecology be shaped? What role can feminist movements from the Global South play in the re-appropriation of historical narratives? How can the debate on restitution be reinvented beyond the return of plundered goods? Can the field of emotion be reclaimed through art?



Blockhaus stories

In autumn 2023 the Archiv der Avantgarden – Egidio Marzona (Archive of the Avant-Gardes – Egidio Marzona; AdA) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) will move into the Blockhaus near the "Goldener Reiter" gilded equestrian statue. After extensive renovation works, the historic building will now preserve and present a collection devoted to the avant-gardes of the 20th century and their artistic ideas, utopias and networks. The new architectural design also marks a new beginning for the site. The Blockhaus originally served as a guardhouse and from 1849 to 1918 was the seat of Saxony's War Office. As from 1982 it became the "House of German-Soviet Friendship", with a foyer, banqueting hall, club room and public restaurant. After reunification, it continued to be used by the federal state government for public events, as well as by the Saxon Academy of Arts, the Dresden branch of the Saxon Academy of Sciences, and the Sächsische Landesstiftung Natur und Umwelt. The history of this public building is thus closely associated with the citizens of Dresden. In order that it should not be lost, in 2022 the AdA began collecting stories about the Blockhaus: people were invited to send in photos, documents, letters and written accounts of events and experiences testifying to their relationship with the Blockhaus. By the deadline of 31 October 2022, the AdA had received numerous responses, including some 20 letters sharing memories of the Blockhaus from earlier times. This collection of memories will be on view until spring 2023 as part of a poster presentation on the ground floor of Dresden's Altmarkt-Galerie shopping mall.



The 2022 Design Campus summer school: “The School of the Untold”

The annual summer school organised by the Design Campus, founded in 2020 by the Kunstgewerbemuseum (Museum of Decorative Arts) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), is an interdisciplinary and future-oriented think tank that explores current issues. Its aim is to interrogate the current role of museums of decorative and applied arts, as well as to point up and strengthen the influence of design on society, science and the economy. In 2022 the international designer duo Formafantasma (Andrea Trimarchi and Simone Farresin) developed the six-week summer-school programme under the title “The School of the Untold”, and from 17 July to 27 August 2022 invited the approximately 80 participants to engage in a dialogue with the Kunstgewerbemuseum’s collection. The weekly workshops were led by international designers and architects, as well as by theorists, performance artists, curators, filmmakers and philosophers. With the Design Campus, the Kunstgewerbemuseum returns – almost 150 years after its founding – to its roots as a teaching and educational collection. Against the backdrop of society’s transformation by digitalisation and climate change, its concept is being re-imagined for the 21st century – as a place and school of utopias.

www.designcampus.org



Court Art from Saxon Switzerland

After leaving its home in Saxon Switzerland for the first time since 1575, the Lohmen Altarpiece by the Dresden court painter Heinrich Göding the Elder (1531–1606) was present from 16 March to 10 June 2022 in a special exhibition in the Studiolo at the Dresden Residenzschloss (Royal Palace). The occasion was the altarpiece’s newly completed restoration, which has yielded fresh insights into the genesis and history of this important Renaissance work. In the late 16th century Heinrich Göding the Elder was the busiest painter at the Dresden court: responsible for the decoration of the electoral palaces, he executed the paintings in the Augustusburg hunting lodge and the Langer Gang corridor in the Residenzschloss, among others. In 1575 he produced a winged altarpiece for the church in Lohmen, in the area of Germany known as Saxon Switzerland. The fact that he placed his signature and the date on the central panel shows that he considered this a significant commission. Among the figures depicted is Kammersekretär (chamber secretary) Johann Jenitz (ca. 1525–1589), who was one of Elector Augustus of Saxony’s closest advisers and who wielded great influence at court. For a time heavily exposed to the light, the altarpiece suffered over the centuries. It was never overpainted, however, and survived in astonishingly original condition. On the initiative of the parish of Lohmen, in 2021 the altarpiece was sent to Dresden for restoration. Before it returned to Saxon Switzerland, the opportunity thus arose to discover Göding’s painting along with works by his hand from the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) and in the immediate vicinity of his decorations in the Langer Gang. The exhibition also presented Johann Jenitz, from whose possession a magnificent sword is preserved in the Rüstkammer (Armoury).

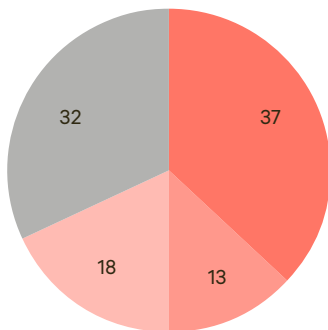


Back to normality

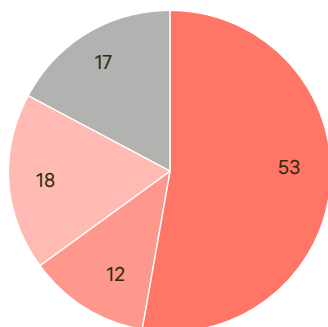
In 2022 the Kunstsammlungen were able to return to regular opening hours and attract domestic visitors in particular

Visitor origin in per cent

2022



2021



After two years of the coronavirus pandemic, in 2022 the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) were able to return to normality. The first special exhibitions opened following the end of lockdown on 15 January 2022. In a step-by-step process as from 2 April 2022, all the museums made their permanent collections once again accessible during the usual opening hours of 10 a.m. to 6 p.m. A major and ongoing task since then has been to attract visitors, who altered their patterns of leisure and travel during the pandemic and who need to be encouraged anew to resume city trips and indoor activities.

A multifaceted and wide-ranging programme of special exhibitions ensured that visitor numbers grew steadily from the second half of the year onwards. Compared to the previous year, the total number of visitors in 2022 increased by more than one million to over 1.8 million, and in the summer months even caught up temporarily with figures from before the pandemic. Domestic visitors, in particular, almost reached pre-pandemic levels. The majority, at around 31 per cent in total, came from Saxony, of which 18 per cent came from Dresden. Following at some distance were Bavaria and Berlin, each with 5 per cent, and North Rhine-Westphalia at 4 per cent. International visitors also returned to the museums of the Staatliche Kunstsammlungen Dresden: their proportion rose from 17 per cent in 2021 to 32 per cent in 2022. Visitors from Poland lay in first place, at around 6 per cent, followed by the Czech Republic and the USA at around 3 per cent each. Alongside Poland, at 6 per cent one of the largest groups of visitors from abroad was represented by people from Ukraine: in 2022 they had free admission to all museums and collections.

Overall, the proportion of international visitors remained substantially lower than in 2019, when it stood at 47 per cent. Of that figure, tourists from Russian-speaking countries accounted for the largest share, namely around 15 per cent. In 2022, by contrast, they made up around one per cent. Due to the sanctions against Russia and the war in Ukraine, the pandemic-related decline in the Asian markets and the general economic uncertainty, it may be assumed that international visitor numbers will remain low in the longer term.

Working with the tourism marketing agencies Dresden Marketing GmbH and Tourismus Marketing Gesellschaft Sachsen GmbH, the Kunstsammlungen have therefore redefined their international target markets and concentrated their activities primarily on Germany's immediate neighbours. Large-scale exhibition projects including "Miroir du monde" at the Musée du Luxembourg in Paris, the Bellotto exhibition in Warsaw and the Caspar David Friedrich anniversary show in Scandinavia and the USA were thereby used for targeted campaigns at tourism events, for example.

Visitor numbers*

	2018	2019	2020	2021	2022
Skulpturensammlung ¹	120,461	115,878			
Albertinum	120,461	115,878	59,408	39,168	123,415
Gemäldegalerie Alte Meister ²	383,613	314,953			
Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 ³			155,198	137,590	267,493
Mathematisch-Physikalischer Salon	127,543	120,037	30,444	16,055	47,989
Porzellansammlung	168,014	169,064	34,196	25,777	79,812
Historisches Grünes Gewölbe ⁴	213,361	199,603	62,616	68,677	143,868
Neues Grünes Gewölbe	269,129	321,740	160,932	89,188	232,054
Türkische Cammer	96,274	126,787	89,832	52,321	91,416
Rüstkammer/Riesensaal	131,737	245,041	148,923	83,604	165,340
Paraderäume ⁵		101,765	129,769	75,494	137,481
Münzkabinett	101,752	196,242	61,998	40,561	127,664
Hausmannsturm ⁶	49,258	47,775			38,438
Renaissanceflügel/Macht und Mode	121,342	140,813	37,699	44,172	110,530
Kupferstich-Kabinett incl. Josef-Hegenbarth-Archiv	42,328	70,036	51,386	20,961	51,165
Kunstgewerbemuseum ⁷	46,515	39,585	36,375	18,327	48,272
Museum für Sächsische Volkskunst und Puppentheatersammlung	28,356	25,628	6,666	1,763	20,448
GRASSI Museum für Völkerkunde zu Leipzig	42,288	76,153	36,646	2,788	16,744
Museum für Völkerkunde Dresden	2,544				10,861
Völkerkundemuseum Herrnhut	11,634	11,352	6,242	3,984	13,782
Kunsthalle im Lipsiusbau	22,721	10,382	8,723	14,027	29,100
Japanisches Palais	65,914	108,697	10,174	21,858	45,051
Special exhibition area Schloss Hubertusburg		54,731		7,812	8,080
"Mobiles Museum" project		3,461			664
Total	2,165,245	2,615,601	1,127,227	764,127	1,809,667

* Pandemic-related opening and special closing times › Annual Reports 2020 and 2021

¹ Skulpturensammlung bis 1800 integrated within the Gemäldegalerie Alte Meister permanent exhibition since 2020 • ² 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 • ³ Opening on 28.2.2020 •

⁴ Closed from 25.11.2019 to 29.5.2020 • ⁵ As from 28.9.2019 • ⁶ Closed in 2020 and 2021 due to the pandemic • ⁷ Open from May to October



External special exhibitions¹

Torgau – Torgau. Home of the Renaissance and Reformation (24. 2. 2018–31. 12. 2022)	14,280
Torgau – Der Kurfürst als Gärtner. Nützliches und Kurioses aus der sächsischen Hofgärtnerei (4. 5.–31. 10. 2022)	13,135
New York – Van Eyck to Mondrian: 300 Years of Collecting in Dresden (22. 10. 2021–23. 1. 2022)	6,553
Warsaw – The Splendour of Power. The House of Wettin on the Throne of the Polish-Lithuanian Commonwealth (5. 11. 2021–27. 2. 2022)	10,354
Paris – Joseph Beuys. Ligne à ligne. Feuille à feuille (10. 12. 2021–27. 3. 2022)	17,496
Japan – Johannes Vermeer and the Masters of the Golden Age of Dutch Painting from the Collection of the Gemaldegalerie Alte Meister	
Tokyo (10. 2.–3. 4. 2022)	165,170
Sapporo (22. 4.–26. 6. 2022)	103,291
Osaka (16. 7.–25. 9. 2022)	192,017
Sendai (8. 10.–27. 11. 2022)	69,263
Berlin – New acquisitions of contemporary art for the Kunstfonds in 2020/21 (May–4. 9. 2022)	562
Frankfurt am Main – Mythos Handwerk. Zwischen Ideal und Alltag (29. 4.–11. 9. 2022)	49,897
Wrocław – "THE TIME OF THE LILY": Mystic Philosopher Jacob Böhme and the Renewal of the World (25. 5.–11. 9. 2022)	10,038
Columbus, Ohio – Raphael – The Power of Renaissance Images: The Dresden Tapestries and their Impact (15. 7. 2022–8. 1. 2023)	32,100
Warsaw – Enchantingly Real. Bernardo Bellotto at the Court of Saxony (23. 9. 2022–8. 1. 2023)	31,500
Glauchau – Ortsgespräche. Im Schiffbruch nicht schwimmen können (29. 9.–20. 11. 2022)	500
Schkeuditz – Ortsgespräche. Met losse handen (13. 11. 2022–8. 1. 2023)	150
Total	716,306

¹ Not incl. in total number of visitors

Financial data

in thousand euros

		2018	2019	2020	2021	2022
Income	Revenue from museum operations incl. special exhibitions and publications	9,780.1	9,962.2	4,821.99	4,097.64	8,245.30
	Other proceeds	1,008.4	1,056.0	710.04	816.66	1,182.81
	Allocations from third parties/third-party research funds	4,260.7	2,274.0	2,328.47	8,303.53	5,318.84
	Donations and other income	976.9	888.1	662.68	1,218.74	1,078.63
	Total	16,026.1	14,180.3	8,523.18	14,436.58	15,825.58
Expenditure	Personnel costs	21,483.0	22,430.9	23,443.04	24,404.47	24,313.17
	Operating expenses ¹	22,598.6	22,995.5	20,159.16	20,079.17	25,227.37
	Total	44,081.6	45,426.5	43,602.19	44,483.64	49,540.54
	Addition to fixed assets ²	7,296.0	3,690.2	3,920.93	4,451.84	2,887.76
Subsidies from the Free State of Saxony	Subsidies to operating costs	29,707.5	31,475.8	33,318.66	32,102.70	37,127.07
	Subsidies for investments	2,535.5	3,864.0	4,205.46	2,555.00	2,001.67
	Total	32,243.0	35,339.8	37,524.12	34,657.70	39,128.74

Overview of positions/personnel

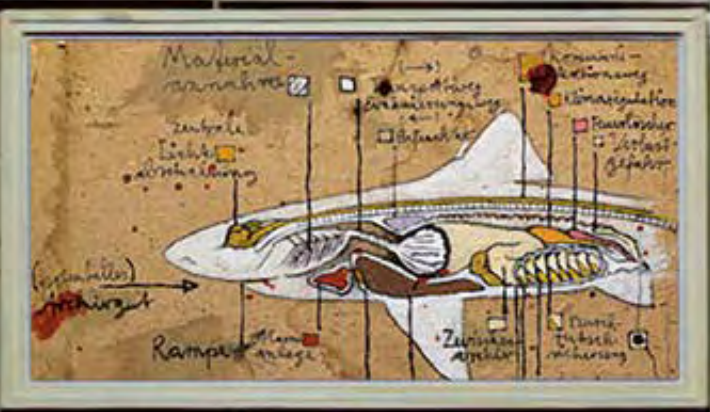
Civil servants	2	2	2	1	1
Employees	323	329	326	321	315
Trainees	9	10	9	9	8
Interns	3	3	5	6	5
Employees paid with project funds	30	36	33	34	35
Employees paid with third-party funds	25	25	31	38	41
Employees on the Daphne project	33	30	31	29	30

As at 13.6.2023 • ¹ Excl. expenses for real estate •

² Investments excl. art and real estate

Acknowledgements

The video work "Die Hüter des Unrats. Eine kurze Geschichte des Abfalls" ("The Guardians of Refuse. A short history of rubbish") (2022) by Susann Maria Hempel was purchased for the Archiv der Avantgarden – Egidio Marzona



Future between moon and magic

The Friends were once again able to show their support in person

"Schwof" party in the Albertinum atrium



After three years, the time had come again at last: on 9 September 2022 the MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V. (MUSEIS SAXONICIS USUI – Friends of the Dresden State Art Collections; MSU) invited guests to the Albertinum for the seventh edition of its “Schwof” party. Director and designer Tom Roeder transformed the atrium into a cosmic landscape for the evening and 600 guests danced into the small hours with the moon. For one night only, the cosmonaut from Alexei A. Leonov’s painting “Over the Black Sea” met Caspar David Friedrich’s “Two Men Contemplating the Moon” in an exhibition. In parallel, other moons were also shining in the special exhibition “Escapism and Modernity. Oskar Zwintscher and the art around 1900.”

In addition to the spectacular “Schwof”, the Friends met – at long last in person again – for altogether 90 events. They explored the 15 museums they support on special guided tours and took a look behind the scenes of the museum association in “after work art” evenings. Volunteers took the burden off young parents during guided tours in the series “Mit Baby ins Museum” (“To the museum with a baby”). The Junge Freunde (Young Friends) honed their programme, recruited new members at the university and turned the Schlosshof courtyard into a dance floor. In the summer, they invited all Friends between the ages of 0 and 96 to a picnic on the Elbe. To provide a clear overview of what’s on, the new Friends website with its fresh layout went live in January 2022. You can now browse the calendar of events and then book your place or purchase a membership directly. This online option has been actively used: in 2022 the MSU grew by 37 members to a total of 1,978.

Whether oil paintings, lithographs, porcelain, glass or video installations – in their materials and techniques alone, the donations by the MSU testify to the wide-ranging support provided by the Friends association. In 1971 Gerhard Richter created the edition “Canary Landscapes II”: the Gerhard Richter Archiv now calls these six heliogravures its own. When the Gemäldegalerie Alte Meister (Old Masters Picture

Gallery) suggested the acquisition of the “Bildnis eines Herrn” (“Portrait of a Gentleman”) by Anton Graff (1736–1813), the Friends immediately responded. With around 50 works by the Saxon court painter, the Gemäldegalerie holds one of the largest Graff collections in a single museum. The MSU also supported the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) in buying back a lithograph by Otto Mueller (1874–1930) that had been seized by the authorities in 1937.

With the purchase of a bowl in the Kakiemon style from the collection of Augustus the Strong, a characteristic example of 17th-century Japanese Kakiemon porcelain returned to the Porzellansammlung (Porcelain Collection). More than 100 items of glassware by important but to date insufficiently known glass designers from the GDR have found their place in the Kunstgewerbemuseum (Museum of Decorative Arts) in Pillnitz. The works testify to the creativity and delight in experimentation found in the East German glassworks of the 1950s and 1960s. A photographic image by Boris Andreyevich Mikhailov from the series “Überblendungen” (English title: “Yesterday’s Sandwich”), shown in 2021 in the exhibition “Dreams of Freedom”, now belongs to the Albertinum. Its acquisition was financed from a special fund set aside for purchases of contemporary Ukrainian art. This budget was spontaneously made available by the Kunstsammlungen board of directors a fortnight after the outbreak of the war and is sufficient to allow for further acquisitions in 2023.

“What happens if the raw-materials cycle is perfected in the future? If everything is recycled and no material evidence is left behind, will our existence be impossible for future generations to reconstruct?” asks Susann Maria Hempel, one of Germany’s most successful experimental filmmakers. Her video work “Die Hüter des Unrats. Eine kurze Geschichte des Abfalls” (“The Guardians of Refuse. A short history of rubbish”; 2022) was purchased by the Friends for the Archiv der Avantgarden – Egidio Marzona (Archive of the Avant-Gardes – Egidio Marzona). “The boundary between what was magic and what was genuine knowledge production was probably always fluid”, says artist Hito Steyerl. Since 2022, thanks to the MSU and its benefactors, one of her large-scale installations can be found in Dresden. The artist created the installation, which incorporates her videos “This is the Future”, “Power Plants” and other works, in a site-specific configuration for the Albertinum. Marvelling at the colourfulness and power of the work, in August 2022 the donors met Hito Steyerl for a conversation. “Can we predict future? What is at stake for us?” The questions the artist asked were big and unsettling, and their discussion marks the start of an ongoing lively exchange. Undisputed, however, is the delight that the Albertinum has become the first museum in the world to present a work by Steyerl on permanent display.

www.freunde-skdd.de

Friends associations

All museums

**MUSEIS SAXONICIS USUI –
Freunde der Staatlichen
Kunstsammlungen Dresden e.V.**
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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.**
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www.freundeskreis-kupferstichkabinett.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 Skulpturen- sammlung bis 1800

**Raffaello – Verein zur Förderung der
Dresdner Gemäldegalerie Alte Meister und
Skulpturensammlung bis 1800 e.V.**
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(Gemäldegalerie Alte Meister office)
Email: raffaello-verein@gmx.de

**PARAGONE – Freundeskreis
der Skulpturensammlung / Staatliche
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01067 Dresden
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Email: paragone@skd.museum
www.paragone-skd.de

Porzellansammlung

**Freundeskreis der Dresdner
Porzellansammlung im Zwinger e.V.**
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www.skd.museum/freundeporzellansammlung

Mathematisch- Physikalischer Salon

**Ehrenfried Walther von
Tschirnhaus-Gesellschaft e.V.**
Telephone: +49 351 49146661
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Albertinum

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

An der Dreikönigskirche 5
01097 Dresden
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Freunde des Albertinum e.V.

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www.paragone-skd.de

Museum für Sächsische Volkskunst und Puppen- theatersammlung

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

Contact: Alexandra Löser
Telephone: +49 176 21060355
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Kunstgewerbemuseum

**Freundeskreis Kunstgewerbemuseum
Dresden e.V.**

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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
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https://voelkerkunde-dresden.skd.museum

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

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https://voelkerkunde-herrnhut.skd.museum

Acquisitions and gifts

Selection

Generaldirektion

■ **Gerhard Richter Archiv**
Gerhard Richter
"YREO" (edition 181), 2021
Photograph
Motif: 32 × 19.3 cm
Purchase

"Eis" (edition 180), 2021
Photograph
18.5 × 26.3 cm
Purchase

"Canary Landscapes II" (edition 40), 1971
6 heliogravures, each 39.5 × 50.1 cm
Gift of the MUSEIS SAXONICIS USUI – Freunde
der Staatlichen Kunstsammlungen Dresden e.V.

"polke / richter richter / polke" (edition 3),
1966
Artist's book
23.9 × 16.5 cm
Purchase

"Mood", 2022
Artist's book
14.8 × 21 cm
Purchase

Janusz Marciniak
"Schädel mit Kerze. Nach Richter
(Teil I und Teil II)", 2015
Mixed media on cardboard
Motif: each 63 × 93 cm;
paper: each 70 × 100 cm
Gift of the artist

■ **Kunstabibliothek**
Kunstabibliothek
Acquisitions: 1,589 volumes (gifts: 512,
exchanges: 383, purchases: 483, specimen
copies: 211); publications were exchanged
with 158 institutions (of which 119 in Germany,
39 abroad), as part of which 691 volumes
were sent out

**Wissenschaftliche Bibliothek der Staatlichen
Ethnographischen Sammlungen Sachsen**
Acquisitions: 1,014 volumes (gifts: 459,
exchanges: 353, purchases: 157, specimen
copies: 45); publications were exchanged
with 221 institutions (of which 102 in Germany,
119 abroad), as part of which 222 volumes
were sent out

Archiv der Avantgarden – Egidio Marzona

Susann Maria Hempel
"Die Hüter des Unrats. Eine kurze Geschichte
des Abfalls", 2022
Video work, edition 1/3, colour,
stereo, 11:10 min.
Purchase by the MUSEIS SAXONICIS USUI –
Freunde der Staatlichen Kunstsammlungen e.V.
▶ pages 96–99

Kunstgewerbemuseum

**Collection of works in wood plus
company documentation**
Design/manufacture: Peter Ehrlich,
Dresden, 1950–2000
Gift of Stephan Ehrlich

Collection of design drawings
Rudolf Horn, Leipzig, 1950–1990
Acquired from Rudolf Horn

"Wanderbox" furniture ensemble
Stefan and Julia Cancola, Munich/Oldenburg,
2015
Acquired from Benfina GmbH

"Botanica" vases
Design/manufacture: Formafantasma,
Milan, 2011/2022
Acquired from Formafantasma

**Living-/dining-room cupboard from
the home of Adelbert Niemeyer**
Design: Adelbert Niemeyer, Munich, 1908/09
Manufacture: Deutsche Werkstätten Hellerau
Gift of Wolfgang Niemeyer

**Collection of industrially manufactured
glassware**
Design: Brigitte Bundtzen, Erich Herzog et al.
Manufacture: VEB Lausitzer Glaswerke
Acquired from Richard Anger with the aid
of the MUSEIS SAXONICIS USUI – Freunde
der Staatlichen Kunstsammlungen e.V.

Pull-along cockerel toy
Design: August Geigenberger,
Munich, ca. 1907
**Manufacture: Deutsche Werkstätten für
Handwerkskunst, Dresden/Zschopau**
Purchased with the aid of the Freundeskreis
Kunstgewerbemuseum Dresden e.V.

Collection of clothing and batik works
Design and manufacture: Christa Richter,
Chemnitz, 1970–1990
Gift of Karin Grossmann

Collection of textile designs
Design: Irmgard Harras, Munich,
start of the 1930s
Commissioned by: Deutsche Werkstätten
Textilgesellschaft mbH (DeWeTex)
Gift of Monika Rabenberger

Kupferstich-Kabinett

Eugen Batz
"Steinbruch", 1936
Silverpoint drawing

"o. T.", 1968
Drawing, ink and gouache

"o. T.", 1980
Watercolour and pencil
Gift of Anke and Ralf Hoffmann, Dresden

Elise Beutner
Series of 6 screenprints for the
"Waldgeheimnis" exhibition, 2022
Purchase

Dorothee Billard, Susanne Greinke et al.
"verschwinden" artist's book
Published by the Hochschule für Bildende Künste, Dresden, 2020
Gift of the Hochschule für Bildende Künste, Dresden

Anna-Maria Bogner
2 drawings (untitled), 2022
Pencil and chalk pastel
Purchase

Paul Cézanne
"Self-portrait", 1914
Lithograph
Gift of Eberhard Kornfeld, Berne

Artjom Chepovetsky
Untitled, 2022
Screenprint
Purchase

Oana Cosug
7 drawings
Ink and watercolour
Purchase

Battista Franco, after Michelangelo
Idealised portrait of a woman and other
head studies, ca. 1540
Pen and brown ink over black chalk
Purchase

Hubertus Giebe, Sighard Gille
"Richard Wagner zum 200. Geburtstag",
[2013]
Portfolio with 1 aquatint and 1 drypoint etching
Gift from the estate of Ingrid Krauss-Wenzkat

Raimund Girke
"Progressionen", 1971
Screenprint series
Gift of Florian Illies, Berlin

Untitled, 1997
Ink drawing
1 exhibition poster for the "Girke Ausstellung
18.1. bis 18.2.66, Galerie h, Hannover"
Gift of Dietmar Elger, Cologne

Erich Gruner
"Krieg", 1915
16 drypoint etchings
Gift of Rosemarie and
Klaus-Michael Stephan

Dieter Goltzsche
10 drawings
Purchase

Hirschvogel (Robert Makolies)
"o. T. (In ein Quadrat gepresste Kreatur)"
Colour pencil drawing
Gift of Anke and Ralf Hoffmann, Dresden

Elke Hopfe
"Geteilter Kopf", 2019
"Blick nach links", 2010/2020
Drawings
Purchase

Daniela Keiser
"Cyanocosmos All", 2022
"Apotheke", 2019
2 cyanotypes
Gift of the MUSEIS SAXONICIS USUI –
Freunde der Staatlichen Kunstsammlungen
Dresden e.V.

"Cyanocosmos 1", 2019
Cyanotype
Gift of Daniela Keiser, Zurich, Switzerland

"Panská skála", 2019–2022
Cyanotype made up of 21 individual sheets
Purchase

Lesia Khomenko
"Drawings on Maidan", 2013/14
5 carbon-paper drawings
Purchase

Horst Leifer
12 drawings
Watercolour and ink
Gift of Anke and Ralf Hoffmann, Dresden

Peter Lely
Portrait study of a lady, ca. 1660
Black, white and red chalk on grey paper
Purchase

Walter Libuda
10 drawings
Ink, watercolour and chalk
Gift of Viola Roehr von Alvensleben,
Munich

Stephanie Lüning
"Transformers", 2022
Book
Purchase

Britta Lumer
"The Park", 2008
Ink drawing
Gift of the Verein der Freunde
des Kupferstich-Kabinetts Dresden e.V.

"Reflexion", 2016
Ink wash
Gift of Britta Lumer

Peter Makolies
"Fotografien", 1981
Modern prints on Baryta paper
(hand printed by Thomas Bachler)
Gift of Peter Makolies, Dresden

Otto Mueller
"Selbstbildnis mit Modell und Maske
(Paar mit Maske)", 1921/22
Lithograph
Confiscated from the Kupferstich-Kabinett
in 1937 in conjunction with the "Degenerate Art"
campaign
Purchase by the MUSEIS SAXONICIS USUI –
Freunde der Staatlichen Kunstsammlungen
Dresden e.V.

Lisa Pahlke, Matthias Lehmann
"Paperdinx", 2022
Artist's book with 1 ink drawing (cover)
and digital prints
Gift of Rainer Irmen and Ralf Hoffmann,
Dresden

Petra Petitpierre
1 etching, 1932
Gift of Anke and Ralf Hoffmann, Dresden

Wolfgang Prinz, Michel Gholam
10 masks from the performance
"The Survivor and the Dreamer", 2022
Colour pencil drawings
Purchase by the Verein der Freunde
des Kupferstich-Kabinetts Dresden e.V. and
the Staatliche Kunstsammlungen Dresden

Heinrich Reinhold
"Waldiges Flusssufer", ca. 1815/1825
Drawing
Purchase

Daniel Rode
"Again and Again" catalogue, 2022
Special edition including 1 "WOT" screenprint
Purchase

Annette Schröter
"Zaun", "Parkplatz", "Draußen", 2013/14
3 paper cut-outs
Gift of Annette Schröter, Leipzig

Kawai Tatekawa
Portrait of Hirose Miwa (?) with her daughters Tomi and Miya, 1893
Ambrotype
Purchase

Markus Tepe
9 drawings
Graphite, ink and chalk
Gift of Monika Maria and Karl Josef Tepe, Dinklage

Hans Ticha
"Parteitag", 1980
"Hoch", 1980
2 watercolours
Purchase

Rikuo Ueda
"Wind drawings", 2002
5 etchings
Purchase

Albert Venus
"Sonnenbeschienener Waldweg bei Nemi", 1869
"Campagnalandschaft mit wolkeigem Himmel", 1866
"Baumstudie", ca. 1860
"Gelände mit Gräsern und Sträuchern (Pflanzenstudie)", 1861
"Böhmische Landschaft", ca. 1862
"Rocca di Mezzo (Im Sabiner Gebirge, Italienische Landschaft)", 1866
"Italienische Landschaft (Blick über die Serpentara bei Olevano über das Tal des Sacco hinweg auf den Monte Volsi)", ca. 1866/1869
"Pflanzenstudie", 1869
8 oil studies
Purchase by the Verein der Freunde des Kupferstich-Kabinetts Dresden e.V. and the Staatliche Kunstsammlungen Dresden

Münzkabinett
Gifts, transfers of ownership and purchases in 2022 amounted to 461 new accessions, including:

Meissen, Margrave Ekkehard (985–1002), undated denar (1000–1002), minted in Meissen
Silver, Ø 19.2 mm
Purchase

Lusatia (?), Margrave Heinrich of Groitzsch (1114–1135), undated bracteate, minted in Bautzen (?)
Silver, Ø 24.7 mm
Purchase

Halberstadt, Bishop Gardolf of Harbke (1193–1201), undated bracteate (ca. 1200), minted in Halberstadt
Silver, Ø 28.7 mm
Gift of Detlev Büttner, Hannover

Hans Schenk (Scheusslich), medal commemorating Queen Eleanor of France, 1537
Silver, Ø 23.2 mm
Gift of the Numismatischer Verein zu Dresden

Paul Walther, marriage medal of 7 ducats, 1636
Gold, Ø 39.5 mm
Purchase

Collection of altogether 34 coins and medals dating from the 17th to the 20th century
Gift of Dietrich Steinerstauch, Bochum

Collection of 156 medals and plaques by Peter Götz Güttler from the 20th and 21st century
Purchase

Huguenin Frères, medal commemorating the 1st assembly of the League of Nations in Geneva, 1920
Bronze, Ø 49.7 mm
Purchase

Carsten Theumer, "Dante und Europa" plaque, 2003
Iron, 128 × 117 mm
Purchase

Irmingard Dusil, "Vertreibung und Flucht" medal, 2011
Iron, Ø 125 mm
Purchase

Anton Guillemard, medal commemorating the "Schutzpockencommission", 1803
Silver, Ø 26.3 mm
Purchase

Rüstkammer
Wheel-lock carbine carried by Elector Christian I's guard
Abraham Dressler, Dresden, 1590 (dated)
Iron, fruitwood, bone intarsia
Total length 110 cm, length of barrel 84 cm
Gift of Dieter Kurt Kraye, Oestrich-Winkel

Museum für Sächsische Volkskunst und Puppen-theatersammlung
In 2022 the collection of the Museum für Sächsische Volkskunst was expanded by 403 new accessions, including:

Christian Kott
17 miniature figures, 1983–2018
Purchase

Gerd Walter
50 carved hovering angels, 2022
Purchase

Emil Lohse
Plan chest with ca. 1,500 photos, documents, works on paper, drawings, items of correspondence and silhouette cuttings, 1885–1949
Gift of Thilo Krapp, Berlin

Karl Max Dittmann
Collection of miniature figures, 1935–1980
Gift of Brunhilde Dittmann, Augustfehn

Bernd Ritter
The model maker's artistic estate, 1967–2021
Gift of Freya Ritter, Bischofswerda

Lothar Lauterbach
7 microcarvings from the artist's estate, 1990–2011
Gift of Ines Nowotny, Bad Bodenteich

Ralf Thomas
14 miniature scenes and figures, 1980–2005
Gift of Edith Thomas, Dresden

Heinz Arnold
8 fold-out postcards, 1995–2005
Gift of Karin Purm, Dresden

Fredo Kunze
43 lathe-turned figures and figural groups, intarsia works and a Christmas crib, 1963–2022
Gift of Fredo Kunze, Riesa

Ingeborg Geissler
Easter eggs, designs, dolls and other objects from the artist's estate, 1990–2021
Gift of Ingeborg Geissler †

Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

Anton Graff

"Bildnis eines Herrn", ca. 1767

Oil on canvas, 83.5 × 69 cm

19th-century ornamental frame

Acquired from the estate of Dr Hans Klaus Martin, Dresden, by the MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.

Francesco Trevisani

Study for the "Massacre of the Innocents", ca. 1714

Oil on canvas, 74.9 × 135.9 cm

Gilt ornamental frame

On permanent loan since 2016

Gift of the Friends of Dresden Inc., New York

Paul Heermann

"Saturn und Ops", ca. 1715–1720

Marble, 140 cm

Acquired with the support of the Ernst von Siemens Kunststiftung, the Kulturstiftung der Länder, the Rudolf-August Oetker-Stiftung, the Raffaello – Verein zur Förderung der Dresdner Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 e.V. and the PARAGONE – Freundeskreis der Skulpturensammlung der Staatlichen Kunstsammlungen Dresden e.V.

Porzellansammlung

Beaker

Porcelain, painting: overglaze colours and gold
Painter: Johann Gregorius Höroldt (attributed)
Meissen, ca. 1723/24
Purchase

10 chess pieces

Porcelain, painting: overglaze colours and gold
Design: Johann Joachim Kaendler, 1753
Meissen, mid-18th century
Gift of Hans Krieger, Grosshansdorf

6 mussel dishes from the Flügelmuster service

Porcelain, painting: blue and green underglaze, 4.5 × 11.9 cm
Design: Rudolf Hentschel, 1901
Meissen, 1901–1910
Purchase

Plate with osier relief and "Deutsche Blumen" decoration

Porcelain, painting: overglaze colours, 6.2 × 38.9 cm
Painter: Karl-Franz Hannong
Frankenthal, 1756/57
Gift of Ilse and Dieter Sindlinger, Dresden

Portrait bust of Ernst Thälmann

Porcelain, without painting, h. 25.5 cm

Design: Peter Strang, 1967

Meissen, 1975

Gift of Dr Dirk Meiwes, Rheinfelden, Switzerland

Lidded bowl in the Imari style from the collection of Augustus the Strong

Porcelain, painting: cobalt blue underglaze, overglaze colours and gold, h. with lid: 10.6 cm
Japan, Hizen province, Arita, Edo period (1603–1868), ca. 1690–1720
Gift of G. D. A. Boersma, Netherlands

Bowl in the Kakiemon style from the collection of Augustus the Strong

Porcelain, painting: overglaze colours and gold, Ø 18.6 cm
Japan, Hizen province, Arita, Edo period (1603–1868)
Gift of the MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.

2 plates in the Imari style from the collection of Augustus the Strong

Porcelain, painting: cobalt blue underglaze, overglaze colours and gold, Ø 22 cm
Japan, Hizen province, Arita, Edo period (1603–1868), ca. 1690–1720
Purchase

Staatliche Ethnographische Sammlungen Sachsen

■ **GRASSI Museum für Völkerkunde zu Leipzig**

Collection of 39 lithographs, works on paper, sculptures and masks of the Inuit, the Northwest Coast communities and the Six Nations, as well as 2 molas (textiles, decorative appliqués for women's clothing)

America, Panama, 1960s to 1990
Gift of Prof. Dr Peter Fritz and Dr Gisela J. Fritz, Kleinmachnow

Collection of 130 slides with photographs taken by the former sailor Helmuth Ristock

South and Central America, South Asia, Central Africa, Europe, 1960s to 1970
Gift of the Schifffahrtsmuseum Rostock

Enotie Paul Ogbemor

"Nature's Mirror", 2002

Acrylic on canvas, 100 × 200 cm

"As a Witness", 2002

Acrylic on canvas, 120 × 160 cm

"Iye's Role", 2002

Acrylic on canvas, 140 × 180 cm
Gifts of the artist, Leipzig

➤ [page 24](#)

■ **Museum für Völkerkunde Dresden**

Collection of knotted works and flat-woven fabrics

Anatolia, Persia, Caucasus, 19th and 20th century

Wool on wool, in part with cotton

Gift of the Gabriele and Erwin Hold Collection, Erlangen

Collection of 51 objects of various materials and from various regions, chiefly Africa and South and Southeast Asia, from the 2nd half of the 20th century

Figural carvings and masks, weapons, model of a boat, decorated leather garments, bark cloths and teaching materials in Kiswahili from Tanzania, Botswana, Angola, Gabon, Cameroon, Nigeria, Burkina Faso, Mali and Côte d'Ivoire, as well as textile temple paintings, marionettes and an architectural element from India and shadow puppets from Indonesia, from the estate of Prof. Dr Volkhard Harry Hundsdoerfer
Gift of Margarita Hundsdoerfer, Wiesbaden

"Margoum" flat-woven fabric

South Tunisia, Dahar, 1930–1950

Wool, 460 × 180 cm

Gift of François Roussel, Nalzen, France

"Akhniif" cape and "Djellaba" robe

Southern Morocco, 2nd half of the 20th century

Fabric, various textile techniques

Gift of Heidi Küng-Schneider and Ursula Klingelfuss, Allschwil, near Basel, Switzerland

Large "Hajk" wedding cloth

Morocco, Anti-Atlas, Erkoun village, ca. 1980

Textile, 420 × 145 cm

Acquired from Annette Korolnik-Andersch, Loco, Switzerland

Large "Hajk" wrap

Morocco, Anti-Atlas, Erkoun village, 1900–1910

Textile, 330 × 120 cm

Gift of Annette Korolnik-Andersch, Loco, Switzerland

Collection of 7 objects

2 feed bags, 2 women's belts, 2 market bags and 1 blanket from Morocco

Gift of Annette Korolnik-Andersch, Loco, Switzerland

Albertinum

Caroline Bardua

"Doppelbildnis der Nichten Bardua", 1850

Oil on canvas, 46.5 × 43 cm

Acquisition

Hartwig Ebersbach

"Selbst im eigenen Arm II", 1988

Oil on hardboard, 130 × 350 × 250 cm

Gift of the artist

Christian Friedrich Gille

"Innenraumstudie mit Fenster, Bank und Tisch", ca. 1860–1870

Oil on paper on cardboard, 21 × 13.6 cm

Gift of Barbara and Axel Bauer, Dresden

Johanna Caroline Krieger

"Bildnis eines Knaben mit Trommel", 1820s–1830s

Chalk pastel on paper, 77 × 53.5 cm

Acquisition

Hermann Naumann

"Porträt Käthe König", 1972

Oil on canvas, 140 × 90 cm

Gift from a private collection

Max Slevogt

"Tauzieher am Nil", 1917

Oil on canvas, 44 × 66 cm

Gift of Anthony Arnhold in memory of his father Gerard Arnhold

Sascha Schneider

"Design für einen Wandfries in der Neuen Gemäldegalerie Dresden (Kränzetragende und tanzende Männer mit Aussparung für eine Tür mittig)", 1917/18

Body colour on cardboard, mounted on a stretcher, 61.8 × 262.4 cm

Acquisition

Annette Schröter

"Die Wartende (Für Soutine)", 1984

Oil on hardboard, 104 × 70 cm

"Femme au Foyer", 1997

Oil on canvas, 190 × 130 cm

Gifts of the artist

Gabriele Stötzer

"Zelle 5", 1990

Single-channel video, 7 min.

Edition: 2/5

Acquired with the aid of a donation from the Freunde des Albertinum e.V.

Wolfgang Tillmans

"Coventry Cathedral", 2018

Inkjet print on paper, clips, 138 × 208 cm

"Förstereistraße", 1998

Inkjet print on paper, clips, 208 × 138 cm

"Litanei der Versöhnung", 2018

Photocopy, 42 × 29.7 cm

"Den Kreislauf der Rache brechen", 2018

Photocopy, 42 × 29.7 cm

"The Litany of Reconciliation", 2018

Photocopy, 42 × 29.7 cm

"Lights of St. Petersburg", 2014

Inkjet print on paper mounted on aluminium in frame made by the artist, 103 × 87 × 3.3 cm

"Weg der Erinnerung, 9. 11. 1998"

(Hildegart Stellmacher), 2018

Photocopy, 42 × 29.7 cm

"Nationalismus, das ist Krieg ...", 2018

Photocopy, 42 × 29.7 cm

"Holocaust survivor, Dresden"

(Henry Landsberger), 1998

C-print, 30.5 × 40 cm

9 photographic works from the artist's 2018

Albertinum installation

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

Oskar Zwintscher

"Die Gattin des Künstlers als junges Mädchen", 1894

Oil on canvas, 68 × 52 cm

Acquisition

Kunstfonds

In 2022 one gift and one acquisition enabled a total of 50 works to be added to the collection, including:

Lüder Baier

Wall element of teak wood

(from the former ZKI Berlin, Werderscher Markt)

Purchase

Priscilla Ann Siebert-Thornycroft

27 works on paper, 19 paintings, 1 collage

Heinz Werner

Decorative plate, Meissen porcelain

Lea Grundig

Lithograph

Gifts of Jennifer Horeni from the estate of the artist Priscilla Ann Siebert-Thornycroft, 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 30 works, including multi-part installations and large-scale work series, by 30 artists:

Thomas Baumhekel

"WBS70", 2020

Drawing and collage of franked East and West German postage stamps on paper, 4-part, each 73 × 103 cm

Maja Behrmann

"o.T. (Flü)", 2021

Textile object, acrylic knitting yarn (machine knitted, jacquard) sewn onto wool fabric, foam filling, 2-part, 315.5 × 257 × 4.5 cm

Gudrun Brückel

"Arsenal I–IV", from the work cycle

"Transparente Architekturen", 1999

Collage, paper cut-out, printed tissue paper, one-offs, 4-part, each 62.7 × 73 × 4 cm (incl. frame)

Maja Drachsel

I, III, IV and V from the series "Traurige Portraits mit Händen", 2018/19

Mixed media on textile, 100.5 × 80 cm, 101 × 100 cm, 100.5 × 80 cm, 80 × 80 cm

Evgenij Gottfried

"Cirrus", 2022

Acrylic paint on rigid PVC strips, mounted in slots, base plate 85 × 70 cm, arrangement of the strips variable

Christian Holze

"Laokoon Reverse", 2022

3D print of quartz sand and epoxy resin mixture, wooden crate, motorcycle lift, overall dimensions 173.5 × 76 × 49 cm

Juliane Jaschnow

3 works from the multi-part series

"Rekapitulieren" ("Rekapitulieren", 2019 / "Rekapitulieren (No. 5)", 2020 / "Rekapitulieren (2. Mai 1945)", 2021)

Single-channel video installation, HD, 16:9, colour, stereo, 14:30 min., loop / Object (concrete, plastic, wood), 192 × 95 × 11 cm / C-print on Hahnemühle Photo Matt Fibre, 41.5 × 56 cm (incl. frame)

Deborah Jeromin

"Verwundene Fäden / Μπερδεμένες κλωστές", 2020

Single-channel video installation, projection, HD, 16:9, colour, stereo, 40:44 min., loop

Sebastian Jung

"Straßenbahnfahrt", 2021

25-part, pencil on paper, framed, each 30 × 24 cm

Taamen Jung

"Nische 2", 2022

Melted plastic film, metal, mini-fan, overall dimensions (mobile) ca. 224 × 190 × 220 cm

Michael Klippmann

"Mona", 2021

Oil on paper, laminated onto plywood, 100.5 × 70 cm

Elli Kurush (Lena Brüggemann /

Michael Heidt)

"A game of sorts. A game of sorting", 2021/22

Single-channel video installation: ASMR video, ceramic (engobe technique), plastic, 50-kuruş coins, modelling-clay dodecahedra, video: stereo, colour, 12 min., loop

Felix Lippmann

"Schichtung I", 2021

Hand-dyed paper glued in 50 layers, steel frame, overall dimensions 205.2 × 145 × 100 cm

Uwe Mühlberg

"Kanon", 2021

Acrylic on canvas, 123.7 × 43.7 cm

Larissa Mühlrath

From the work group "memoriae (04-41)", 2019

7-part, work gloves cast in plaster, each 43 × 30 × 7 cm

Alexandra Müller

"Welcome to my shed", 2017–2019

9-part, pencil on paper, framed, 70 × 50 cm (2 drawings) and 40 × 30 cm (7 drawings)

Layla Nabi

3 objects from the series "was guckst du"

("Poller", 2022 / "Podest", 2021 /

"Sprechstelle", 2021)

Ceramic, fired, glazed, 83 × 15 × 15 cm; 2 × painted MDF, 13 × 200 × 53 cm and 142 × 115 × 26 cm; each on a PVC mat, various dimensions

Carolina Pérez Pallares

"Konstellation: Malerei und Bodenarbeit", 2022

2-part installation: a) "Try to paint like all those painters", 2022, oil on nettle cloth, 61 × 61 × 2.2 cm; b) "To see something it is always a [sic] illusion", 2022, 64-part floor installation, hand-made paper, non-woven materials, overall dimensions 143 × 143 cm

Lea Petermann

"Flying Stone Memory", 2017

Installation, 8-part, concrete cast, metal chains, object dimensions ca. 6.5 × 7.5 × 6 cm to 8 × 8.5 × 6 cm, length of chains ca. 310–416 cm, installation variable

Veronika Pfaffinger

"Minimal Gardening", 2020/21

Single-channel video installation, documentation of a long-term project in the public space, projection, full HD, colour, stereo, 6:05 min., loop

Barbara Proschak

"9242_03_Muschel_grün_blaue", 2021

Permanent marker on fine-art photo print, one-off, 176 × 118.5 cm (incl. frame)

"Hand_MG_7196-7199", 2018

Fine-art photo prints, laminated, 2-part, each 31 × 21 cm (incl. frame)

Philipp Putzer & Mischa Sanders

"Sun", 2021

Concrete, clay, 2-part, object dimensions 40 × 64.5 × 65.5 cm and 36.5 × 65.5 × 65.5 cm

Christian Rätsch

"o. T. (Grün + Berg)", undated

Durst Lambda print on Fuji Crystal Archive II paper, 83 × 62.5 cm (incl. frame)

Clemens Reinecke

"alles_2", 2019

"self exploration series", 2019

Pigment prints on Hahnemühle Photo Rag, each 63 × 63 cm (incl. frame)

Ritchie Riediger

"[OSZO 0] – J. S. Bach – Fughetta in G-Dur BWV 902a", 1997–2022

Pigment print laminated on aluminium Dibond, 70 × 178 cm

Andreja Šaltytė

"Ich rufe Sie nicht dazu auf, die unflätige Sprache zu benutzen. Gott bewahre!", 2021

Single-channel video installation, projection, full HD, colour, stereo, 12 min., loop

Julius Stahl

"Duo aus Photogrammen"

("2/21" and "3/21"), 2021

Photogram on gelatin silver paper, one-offs, 2-part, each 69.5 × 57 cm (incl. frame)

Anna Vovan

"Letters (slid under a door)", 2015

Photogram on Fuji Archive paper, one-offs, 5-part, each 39.3 × 33.2 cm (incl. frame)

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Promoting culture and enabling participation together

Discounted tickets for Sparkasse customers

Hauptförderer



In its sponsorship of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), the Sparkassen-Finanzgruppe (Savings Banks Finance Group) is driven by the desire to foster first-hand experiences of art and culture. The focus lies on opening up new and broader perspectives. Art and culture occupy a special place not just within the Sparkassen-Finanzgruppe's social commitment, but are important in many different areas of life for the community and for each individual. Our personality development and our identity are strongly influenced by culture. By actively promoting art and culture, the Sparkassen-Finanzgruppe helps to conserve cultural heritage and enables art and culture to flourish nationwide.

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 2022 we once again sponsored outstanding exhibitions, including "Enchantingly Real. Bernardo Bellotto at the Court of Saxony", "Escapism and Modernity. Oskar Zwintscher and the art around 1900" and "The Key to Life. 500 Years of Mechanical Amusement". Having extended our sponsorship for another three years, we are now looking forward with pleasure to the cultural highlights to come.

As part of our commitment to facilitating participation in cultural education processes and exhibition visits, the discount for Sparkasse customers was continued in 2022. Despite the current social challenges, we are particularly pleased to be able to offer a discount in 2023, too: on presentation of a Sparkasse card, customers of all German Sparkasse banks will receive a 25 per cent discount on the normal admission price to all areas of the collections, and ten euros off an annual pass. We are delighted that a large number of Sparkassen-Finanzgruppe customers will be able to benefit from this offer and visit 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.



The media stations in the special exhibition "The Key to Life. 500 Years of Mechanical Amusement" at the Kunsthalle im Lipsiusbau captured the interest of the youngest visitors, too



Committed to the future

By preserving our cultural heritage, we invest in our future. With this awareness comes a great responsibility: we see it as one of our central tasks both to pass on our art of fine watchmaking to future generations and to cultivate our historical roots, which are closely linked to the Staatliche Kunstsammlungen Dresden.

We have been training young people in watchmaking for 25 years. Regular excursions to the Mathematisch-Physikalischer Salon have been an integral part of our training programme from the very beginning. The timepieces housed in the oldest museum in Dresden's Zwinger clearly show what made Saxony's fine watchmaking industry special back then and what still distinguishes it today: supreme craftsmanship and precision.

This devotion to the highest standards is also reflected in the masterpieces in the two special exhibitions we supported, "Enchantingly Real. Bernardo Bellotto at the Court of Saxony" and "The Key to Life. 500 Years of Mechanical Amusement". They presented works of art that have delighted and inspired people for generations. We can only benefit from our cultural heritage in the future if this enthusiasm is kept alive.

It is therefore a great honour and pleasure for us to have been able to support the Staatliche Kunstsammlungen Dresden since 2006.

A. LANGE & SÖHNE
GLASHÜTTE I/SA

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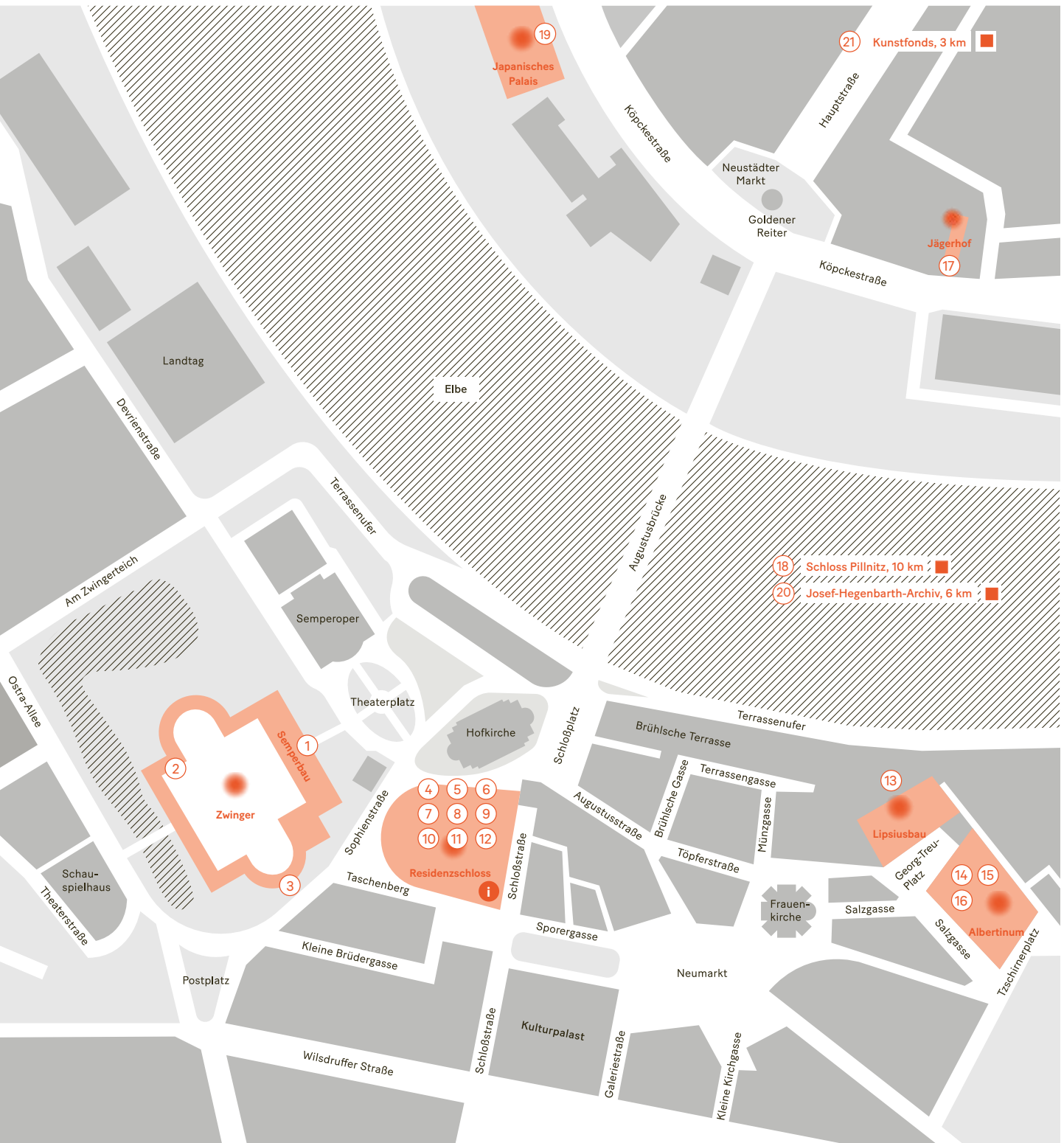
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Director



Addresses and opening hours

Zwinger and Semperbau

- 1** 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** Türkische 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
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

- 19** Ausstellungen und Werkstätten
- Palaisplatz 11, 01097 Dresden
10 a. m. to 6 p. m., closed Mondays
(during special exhibitions)

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

Museum für Völkerkunde Dresden
Damaskuszimmer
10 a. m. to 6 p. m., closed Mondays

- 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

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30–35, 37–39
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pp. 70 f.
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Helen Kohn: p. 68
Christiane Ernek-van der Goes: p. 72
Dr Michael Mäder: p. 73
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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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