

A detailed oil painting of a woman, likely a member of the Habsburg or Russian imperial family, in 18th-century dress. She has dark, curly hair adorned with a floral headpiece and a pearl necklace. Her blue gown features a large white lace collar and a large white bow at the waist. She is holding a red object, possibly a book or a fan, in her lap. The background is a neutral, dark brown.

Annual Report 2023

Staatliche
Kunstsammlungen
Dresden

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Annual Report 2023

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Foreword

2023 at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) was distinguished for me by two important events that perfectly encapsulate our theme for the year, "Collection and Renewal". In September the Blockhaus with its wonderful interior design by Nieto Sobejano Arquitectos was handed over to the museum association for future use by Egidio Marzona's Archiv der Avantgarden (Archive of the Avant-Gardes), and in December we opened the Kunstammer Gegenwart (Cabinet of Contemporary Art), designed by Konstantin Grčić for the Schenkung Sammlung Hoffmann (Donation Hoffmann Collection) in the Residenzschloss (Royal Palace). I am delighted that both these Kunstsammlungen collections are now housed in permanent locations.

Important anniversaries stood at the forefront of our 2023 programme of exhibitions – first and foremost the 300th anniversary of the Grünes Gewölbe (Green Vault), which in 1723 was made accessible to the public for the first time by Augustus the Strong. This anniversary was celebrated with a series of exhibitions, including one devoted to Taddel's fabulous mineral cabinet from the collection of the Grünes Gewölbe, and with a spectacular new acquisition: a magnificent chess set attributed to Paul Heermann from the epoch of Augustus the Strong. To coincide with the 350th anniversary of the birth of Rosalba Carriera, the most famous female portraitist of her day, the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) for the first time presented a retrospective focusing on her pastels, of which Dresden boasts an internationally unrivalled collection.

The Kunstsammlungen have critically examined the political and social events and debates of our day. In response to the Russian war of aggression in Ukraine, many different strands of Ukrainian art were presented for the first time in Western Europe in an exhibition at the Albertinum. As a museum association, we also reacted very quickly after the events of 7 October 2023 in Israel and publicly expressed our solidarity with the victims. The conviction of the defendants in the Grünes Gewölbe burglary trial, and the establishment of a new, dedicated Security Department, marked decisive milestones for the Kunstsammlungen in 2023, even though we are unfortunately still not allowed to exhibit the recovered jewellery. What is important to me in this context is that, at all times since 2019, the Staatliche Kunstsammlungen Dresden have worked very closely with investigators, politicians and the public prosecutor's office, and have never taken it upon themselves to pursue an independent course of action – even if some sources, for whatever reason, have represented this differently.

With "Revolutionary Romances? Global Art Histories in the GDR", a comprehensive exhibition at the Albertinum was devoted to the artistic relations between the GDR and its sister socialist countries – an important theme with regard to historical cultural policy. A deeper understanding of art history can only be achieved from multiple perspectives and by incorporating different international points of view, as in the exhibition "Connecting Worlds: Artists & Travel" in the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) and Orhan Pamuk's moving presentation "The Consolation of Objects" at the Gemäldegalerie Alte Meister and the Residenzschloss. The importance of spotlighting and maintaining local traditions, too, such as skilled crafts, was made clear by exhibitions such as "Ode to Craftsmanship", Donata Wenders's series of film portraits at the Japanisches Palais (Japanese Palace), and "The Sounds of Heimat", Felix Räuber's acoustic journey through Saxony, presented at the Museum für Sächsische Volkskunst (Museum of Saxon Folk Art).



In 2023 provenance research and restitution once again formed core strands of the work and research carried out at the Staatliche Kunstsammlungen Dresden. As part of a concerted campaign with other German museums, objects from the holdings of the Free State were repatriated to their Māori and Moriori communities of origin in New Zealand and the Chatham Islands respectively. Artefacts were also restituted to the Kurna community in Australia. In addition, the Museum für Völkerkunde Dresden (Dresden Ethnographic Museum) and the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig) have jointly researched 700 objects and photographs from the historical territory of Togo as witnesses to German colonial rule and have taken the first steps towards their restitution. On the other hand, three paintings that had been lost during the war were able to be returned to the Gemäldegalerie Alte Meister.

I am delighted to say that we have been able to welcome two eminently important and knowledgeable new colleagues in 2023: Dr Sylvia Karges as head of the Münzkabinett (Coin Cabinet) and Dr Holger Jacob-Friesen as head of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800).

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. I would like to express my heartfelt thanks to the entire staff of the Staatliche Kunstsammlungen Dresden, our sponsors around the world, our partner institutions and all the many others who lend us their loyal and steadfast support.

Prof. Dr Marion Ackermann

Director General of the
Staatliche Kunstsammlungen Dresden



View of the exhibition "Orhan Pamuk.
The Consolation of Objects" at
the Gemäldegalerie Alte Meister





"Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023" at the Albertinum marked the very first comprehensive survey show in Germany devoted to modern Ukrainian art





With the Kunstkammer Gegenwart,
contemporary art is permanently present
in the Residenzschloss







"Vergissmeinnicht": in Schloss Hubertusburg
there were memories to be discovered

In focus





In focus

Still from the film by Felix von Boehm
about the exhibition "Kaleidoscope
of (Hi)stories. Ukrainian Art 1912–2023"

Kaleidoscope of (hi)stories

The Albertinum staged Germany's first comprehensive exhibition devoted to modern art in Ukraine

It was a "first" of a very special kind: under the title "Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023", the first comprehensive survey show in Germany devoted to modern Ukrainian art was held at the Albertinum and featured works by around 50 artists. Curated by Maria Isserlis and Tatiana Kochubinska and presented over a display area of some 1,200 square metres, the paintings, sculptures, installations, video works, photographs, works on paper and archival materials offered a far-reaching insight into the powerful polyphony of recent Ukrainian art history.

This history is characterised not only by historic changes, political upheavals and wars, but also by artistic creation happening simultaneously in many different places. This production was and is not limited to the capital city of Kyiv, but also flourishes – in each case under different circumstances – in centres such as Dnipro, Ivano-Frankivsk, Kharkiv, Lviv and Odesa. The exhibition was structured neither on the basis of historical nor geographical criteria, however. It focused instead on four overarching themes:

Zhanna Kadyrova's 2022 work "Palianytsia" was also part of the exhibition



"Practices of Resistance", "Culture of Memory", "Spaces of Freedom" and "Thoughts on the Future". Here contemporary and historical works of art were brought together and formed their own respective microcosm of reciprocal artistic relationships between individual experience and cultural heritage.

The project described the history of art in Ukraine from modernism to the present day through individual fragments, voices and new concepts, and so laid the foundations for the future of a richly faceted and heterogeneous culture. At the beginning of the exhibition visitors thus encountered the artist Oksana Pavlenko (1896–1991), who studied at the art academy in Kyiv and over the course of her almost 100-year life created an extensive oeuvre frequently focusing on peasants and workers. Her painting "Long Live March 8!" (1930/31), in which peasant women demonstrate for their rights, was among the works on display. Pavlenko's contemporary Kateryna Bilokur (1900–1961) was herself born into such a peasant milieu. She was represented in the exhibition by the still life "Flowers and Nuts" (1948), which was thereby seen for the first time outside Ukraine. Despite her passionate desire to be an artist and regardless, too, of the success she achieved with her painting in the Soviet era, Bilokur was unable to break free from the patriarchal structures of her village. By contrast, the photographs by Boris Mikhailov (b. 1938) testified to entirely different daily realities: his series "Crimean Snobbism" (1982) portrays summery scenes on the Black Sea that hover between carefree holiday and an illusion of freedom.

Artistic engagement with the Russian war of aggression that began on 24 February 2022 formed an essential part of the exhibition. Sasha Kurmaz (b. 1986) and Nikita Kadan (b. 1982), for example, documented their experiences in collages and via arrangements of found objects that made the scale of fear, violence and destruction palpable. Anna Zvyagintseva (b. 1986) presented a work that was no less dramatic for its poetic approach. Her "Sustainable Costume for an Invader" (2022) is a uniform made of transparent material laced with wildflower seeds – so that after the soldier's death, a field of flowers will grow.

For many of the contemporary artists represented, the exhibition was an important incentive to pursue their work even in times of war. It was thus possible to show new pieces by Kateryna Lysovenko (b. 1989), Lada Nakonechna (b. 1981) and Masha Reva (b. 1987). The Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) also purchased six works from the series "Drawing on Maidan" (2013) by artist Lesia Khomenko (b. 1980).

The exhibition was subsequently on view as from October 2023 at the Museum de Fundatie in Zwolle (Netherlands). At the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), it formed the starting point for a



long-term, in-depth exploration of Ukrainian art. Under the title "Kaleidoscope of (Hi)stories", the presentation at the Albertinum has developed into a broad-based project that offers opportunities for theoretical and practical artistic exchange. In the future it will also include touring exhibitions, lectures, publications and a residency programme. From 24 to 26 November 2023 an international conference was held at the Albertinum, at which the results of the project were presented. In addition to an audiovisual performance, it included a series of presentations, discussions, lectures, screenings and artist talks on topics such as museums and collections, the dialectic of modernism and artistic and cultural actions during the war.

Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023

Presented by the Albertinum

Curated by Maria Isserlis and Tatiana Kochubinska

6 May to 10 September 2023

Dresden, Albertinum

Kaleidoscope of (Hi)stories – Kunst uit Oekraïne

15 October 2023 to 28 January 2024

Zwolle, Museum de Fundatie



The Grünes Gewölbe celebrates its 300th anniversary

In June 1723 Augustus the Strong ordered that the "Geheime Verwahrung" (Privy Depository), a set of rooms used as a storage facility in the Dresden Residenzschloss (Royal Palace), should be converted and expanded into a display space. In this unique treasury museum, built in two phases and completed by September 1729, princely treasures were made accessible to a broad public for the first time in Europe. This outstanding event is being celebrated from 2023 to 2029 with numerous exhibitions and events. During this period, the magnificent collections will be presented in a new light from a wide variety of perspectives. Previously unexplored stories will be told, new connections revealed, and the significance of the Grünes Gewölbe (Green Vault) in our own day and for the future will be highlighted. Dialogues with other collections and with contemporary art will heighten our appreciation of these objects and bring fresh surprises.

Olaf Nicolai's clock is mounted on the wall above the exit in the Historisches Grünes Gewölbe

Artwork by Olaf Nicolai in the Historisches Grünes Gewölbe

An intervention by the artist Olaf Nicolai (b. 1962) formed the prelude to the "300 Years Grünes Gewölbe 2023–2029" celebrations. At the invitation of the Stifterkreis circle of donors within MUSEIS SAXONICIS USUI – Friends of the Staatliche Kunstsammlungen Dresden e.V., in 2022 he created the work "Radiate from beyond the measured borders of time". For the Grünes Gewölbe (Green Vault), familiar to him since childhood, he developed a work that explores questions of time: time as time spent looking, as length of stay and as leisure time, but also as a historical dimension and a relative phenomenon. Since the reopening of the Grünes Gewölbe in 2006, admission has only been possible with a timed entry ticket. As orientation for visitors, on the wall above the entrance is a clock – without a second hand. For the exit at the opposite end, Olaf Nicolai has designed an identical clock which has a second hand only.

The artist thus reflects on the Grünes Gewölbe with its collection of historical automatons and clocks, as well as on its conception as a Baroque "Gesamtkunstwerk" – a "total work of art", which present-day visitors step into and ideally feel themselves transported back to the Baroque era as if by a time machine. Here time is both measured and seems stopped, even though it continues to pass steadily and invisibly. Nicolai's "Radiate from beyond the measured borders of time" is the first artwork since the epoch of Augustus the Strong to be created specifically for the Grünes Gewölbe and its rooms. A series of further temporary interventions by the artist is planned in the coming years.





Ceremonial coat, doublet and paned hose from the wardrobe of Augustus of Saxony, between 1567 and 1575

Lace for the Elector. Augustus of Saxony's magnificent Renaissance costume

Among the outstanding treasures of the Dresden Rüstkammer (Armoury) are items of dress worn by the princes and electors of the 16th and 17th centuries. Unique examples of Renaissance and Baroque clothing that can otherwise only be viewed in contemporary paintings can be studied at first hand in the Kurfürstliche Garderobe (Electoral Wardrobe). As early as 1553, Elector Augustus of Saxony (1526–1586) ordered that the electoral wardrobe should be carefully preserved. One of its highlights is a ceremonial outfit belonging to Augustus himself, comprising a coat, doublet and paned hose with codpiece, made of yellow silk satin trimmed throughout with black lace. The slits in the paned hose reveal flashes of a costly gold fabric underneath. Together with Augustus's wedding clothes of 1548 and a set of garments belonging to Elector Moritz, the costume is one of the few surviving masterpieces of Late Renaissance princely fashion.

In 2023, for the first time in decades, it has once again been possible to show the costume in public. Long exposure to light, its removal for safekeeping and its transportation during the

Second World, as well as earlier restoration efforts had damaged the fabrics and impaired the beauty of this magnificent garment. Over the course of several years, textile conservators from the Abegg-Stiftung in Riggisberg (Switzerland) have painstakingly restored the sumptuous costume, so that its bygone splendour can now be appreciated once more. The exhibition "Lace for the Elector. The Renaissance Parade Dress of Augustus of Saxony" examines the challenging process of researching and restoring the costume and pays tribute to the work of those involved. Also on show are portraits, jewellery and ceremonial weapons produced during the same period.

Lace for the Elector. The Renaissance Parade Dress of Augustus of Saxony
Presented by the Grünes Gewölbe
Curated by Christine Nagel
28 October 2023 to 26 February 2024
Dresden, Residenzschloss, Neues Grünes Gewölbe

“[...] the beauty of the whole world”

Heinrich Taddel and his mineral cabinet in the Grünes Gewölbe

On the 300th anniversary of the Grünes Gewölbe (Green Vault), magnificent gemstones from the mineral cabinet assembled by goldsmith and privy chamberlain Heinrich Taddel (1714–1794) took centre stage. The cabinet houses Taddel's collection of originally 214 gemstone slices, primarily representing types of stone found in Saxony. The exhibition is the result of a six-year interdisciplinary research project involving conservators and art historians from the Grünes Gewölbe and mineralogists from the TU Bergakademie in Freiberg.

The aim of the joint research project was not only to determine the exact mineralogical identity and geological origin of the individual stones, but also to compare them with material from the historical holdings of Saxony's mineralogical collections. As was thereby shown, many of Taddel's gemstone specimens later passed into the possession of the court jeweller Johann Christian Neuber (1736–1808), who used them in the creation of his works of art. After Neuber went bankrupt in 1794, many pieces found their way into the collections of the Bergakademie Freiberg (Freiberg Mining Academy), assembled by the co-founder of mineralogy, Abraham Gottlob Werner (1749–1817). Others were preserved in various private collections and then entered the Dresden Mineralienkabinett (Mineralogical Cabinet). By comparing them with the specimens in Taddel's cabinet, it has been possible to identify previously disregarded museum artefacts and to reunite pieces that were once cut and made from the same stone samples after more than 200 years.

The exhibition combined gemstone slices from Taddel's mineral cabinet with around 30 objects from the Grünes Gewölbe and around 60 exhibits from the mineralogical collections of the TU Bergakademie in Freiberg and the Kunstgewerbemuseum (Museum of Decorative Arts) and Porzellansammlung (Porcelain Collection) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). It shone a light on complex collaborative research as well as on issues whose relevance for the natural sciences and humanities extends far beyond the Grünes Gewölbe. It also underscored the visual delights of gemstones, which in many cases reveal their true magnificence only under a microscope and whose aesthetics and diversity were here brought to the fore. As Taddel's contemporaries admiringly recognised, these exquisite gemstone objects contain “the beauty of the whole world”.

Presented by the Grünes Gewölbe and the TU Bergakademie Freiberg
Curated by Ulf Kempe, Meghan McNamee and Michael Wagner
24 June to 9 October 2023
Dresden, Residenzschloss, Neues Grünes Gewölbe

Heinrich Taddel, mineral cabinet, 1764–1775



A magnificent chess set from the time of Augustus the Strong

Within the sphere of European princely treasures from the Baroque era, the Augsburg chess set with figures attributed to the Saxon sculptor Paul Heermann (1673–1732) is one of the most spectacular new discoveries of recent years. Having remained in private hands for centuries, in 2018 it appeared on the art market and thanks to the Ernst von Siemens Kunststiftung was acquired in 2023 for the Grünes Gewölbe (Green Vault).

The 32 chess pieces, each no more than eight centimetres high, are masterfully carved miniatures. The courier docket carried by one of the white bishops, who are represented as heralds, bears the barely legible inscription “Her/mann”. If this detail, almost invisible to the naked eye, can indeed be read as a reference to the pieces’ creator, it would make this currently the only known Baroque chess set to bear such a signature. In terms of style and composition, the chess pieces are indeed close to works by or attributed to Paul Heermann, who was a sought-after sculptor in Saxony, a colleague and probably also competitor of Balthasar Permoser (1651–1732), and latterly court sculptor. The gilded silver plinths on which the figures stand fit the squares of the chessboard exactly and are proof that the board was made specifically for the set. Their purity and master’s marks point to the Augsburg goldsmith Paul Solanier (1635–1724).

The chess set not only illustrates characteristic traits of Saxon court art under Augustus the Strong, but is also evidence of interregional collaboration in the sphere of treasury art. For the Dresden court art of the late 17th and early 18th century, links with Augsburg – the leading centre of the goldsmith’s trade in south Germany – and a close working relationship with its goldsmiths played a key role. Augsburg dealers were in constant contact with the Saxon court, attended the fairs in Leipzig and cultivated excellent trade relations with Dresden, all of which ultimately enabled the



Chess set, with figures by Paul Heermann, Dresden, ca. 1705; board by Paul Solanier, Augsburg, ca. 1705–09

creation of a complex work such as the present chess set. With its acquisition for the Grünes Gewölbe, the chess set is now housed in an ideal museum context and at the same time fills a notable gap in the holdings: according to inventories from the Baroque period, the Dresden collection namely housed at least three other comparable chess sets, which were later lost. In future, the chess set will be exhibited in the Neues Grünes Gewölbe (New Green Vault) at Dresden’s Residenzschloss (Royal Palace), where it will be presented together with other masterpieces from the collection of Augustus the Strong in the Dinglinger Room.

"A museum has different temporalities"

Director General Marion Ackermann and Holger Liebs, press officer and head of Media and Communications, talk about the current global crises and how they impact the Staatliche Kunstsammlungen Dresden, as well as about the limits of a democratic museum and the changing media landscape

Ms Ackermann, 2023 was a year marked by numerous global crises and upheavals. What can a museum association such as the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) do for the individual in these times? What function can it fulfil?

Marion Ackermann: Although we're delighted when lots of people come to our museums, every individual counts! The museum can be a compass. People can find orientation in a museum. The rooms of a museum are a kind of safe space in which to negotiate things. It's not about presenting a clear-cut result, but about showing possibilities for action. We're also here to uphold a defensive democracy. We can't get involved in party politics, but we can communicate values. We believe that art has the power to reach people in a way that strongly inspires them to think for themselves. For this reason, it's very important for us to be able to respond quickly. We're not a museum association that rests on the reputation of its past centuries. We are always ready to question ourselves and to respond to changing situations.

What can such a response look like?

Marion Ackermann: A good example is surely our response to the start of the war in Ukraine. At that point in time, works from our joint exhibition project "Dreams of Freedom. Romanticism in Russia and Germany" were still in customs, on their way back to Russian museums. We immediately issued a statement, froze our cooperation with Russian state bodies and declared our solidarity with Ukraine. We provided direct assistance to many people, including Russian colleagues. We wanted to organise an exhibition that would enable works of art to be brought to safety and at the same

time contribute to broadening knowledge about the country of Ukraine. Through the exhibition "Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023", I've learned a great deal about the history of Ukraine that I didn't know before. Research projects and online lectures continue to build upon the exhibition. The effective communication of knowledge is another function of museums. And where understanding for other people grows, so does empathy.

In other words, the initiative for the exhibition "Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023" came from the Kunstsammlungen?

Marion Ackermann: Yes! It was also linked to the fact that people from Ukraine have been part of our team for years. We've also had contact with Ukraine from early on thanks to our regular activity in Central European countries. I don't think any other museum would have been in a position to curate an exhibition in collaboration with leading representatives of Ukraine's cultural sector. In summer 2022 we hosted an event at the Albertinum, looking at how museum collections tell the story of Ukraine. On the panel were Oksana Barshynova from the National Art Museum of Ukraine and Nadia Kaabi-Linke and Daria Prydybailo from Art Matters Ukraine: fantastic women who had travelled to Dresden from Ukraine under the most difficult circumstances.



View of the exhibition "Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023"

In 2022 a number of colleagues from Ukraine were also offered temporary positions. Has it been possible to convert these into permanent contracts?

Marion Ackermann: In some instances, yes. In the initial phase we requested financial assistance from the German Federal Foreign Office, which had set up its own budget for aid to Ukraine. Later on, when it became clear how active we are and what opportunities we have, not least because of being geographically close to Ukraine, the Federal Foreign Office then approached us. It provided us with additional funding, which enabled us to employ curators and restorers, some of them on a longer-term basis.

We're having this conversation in January 2024. How are relations with your colleagues in Russia right now?

Marion Ackermann: We've had close cultural relations with Russia for centuries. We continue to foster exchanges with individuals at the level of content and the arts. But not at the political level.

The war in Ukraine has impacted visitor numbers, too: in 2019 visitors from Russian-speaking countries made up the largest share of the Kunstsammlungen's international visitors, namely some 15 per cent. In 2022 this figure was only around one per cent.

Marion Ackermann: It's very sad, of course, that Russian tourists are no longer coming. Once the war is over, hopefully in the near future, we hope to be able to resume links with Russia. We've had an increase in the number of people from Ukraine, who have been able to visit our museums free of charge for some time. The number of visitors from Poland and the Czech Republic has also risen enormously. The fact that the Kunstsammlungen look towards the east is directly reflected in the programme and has a positive effect.

On 7 October 2023 Israel was attacked by the Islamist terrorist organisation Hamas. The Kunstsammlungen have adopted a clear stance and publicly stated:

"We reject all forms of anti-Semitism and spurn any questioning of Israel's right to exist." How did this public statement come about? Did you discuss it within the directors' conference?

Marion Ackermann: Holger Liebs and I are the official spokespersons for the institution. A statement of this kind is discussed at the most senior management level. It's not a grassroots democratic process – we would need weeks or months for that. Of course, we also speak informally with the directors and the heads of the shared service departments. It's a statement with which – as in the case of the war in Ukraine – we have expressed our concern. We cannot provide a balanced assessment of the conflict in the Middle East. It subsequently became clear that the statement was in line with the consensus within the directors' conference. Naturally, there were also dissenting views. The people in our team come from all over the world, reflecting the diversity of society as a whole. I'm convinced it was important that we reacted so quickly.

Holger Liebs: And we were one of the few cultural institutions in Germany to do so. Many cultural bodies have remained silent on this.

Marion Ackermann: A museum has different temporalities. On the one hand, it's about sustainability: we leave our exhibitions in place for longer and work to a large extent with our own holdings, as in the case of the German painter Oskar Zwintscher. On the other hand, we have this ability to react quickly. We introduced "Rapid Response" as a method several years ago. The concept comes from the Victoria and Albert Museum in London. Originally, it was about being able to react fast to new developments in design and add e.g. prototypes to the collection right away. The Jewish Museum in Berlin subsequently implemented the Rapid Response display: in 2019, after the attack on a synagogue in Halle, it immediately set up an additional exhibit. It continues to lead the way in this today. We adopted this form of Rapid Response a few years ago: at the start of the pandemic, for example, we worked with artists to produce a film about face masks and how to make them yourself.

To what extent has work at the Kunstsammlungen been influenced since 7 October 2023 by the conflict in the Middle East?

Marion Ackermann: To date, we have not disinvited a single person. It is our view that we should negotiate such things in our gallery spaces. Clearly, we have to draw a line when it comes to extremist positions. They have no place in the museum.

The exhibition "Stuffed and put on display? Attempt at an encounter with Jewish Museums" at the GRASSI Museum in Leipzig has been extended until January 2024 – was that, too, a "Rapid Response"?

Marion Ackermann: It was more due to the fact that the last part of "REINVENTING.GRASSI" opened in December 2023 and it would've been a shame if this important special exhibition had no longer been accessible at that point. The exhibition was under police protection and we were advised to close it quickly. One reason was the outdoor advertising, which showed a seven-branched candlestick, one of the most important symbols of Judaism. Naturally we refused to do so! It would be a sad day if we were to stop discussing Jewish issues out of fear.

An exhibition under police protection – that's unusual!

Marion Ackermann: It wasn't the first time: in 2019 the opening of "Re:Orient – The Invention of the Muslim Other" was disrupted by identitarians and the police had to come. We've had police protection at a number of events since then. We can no longer say: "Everyone is welcome!" That's absurd, because we've worked for a long time to make our museums accessible and open. I've always insisted that exhibition openings take place on a democratic footing, because they're also an opportunity for people with more limited financial resources to visit museums free of charge. We're continuing to work on access to museums for everyone. I'm very proud of how greatly our activities have increased in the rural parts of Saxony. We've achieved a great deal here, including with events with a popular appeal. We try to work locally on a participatory basis and with local people. The idea is for museums to grow their decentralised activities. In November 2023 we launched a project with the nexus institute, with the idea of applying methods of direct democracy in museums and reaching people who have rarely been to museums in the past.

What is the idea behind the "Social Forum" project?

Marion Ackermann: We've been working for quite some time with the Bundeskunsthalle in Bonn on the topic of "Design and Democracy", based on the thesis that design is intimately linked to the design of society. The nexus institute also works for federal authorities. It randomly selected citizens from Dresden and the surrounding districts and wrote to them. This idea of the "planning cell" goes back to the German theologian and sociologist Peter Dienel.

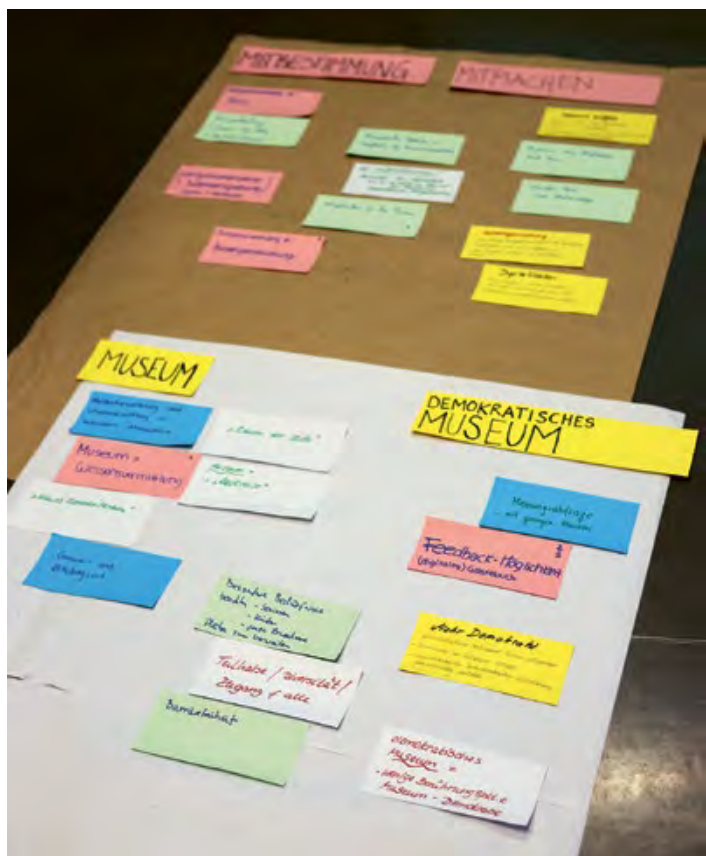
For the first workshop, 33 people came together to develop ideas and make recommendations for a democratic museum. We started with the example of the Kunstgewerbemuseum (Museum of Decorative Arts) in Schloss Pillnitz (Pillnitz Palace), but we could imagine extending this to all museums. The youngest participants were 16 years old, the oldest well past retirement. Some had never actually been to a museum before. On the first weekend, they were able to ask their questions and share their observations. The issue of free admission came up straight away. This discussion has been a strand of my entire working life.

As of 1 January 2024, the City of Leipzig has introduced free admission to the permanent exhibitions of its municipal museums, including the GRASSI Museum für Angewandte Kunst (GRASSI Leipzig Museum of Applied Arts). Is this something the museums of the Staatliche Kunstsammlungen Dresden could do?

Marion Ackermann: Saxony can't afford that! Besides, without their own income, museums deprive themselves of their freedom. We try to ensure our sources of income are as diverse as possible, so as to guarantee this independence. We're also a tourist attraction. In good times, we get ten million euros a year from tourism revenue.

Holger Liebs: During the pandemic we had massive support

33 people took part in a preliminary workshop to develop ideas and make recommendations for a democratic museum



from the Free State of Saxony, because with no ticket sales we had no money coming in at all. Now we are almost back to pre-Covid levels in terms of visitors.

All segments of society are currently facing price increases and inflation. Outgoings are correspondingly higher for the Staatliche Kunstsammlungen Dresden, too. Have the subsidies from the Free State been adjusted accordingly?

Marion Ackermann: We've received a huge increase in funding, particularly in the area of security (» pages 60 f.). And we're working with the Free State of Saxony to secure additional federal funding, which would give the institution more stability. We're already taking on many national tasks. And we're one of the few institutions in Germany who are looking towards the east. For the future of Europe, this is a crucial function and should be utilised at the federal level to an even greater extent. We are utilising the windows that are opening in Europe!

Let's talk about the museum association's media presence: since the November 2019 burglary at the Historisches Grünes Gewölbe (Historic Green Vault), coverage of the Kunstsammlungen in the German media has seen a clear increase. In 2023 five young men were convicted of stealing the jewels. Ms Ackermann, you, too, gave evidence as a witness. Mr Liebs, how does this media coverage break down in terms of volume? How many articles report on exhibitions and content developed for the public by the Kunstsammlungen, and how many concentrate on external matters concerning the museum association, such as the trial?

Holger Liebs: Media attention focuses predominantly on our cultural activities. We're a museum association and our task is to communicate about our exhibitions. To judge by reviews of our exhibitions and by visitor numbers, this communication is successful – including in 2023. The trial in the wake of the burglary at the Historisches Grünes Gewölbe has naturally meant that political journalists have become increasingly interested in the Kunstsammlungen. Coverage in the political section has seen a marked increase and has also been very controversial at times. And it reaches a different audience: those who read the political section are perhaps less interested in our exhibitions. And those who want to visit our exhibitions read the arts section.

Calling to mind the old saying that "There's no such thing as bad publicity", have people discovered the Kunstsammlungen for themselves through the coverage in the political section? Has it served as a form of publicity, so to speak?

Marion Ackermann: My theory is that the people who get worked up about us the most, for example over alleged re-namings, have never been to our museums and don't come because of the reports in the media. After the

break-in, the Neues and the Historisches Grünes Gewölbe were constantly being confused. Clearly, journalists are still learning.

Holger Liebs: We endeavour to respond to the political interest in us, and to communicate our position to the public, by means of press releases, interviews, background talks and series of articles with journalists, and statements from the senior management. We also offer detailed answers to frequently asked questions, which can be found on our website. We provide the media with information about our work and as a general rule their coverage is objective.

How is it that instances of misleading reporting nevertheless still occur, as in the case of the alleged re-naming of works of art?

Holger Liebs: Academic research is complex. In the case of updating the titles of works, for example, we're constantly having to emphasise that there were no original titles before 1850 and that re-naming works of art is a practice that has been going on for centuries. Communicating this is a challenge. Our museum visitors remain unaffected by this, however – otherwise there wouldn't be so many of them interested in our exhibitions.

Marion Ackermann: We feel a deep bond in particular with the public here in Dresden, who are interested in art.

Since the coronavirus pandemic, audiovisual materials have become much more part of life at the Kunstsammlungen as a means of communicating exhibition content. Many special exhibitions are now accompanied by short, informative videos, for example.

Marion Ackermann: It's true, they've become a standard feature! We've discovered that we have many talented colleagues who are very keen on this form of communication. They're passionate about making audiovisual materials and attract their own audiences with them.

Holger Liebs: At a time when it's becoming increasingly difficult for art critics to earn a living, we're pursuing our own forms of journalism and publicity. We have a strong presence on social media, produce the online platform "voices", and twice a year publish the free print magazine "August" with contributions from professionals in the sphere of the arts. Since summer 2023 the Staatliche Kunstsammlungen Dresden have also had their own podcast.

Marion Ackermann: Holger Liebs set out with the aim of creating our own arts magazine. Our emphasis lies on quality and forthright objectivity!



Exhibi tions



View of the exhibition
"Rosalba Carriera – Perfection
in Pastel"

The queen of pastels

The Gemäldegalerie Alte Meister paid tribute to Rosalba Carriera on the 350th anniversary of her birth



Born into the Venetian middle classes, pastel painter Rosalba Carriera (1673–1757) was a member of the prestigious art academies in Rome, Bologna and Paris and an esteemed figure on the European art scene of her time. To mark the 350th anniversary of her birth, the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) presented a solo show of her work in the Winkelmann Forum in the Semperbau (Semper Building) at the Zwinger. Under the title “Rosalba Carriera – Perfection in Pastel”, the exhibition brought together around 150 objects – the large majority of them drawn from the holdings of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections).

Due to a fortunate historical circumstance, Dresden’s Gemäldegalerie is today home to the largest group of Carriera’s pastels in the world, with 73 works in its collection – a number that was originally even greater. Saxon Crown Prince Frederick Augustus II, as from 1733 Elector and King Augustus III of Poland, set out to acquire as many of Carriera’s pastels as possible for Dresden. In 1746 a separate pastel cabinet was opened in Dresden’s Johanneum, where 157 pastels by her hand were displayed. Even though a large number of these works were lost in the following centuries due to theft, sale or destruction, the Dresden collection still offers a unique insight into the work of one of the most famous female artists of the Rococo period.

Carriera’s European fame was initially founded on her talent for miniature painting. Her reputation as an excellent portraitist quickly grew, and in pastel painting she discovered a genre that gave her the freedom to develop her own means of artistic expression, away from the male-dominated world of oil painting. Carriera’s pastel technique was also particularly well suited to capturing the fashion of the Rococo era with its flawless porcelain complexions and powdered wigs. Her clientele soon included not only dancers, singers and literary figures, but also representatives of the European aristocracy, such as the future Austrian Empress Maria Theresa and King Frederick IV of Denmark. Everyone who embarked on the famous Grand Tour through Italy had their portrait painted by Carriera in Venice.

“Rosalba Carriera – Perfection in Pastel” traced the life and career of this outstanding female artist by means of art history and cultural history. Carriera’s native Venice was represented by views of the Grand Canal. These were complemented by typical handicraft products from the lagoon city, such as glass, lace and fine cloth. Alongside Carriera’s celebrated portraits, paintings of saints by her hand were also on display. Findings yielded by art-historical examination of the Venetian artist’s works were also presented in the exhibition, including the discovery, sandwiched between the back of the canvas and its stretcher, of small woodcut prints showing the Magi. The prints were inserted by Carriera’s workshop in the hope that the Three Kings – like a talisman – would pro-

tect the pastels against damage during shipping. The exhibition made the leap into the present with a cooperation project with the Dresden University of Fine Arts: students from the Theatre Design and Make-up class creatively explored the aesthetics of the Rococo period in a video and translated them into contemporary make-up designs.

During her lifetime, Rosalba Carriera was a star of the contemporary art scene, managed her own business affairs and was able to assert herself in a world dominated by men. This was by no means possible for all her female colleagues. In most cases, women artists remained in the shadow of men and were frequently forgotten by art history. Parallel to its celebration of Carriera’s pastels, the Kunstsammlungen presented the cabinet exhibition “Out of the Shadows. Women Artists from the 16th to the 18th Century” in the Semperbau. On show were 20 works by nine female artists from the collections of the Gemäldegalerie and the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs): paintings by Lavinia Fontana (1552–1614), Marietta Robusti (ca. 1551–1590; the daughter of Tintoretto), Barbara Longhi (1552–1638), Rachel Ruysch (1664–1750), Maria van Oosterwijck (1630–1693), Theresa Concordia Maron (1725–1806) and Angelika Kauffmann (1741–1807), as well as etchings by Elisabetta Sirani (1638–1665) and engravings by Diana Scultori (1547–1612). The exhibition facilitated a new look at female artists not just in art history but also in the Kunstsammlungen’s holdings, and thereby made one thing clear: Rosalba Carriera may have been the queen of pastels, but as a woman in art she was not alone.

Rosalba Carriera – Perfection in Pastel
Presented by the Gemäldegalerie Alte Meister
Curated by Roland Enke with Katja Paul
9 June to 24 September 2023
Dresden, Semperbau am Zwinger

**Out of the Shadows. Women Artists
from the 16th to the 18th Century**
Presented by the Gemäldegalerie Alte Meister
Curated by Iris Yvonne Wagner
12 May to 20 August 2023
Dresden, Semperbau am Zwinger

Timeless beauty

The Gemäldegalerie Alte Meister illuminated the complexity of still lifes

Still lifes have been an integral strand of art history ever since establishing themselves as a distinct genre towards the end of the 16th century. The Dutch artists of the 17th century, in particular, sought to outdo each other with paintings of lavish arrangements of flowers, fruit, animals and magnificent tableware, rendered in naturalistic detail. The Gemäldegalerie Alte Meister (Old Masters Picture Gallery) devoted the comprehensive exhibition "Timeless Beauty. A History of Still Life" to this genre. Over 90 paintings from the Gemäldegalerie's own holdings were on display in the Winckelmann Forum in the Semperbau (Semper Building), including works by Frans Snijders (1579–1657), Jan Davidszoon de Heem (1606–1684), Adriaen van Utrecht (1599–1652) and Rachel Ruysch (1664–1750). A total of 70 male and three female artists were represented in the exhibition.

Still lifes are glittering jewels of decorative interior design, fascinating us with their trompe l'oeil and astonishing us with their perfect imitation of nature. At the same time, however, they also tell stories that go beyond the superficial level of the image. They bear witness to the living conditions, values, economic relations and power structures of their time. The individual elements of a still life are namely carefully chosen. Special flowers, such as tulips, were status symbols and – like tropical fruits and other expensive foods – signalled the wealth of their owners. The fact that they could be arranged in a picture together with other objects from distant lands was only possible as a consequence of extensive trade networks or colonial structures. At the same time, many still lifes appear playful and almost humorous – as for example when dogs encounter cats, or where flies or other insects have settled on the artful arrangements. But many of these details also have a significance of their own. The fly, for example, stands for sinfulness and evil, and so gives a representation of an exuberant wealth of flowers and fruit an additional, more profound level of meaning.



Jan Davidszoon de Heem "Fruits beside Flowers in a Glass Vase", ca. 1670/72

The large collection of 17th-century still lifes at the Dresden Gemäldegalerie provides an outstanding means by which such a variety of stories and contexts can be experienced. A number of the paintings were specially restored for the exhibition and were once again accessible to the public for the first time in many years. The exhibition, which was curated by Konstanze Krüger, traced the history of still life in ten sections. Although still-life painting developed primarily out of symbols found in Christian art, it became clear that still-life elements were already present in antiquity – and can also be found in portraiture, history painting and genre painting. The exhibition also provided an insight into the respective symbolic meanings of individual animal and plant species. An accompanying glossary enabled visitors to read the paintings anew at their symbolic level. Lastly, the exhibition underscored the comprehensive breadth of the genre by focusing on individual subsections such as “pronkstillebens” (a Dutch term meaning “sumptuous still lifes”), game larder still lifes, forest floor still lifes, still lifes of flowers and fruit, and vanitas paintings.

The presentation was complemented by loans from other collections within the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), including the Skulpturensammlung, the Kupferstich-Kabinett, the Grünes Gewölbe, the Porzellansammlung, the Kunstgewerbemuseum and the

Mathematisch-Physikalischer Salon, as well as from the Saxon State Library – Dresden State and University Library (SLUB Dresden). The exhibition thus created a multifaceted cosmos around its central theme, with lots for visitors to discover – something also supported by a media station and a free audio guide. A children’s booklet was also available free of charge for young visitors, with games that invited them to explore the exhibition in fun ways.

In addition, a wide-ranging programme of public events offered an opportunity to view still-life painting from new and unusual angles. Visitors were thus able to discuss the paintings with – among others – an entomologist, an ornithologist, a botanist and a historian. Workshops on flower arranging, painting courses, and various offerings for families, senior citizens and persons with disabilities rounded off the programme and turned the exhibition into an interactive experience.

Timeless Beauty. A History of Still Life
 Presented by the Gemäldegalerie Alte Meister
 Curated by Konstanze Krüger
 17 November 2023 to 1 September 2024
 Dresden, Semperbau am Zwinger



The consolation of objects

Orhan Pamuk showed parts of his Museum of Innocence in Dresden

The novel "The Museum of Innocence" by Orhan Pamuk (b. 1952) was published in 2008. It tells the story of 30-year-old Kemal and his doomed love affair with his younger relative Füsun. Almost obsessively, he collects mundane items that remind him of her. After her death, he creates a museum with all these objects in her former home. In 2012 the real-life Museum of Innocence accompanying the book opened in Istanbul. On three floors, Pamuk tells Kemal and Füsun's story on the basis of a wide variety of everyday objects in display cases.

Within the framework of the exhibition "Orhan Pamuk. The Consolation of Objects" in the Semper-Kabinett (Semper Cabinet) at the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), part of the Museum of Innocence presentation was shown for the first time on this scale outside Istanbul. For the project, the winner of the Nobel Prize in Literature recreated 41 of the 78 vitrines in Istanbul and also developed new ones. His collages of objects, images and texts represent the first works of this kind that Pamuk has produced since completing his Istanbul installations. The new cabinets tell stories inspired by objects from the collections of the Dresden museum association, interwoven with associations from other novels by the author.

For Pamuk, a particular value of museums lies in the context in which the objects relate to each other, and the way they relate to people and their thoughts and concerns: "This is what I call the power of things – a power that consoles us for the passing of time." Reflecting on how objects can bring consolation, Pamuk develops themes he has been exploring for many years: cultural change, Occidentalism and Orientalism, the nature of collecting, fiction and memory, and the role of museums in the modern world.

The presentation was accompanied by an audio guide. Just as Pamuk wrote "The Museum of Innocence" in tandem with the installation of the museum of the same name and invited visitors to use the novel as an annotated catalogue to the display, he has now authored a new book about the art proj-

ect presented in Dresden. Titled "Der Trost der Dinge. Dresden Edition", it serves as a detailed guide to the world of Pamuk's imagination. The satellite presentation "The Consolation of Objects: Home Edition" in the Studiolo at the Dresden Residenzschloss (Royal Palace) was devoted to another dimension of Pamuk's visual oeuvre – his photography. The installation showed previously unpublished works in which Pamuk captures the constellations of small objects on his desk, in images that reveal his creative process of discovery. After its presentation in Dresden, in 2024 the exhibition will be shown at the Lenbachhaus in Munich and the DOX Centre for Contemporary Art in Prague.

Orhan Pamuk. The Consolation of Objects
Presented by the Office of the Director General
Curated by Aleksandr Godovanets
6 October 2023 to 7 April 2024
Dresden, Gemäldegalerie Alte Meister

"Kissing on the Lips" (detail) in the exhibition
"Orhan Pamuk. The Consolation of Objects"



Connecting worlds

The Kupferstich-Kabinett focused on artists' experiences of travel

For artists through the centuries, the yearning for distant lands and the desire to venture beyond the bounds of their native region have served as a potent creative stimulus. Many of these artists embarked on journeys of all different kinds, in order to find inspiration for their work in new places, foreign customs and unfamiliar colours. Before the spread of photography, experiences and encounters while travelling were recorded for the most part in drawings and prints. Many of these documents still speak today of personal experiences and artistic impulses.

These became the starting point of the exhibition "Connecting Worlds: Artists & Travel", which was organised as a joint project with the Katrin Bellinger Collection in London. The presentation at the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) encompassed over 120 works by more than 80 artists from four centuries. A selection of drawings, prints, sketchbooks and albums from the Renaissance to the mid-19th century were juxtaposed with contemporary objects, including works specially commissioned for the exhibition – among them interventions by contemporary artists Dorothée Billard and Nora Mesaros, the artist and research collective "17 Volcanoes" and Langlands & Bell.

Likewise specially conceived for the exhibition was the dynamic display, which was developed as a collaboration between Ines Beyer and the London-based artist duo Langlands & Bell. It divided the presentation into three sections. "On the road" followed artists such as Albrecht Dürer, Hans Holbein the Younger, Pieter Bruegel the Elder, Wenceslaus Hollar, Zacharias Wagner, Maria Sibylla Merian and Angelika Kauffmann on their travels and showed what they recorded along the way. "Destination Rome" focused on the artistic heritage and social networks of the Eternal City. In the section devoted to "Dresden", works from the collections of the Saxon Electors proclaimed the Dresden court's fascination with the cultures of India, China, Brazil and Turkey. The exhibition thus offered a multifaceted panorama of artistic wanderlust spanning the epochs – inspiring visitors, too, to embark on their own creative journeys of discovery.



Maria Sibylla Merian, South American legless lizard, iguana or East Indian tree lizard, and pipefish, after 1701

Connecting Worlds: Artists & Travel
Presented by the Kupferstich-Kabinett
in cooperation with the Katrin Bellinger Collection, London
Curated by Stephanie Buck and Anita Viola Sganzerla
8 July to 8 October 2023
Dresden, Residenzschloss

Plague, cholera and coronavirus

The Münzkabinett looked at epidemics past and present

Since the earliest times, epidemics have confronted people with particular challenges and profoundly affected their daily lives. Traces of such epidemics and their impact can be found in many historical documents and artefacts – including coins and medals. Against the backdrop of the recent COVID-19 pandemic, the Münzkabinett (Coin Cabinet) in Dresden's Residenzschloss (Royal Palace) presented the exhibition "Pest, Cholera und Corona – Epidemien gestern und heute" ("Plague, Cholera and Coronavirus – Epidemics Past and Present"). On display were 170 objects – some of them seen here for the first time – from the holdings of the Münzkabinett, the Kunstgewerbemuseum (Museum of Decorative Arts) and the Skulpturensammlung (Sculpture Collection), together with medals from the Brettauer Collection housed at the Department of Numismatics and Monetary History at the University of Vienna, as well as from the Landesamt für Archäologie Sachsen (Saxon State Office of Archaeology) and loans from private collectors.

On the basis of these coins and medals, the exhibition looked at epidemics of the past and present and explored a number of questions. How did people perceive pandemic events at different times? What fears were triggered by the outbreak and spread of disease? What remedies were there, and what hopes and beliefs? The time frame thereby spanned the period from the Antonine Plague – a smallpox epidemic that affected almost the entire territory of the Roman Empire from AD 165 to 180 – to the outbreak of the global coronavirus pandemic in 2020. A special emphasis lay on plague medals and plague coins from the early modern period.

As well as illustrating themes directly associated with epidemics, such as transience and death, the objects on display offered an insight into the prevention and control of diseases over the course of time, with means ranging from protective amulets to the quarantine measures employed since the early modern period, right up to the vaccines of today. People seeking protection against epidemics turned to gods



1. Dresdner Medaillenmünze
Glaser & Sohn GmbH:
"Corona 2020" medal

of healing such as Asclepius, and later to Christian saints such as St Sebastian and St Roch, whose images were reproduced on coins and medals. From the 18th century onwards, religious motifs were increasingly replaced by vaccination medals, representations of nursing the sick, and commemorative portraits of doctors and scientists. Some of these visual themes, in particular the honouring of medical professionals and of scientific research into infectious diseases, were once again taken up on contemporary coins and medals issued during the coronavirus pandemic.

**Pest, Cholera und Corona –
Epidemien gestern und heute /
Plague, Cholera and Coronavirus –
Epidemics Past and Present**
Presented by the Münzkabinett
Curated by Ilka Hagen
27 May 2023 to 14 July 2024
Dresden, Residenzschloss

Dialogue between the centuries

With the Kunstkammer Gegenwart, contemporary art is permanently present in the Residenzschloss

Dresden's Residenzschloss (Royal Palace) is where the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) have their roots. Over the course of five centuries, the Münzkabinett (Coin Cabinet), Rüstkammer (Armoury) and Kunstkammer (Cabinet of Curiosities) have evolved into one of the world's foremost museum associations. A repository of knowledge and art, the Residenzschloss is being expanded as from November 2023 to include an archive of contemporary artistic production: the Kunstkammer Gegenwart (Cabinet of Contemporary Art). Works from the Schenkung Sammlung Hoffmann (Donation Hoffmann Collection) will be shown here, together with others from the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), Kunstfonds (Art Fund) and Albertinum. The Residenzschloss will thus become a place that gives enhanced visibility in multiple ways not just to the history of collecting, but also to collecting in the present. A place that fosters dialogue between the centuries.

Peter Brux's 2009 work "Restrisiko" ("Residual Risk") in the Kunstkammer Gegenwart



The first presentation in the former Fürstengalerie (Princes' Gallery) revolves around the key themes of "storing", "remembering" and "transforming". It explores questions such as "What is stored in museums?", "How do works of art function as memory?" and "How do they transform over time?". The objects on display include works by Christian Boltanski, Miriam Cahn, Eberhard Havekost, Georg Herold, Candida Höfer, Nan Goldin, Bertram Kober and Hiroshi Sugimoto.

By focusing on different aspects every year, the Kunstkammer Gegenwart aims to provide insights into the Kunstsammlungen's ever-expanding holdings of contemporary art. Designer Konstantin Grčić has created a correspondingly modular and flexible structure. It also includes a restoration workshop with grille walls, through which visitors can watch conservators at work. The first object to be restored here was Frank Stella's "Second Model for Kunsthalle Dresden", produced in the early 1990s as part of the project by Erika and Rolf Hoffmann to build a new Kunsthalle in Dresden – an initiative that also marked the start of the dialogue between the Sammlung Hoffmann and Dresden.

Also in the Kunstkammer Gegenwart is the team of "transformers", who are on hand to converse with visitors. This format is based on the idea of mediation work that is transformative and empowering in nature, and which seeks dialogue with visitors in order to initiate and deepen learning and unlearning processes on the part of the museum. It is the first step in preparation for a close collaboration by the Kunstsammlungen with the Technische Universität Dresden and Dresden University of Fine Arts, with the aim of developing progressive approaches to art mediation together and in dialogue with students.

Kunstkammer Gegenwart. Zeitgenössische Kunst im Residenzschloss /
Kunstkammer Gegenwart. Contemporary Art in the Residenzschloss
Presented by the Schenkung Sammlung Hoffmann
Curated by Dorothee Brill
As from 2 December 2023
Dresden, Residenzschloss

Friendly revolutionary relations

The Albertinum looked at the global art history of the GDR

In the 1960s, following on the heels of the Cuban revolution, decolonisation in Africa and erupting Communist liberation movements, socialism seemed to be on the rise worldwide. For the German Democratic Republic (GDR), turning to the Global South gave it the international recognition it had long hoped for but had been denied in the West, and enabled it to demonstrate state sovereignty and openness to the world. The ideological leitmotifs of international friendship and international solidarity not only determined East Germany's foreign policy in Asia, Africa and Latin America, but also shaped its foreign cultural policy, and became important themes of state propaganda as well as within the visual arts of the GDR.

With the exhibition "Revolutionary Romances? Global Art Histories in the GDR", the Albertinum, together with the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) and the Kunstfonds (Art Fund), focused on the "friendly revolutionary" relations between the GDR and countries of the Global South – a chapter in East Germany's art history that has been little studied to date. Many works from the holdings of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) were thereby shown in public for the first time. The exhibition also marked the conclusion of the multi-year "Kontrapunkte" ("Counterpoints") project, which included a prologue show in 2022, conferences and

View of the exhibition "Revolutionary Romances? Global Art Histories in the GDR" at the Albertinum





José Toirac, "Hasta la victoria siempre", 1995

an extensive programme on the "voices" platform. All these activities, which include film series and panel discussions, are permanently documented online. In addition to a glossary, an interactive map visualising the history of the GDR's global networks was created and integrated into a media station at the Albertinum.

Based on the Kunstsammlungen's own holdings and complemented by selected loans, the exhibition explored the artistic practice, themes and motifs of these actual and supposed "Revolutionary Romances". On display were over 200 works from the 1950s to the 1990s, by artists from the GDR, Cuba, Chile, Vietnam, India, Iraq, Libya, Mozambique, Burma (Myanmar) and other countries. They included representations of ideals and icons of socialist internationalism, images of solidarity, works of artistic protest against war and

violence in Asia, Africa and Latin America, Cuban revolutionary graphic works, travel images and mail art – if artists were not allowed to travel, their art could. The exhibition also drew upon documents as well as diploma pieces by foreign students preserved in the archives of the Dresden University of Fine Arts. It also looked at the realities of life for so-called contract workers in the GDR, which were mostly characterised by strict constraints and, from today's perspective, questionable living conditions – including a ban on starting a family with an East German citizen. Looking back, glaring contradictions thus become clear: between ideology and reality in the GDR, between criticism of Western imperialism and the failure to acknowledge the imperial expansion practised by the East, and between the external demand for universal human rights and the repressive policies at home.

The exhibition scrutinised the artworks on display that were created in the GDR, examined them in terms of their Eurocentric perspectives, and illuminated forms of cultural appropriation and the stereotypical representation of people and cultures from the Global South. It also presented works and commissioned pieces by contemporary international artists including Wenke Seemann, Hamlet Lavastida, Georges Adéagbo, Sonya Schönberger, Sven Johné, Dana Lorenz and Sung Tieu, which consider and critically analyse from a present-day perspective the former ideals and contradictions of solidarity and international understanding.

A dedicated education space offered visitors the opportunity to participate in this process by sharing their viewpoints on paper. In cooperation with the Albertinum, the Kultur Aktiv e.V. association invited visitors to a transgenerational and transcultural dialogue within the framework of its "Treffpunkt ostZONE" project. The exhibition was also accompanied by an extensive educational programme on the topics of art and socialism, travel, migration and solidarity.

With "Revolutionary Romances?", the Albertinum for the first time broached a topical subject which the Kunstsammlungen, too, are only now beginning to examine. To be able to discuss the art history of the GDR in a global context, further research is needed into the art history, history and artists of the epoch – research that, most importantly, also enables the perspectives and expertise of people from the Global South to be seen and heard.

Revolutionary Romances? Global Art Histories in the GDR

Presented by the Albertinum in cooperation with the Kunstfonds and the Kupferstich-Kabinett

Project idea: Kathleen Reinhardt

Curated by Mathias Wagner in collaboration with Pauline Hohn and Martin Buhlig

4 November 2023 to 2 June 2024

Dresden, Albertinum

Divided biographies

Cornelia Schleime and Hubertus Giebe came under the spotlight at the Albertinum

Even as a student at the Dresden Academy of Fine Arts from 1975 to 1980 Cornelia Schleime (b. 1953) was already searching for a liberal concept of art. In 1981 she was banned from exhibiting and reacted to this with self-staging performances and body-painting actions. After submitting five applications for an exit visa, in 1984 Schleime was finally able to leave the GDR, but could only take with her a small portion of the work she had created up to that point.

Complementary to the parallel solo show devoted to Cornelia Schleime at the Städtische Galerie Dresden (Dresden City Art Gallery), the Albertinum turned the spotlight on the painter, performer, author and filmmaker's early career. Within the framework of its "Focus Albertinum" series, it presented the experimental Super 8 films that Schleime produced between 1982 and 1984, together with photographs documenting her stagings of her own body, such as "Ich halte doch nicht die Luft an." ("I'm not holding my breath."). Baring and binding mirrored the way the artist felt about living in East Germany and the confinement that she found claustrophobic.

In 1993 she created her 14-part series "Bis auf weitere gute Zusammenarbeit" ("Until our next fruitful collaboration"), a set of staged photographs today housed in the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), in which the artist commented on and satirised the files kept on her by the Stasi (the GDR Ministry for State Security). The exhibition is complemented by a small number of Schleime's early paintings from the Albertinum's holdings, including "Der Verräter" ("The Informer") of 1991.

Another exhibition in the "Focus Albertinum" series presented nine paintings by the Dresden-based artist Hubertus Giebe (b. 1953) from the Albertinum's collection – including recent donations by the artist. Giebe is best known for his large-scale and multi-figure paintings, which are populated by mannequins, angels, mythical heroes and other figures, often inspired by literature. His 1973 painting "Alaunplatz II", on show in the exhibition, is an example of his early style, which was oriented towards New Objectivity. Giebe drew inspiration from artists of classical modernism such as Pablo



Cornelia Schleime, "Ich halte doch nicht die Luft an." ("I'm not holding my breath."), self-staging in Hüpstedt, 1982

Picasso, Max Beckmann and Otto Dix. Central to his work are what he calls his "Geschichtsbilder" ("historical paintings"): complex allegorical compositions that process historical events as well as current social tensions. Giebe also repeatedly explored his own likeness, as well as making portraits of fellow artists, friends and relatives. He thereby developed a distinct, recognisable figural type that sounds a striking note in contemporary 21st-century painting.

Focus Albertinum: "I'm not holding my breath." Cornelia Schleime – Early Works
Presented by the Albertinum
Curated by Astrid Nielsen and Hilke Wagner
4 March to 13 August 2023
Dresden, Albertinum

Focus Albertinum: "Divided Head" – Works by Hubertus Giebe from the Collection
Presented by the Albertinum
Curated by Astrid Nielsen and Birgit Dalbajewa
6 July to 5 November 2023
Dresden, Albertinum

Overpainted photographs

A particular work group by Gerhard Richter was shown in Dresden for the first time

With Overpainted Photographs, a particular work group within the oeuvre of Gerhard Richter (b. 1932) came under the spotlight at the exhibition of the same name at the Gerhard Richter Archiv (Gerhard Richter Archive) in the Albertinum. The works making up this group were produced between 1986 and 2017 – the year in which Richter ceased painting. The 72 small Overpainted Photographs were on display in Dresden for the first time. The selection included 36 works from the holdings of the Gerhard Richter Kunststiftung, founded by the artist in 2019, while the remaining 36 were loans from private collections.

Gerhard Richter, "29. April 2015", 2015



The starting point for these works are primarily photographs taken by the artist himself and developed in small formats. The pictures are devoid of any artistic character. They are snapshots of family celebrations and outings, people, buildings and landscapes – including a view of Dresden. In the studio, Richter turned these prints into independent works of art: after finishing work for the day on his large paintings, he namely slid the photos across the wet paint accumulated on his squeegee. The resulting images were thus strongly determined by chance.

Richter's Overpainted Photographs are consequently closely linked to his painting and at the same time encapsulate one of the fundamental strands of his artistic oeuvre of the past six decades: the dialogue between and confrontation of figurative and abstract pictorial strategies. In no other work group by the artist do the two styles form such a symbiosis.

Speaking in 1991, Gerhard Richter said: "Photography has almost no reality; it is almost a hundred per cent picture. And painting always has reality: you can touch the paint; it has presence; but it always yields a picture – no matter whether good or bad. That's all the theory. It's no good. I once took some small photographs and then smeared them with paint. That partly resolved the problem, and it's really good – better than anything I could ever say on the subject." Against this backdrop, the exhibition "Gerhard Richter. Overpainted Photographs" offered a vital key to understanding the work of Gerhard Richter: figuration and abstraction, design and chance were here seen under the magnifying glass, facilitating a new look at the complex oeuvre of the Dresden-born artist.

Gerhard Richter. Overpainted Photographs
Presented by the Gerhard Richter Archiv
Curated by Dietmar Elger
16 August to 19 November 2023
Dresden, Albertinum

Plant fever

The coexistence of plants and humans was the focus at Pillnitz



Current debates on climate justice and human consumer behaviour make it clear: the relationship between humans and plants urgently needs to be rethought! The exhibition “Plant Fever. Towards a Phyto-centred Design” took up this challenge and looked at the hidden potential that lies in cooperating with the plant world. In a joint presentation with the Staatliche Schlösser, Burgen und Gärten Sachsen gGmbH (State Palaces, Castles and Gardens of Saxony gGmbH) across the entire palace and grounds of Schloss und Park Pillnitz (Pillnitz Palace and Park), the Kunstgewerbemuseum (Museum of Decorative Arts) spotlighted historical and contemporary ways of seeing plants, humans and their co-existence through new eyes. The project was conceived by curatorial duo Laura Drouet and Olivier Lacrouts (d-o-t-s) and produced by the Belgian Centre d’innovation et de design (CID). After stops in Grand-Hornu (Belgium) and Zurich, the presentation was shown in Germany for the first time and in an expanded form.

In an exhibition in the Neues Palais (New Palace), firstly, the focus fell on the historical tradition of botanical research and horticulture in Pillnitz. Two of Saxony’s kings, Frederick Augustus I (1750–1827) and his nephew Frederick Augustus II (1797–1854), were both seized by “plant fever” and turned the palace gardens into a Botanical Collection. Exotic plants were identified, herbaria established and libraries built up. This not only laid the foundations for an enduring horticultural tradition, but also created a basis for botanical research, which continues right up to the present at the Grünes Forum Pillnitz (Pillnitz Green Forum) teaching and research centre.

The presentation in the Wasserpalais (Water Palace) was devoted to around 50 international projects from the applied arts, science and research. From fashion, furniture and works of applied art to computer technology, biorobots and food-stuffs, a wealth of prototypes featured in the exhibition, each taking a fresh look at the plant world and its potential. It became clear that plants can be not just a resource or decoration, but also our close allies – a source of inspiration and a collaborator in the process of transformation towards a more sustainable society. Plant fever was thereby not limited to the exhibition galleries: opportunities abounded throughout the palace grounds, in the neighbouring Kammeyer Garden attached to the Dresden University of Applied Sciences, and during the annual DESIGN CAMPUS Summer School, to explore the plant kingdom, and humanity’s role within it, in new ways.

Plant Fever. Towards a Phyto-centred Design

Jointly presented by the Kunstgewerbemuseum and the Staatliche Schlösser, Burgen und Gärten Sachsen gGmbH

Curated by Laura Drouet & Olivier Lacrouts (d-o-t-s) and Stefanie Krihning

29 April to 31 October 2023

Dresden, Schloss und Park Pillnitz

Stuffed and put on display?

In Leipzig, issues jointly faced by Jewish and ethnological museums became clear



The menorah, a seven-branched candelabra, is one of the most important religious symbols of Judaism

"Everyone's triumph is someone else's lament. But who is the one and who the other? And are they it for ever?" Citing these words by the Jewish South African artist William Kentridge, the exhibition "Ausgestopft und Ausgestellt? Versuch einer Begegnung mit Jüdischen Museen" ("Stuffed and Displayed? Attempt at an Encounter with Jewish Museums") explored issues that both Jewish and ethnological museums are currently having to face. It offered numerous starting points from which to rethink the two forms of museum in the light of current challenges and debates.

After first being shown at the Jüdisches Museum in Hohenems (Austria), the exhibition moved to the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig) with the conscious intention of expanding and commenting on the presentation from an ethnographic perspective. In the "West Asia" section of the former permanent exhibition, traces can still be seen of the earlier collection presentation. Figurines in display cases became "ethnographic exhibition aids" and partially redacted explanatory texts the starting point for a special form of dialogue. The exhibition illustrated Jewish experiences using unusual objects and showed works by internationally renowned artists such as Steven Cohen, Nancy Spero, Annie Sprinkle and William Kentridge, along with 30 objects from international lenders and museums.

The exhibition at the same time explored more fundamental questions relating to museum presentations – such as how to enable individual objects to tell different stories. Issues such as these are relevant to Jewish and ethnographic museums alike. Jewish museums are thus increasingly confronted with questions about their role in society and need to emancipate themselves from the concepts prevailing in the 19th century, when they were established. The same applies to ethnological museums, which in light of current postcolonial discourses are the focus of social and political debate.

The exhibition therefore also asked questions about new museum concepts for the future and facilitated scope for thinking and activity beyond traditional museum disciplines. An important role in these discussions was taken by the citizens of Leipzig, representatives of whom were involved in developing and delivering a wide-ranging education and outreach programme. For the GRASSI Museum für Völkerkunde zu Leipzig, the overall project was a further inspiring step along its path to a new future between colonial pasts and current global issues.

Ausgestopft und Ausgestellt? Versuch einer Begegnung mit Jüdischen Museen / Stuffed and Displayed? Attempt at an Encounter with Jewish Museums

Presented by the Staatliche Ethnographische Sammlungen Sachsen
Curated by Marc Wrasse (Stiftung Humboldt Forum) and by Felicitas Heimann-Jelinek and Hannes Sulzenbacher (Jüdisches Museum, Hohenems)

5 July 2023 to 14 January 2024

Leipzig, GRASSI Museum für Völkerkunde zu Leipzig

The Cassandra complex

The Belarusian artist duo "1+1=1" took a stance in the Japanisches Palais

Cassandra was a Trojan seer, whose warnings of impending disaster were ignored – with fatal consequences – in Greek mythology. In giving her name to their exhibition project at the Japanisches Palais (Japanese Palace), the Belarusian artist duo "1+1=1" set the tone of their artistic response to the current political situation in their native country. Under the title "Café Belarus II: Cassandra Complex", Antanina Slabodchikava and Mikhail Gulin showed 26 works – including films, performances, drawings and installations – intended as a vehement defence of the free practice of art. At the same time, Slabodchikava and Gulin interrogate the inner mechanisms of the relationship between myth and politics – a relationship that fulfils an important function in repressive systems in particular. What role does mythology play in the political sphere? And how are so-called portents of fate interpreted in terms of power?

As well as exploring these and similar questions in the exhibition, the public was able to discuss them within the framework of the "Café Belarus" directly on site at the Japanisches Palais. The "Café Belarus" initiative was launched in 2021 in the context of the exhibition "Wordless – Falling Silent Loudly" and sees itself as a meeting place and discourse venue for artists and exiled persons from Belarus and around the world. Gulin and Slabodchikava are also living in exile. Both were subject to reprisals for their artistic work in Belarus – in particular Antanina Slabodchikava, who in 2020 designed a pictogram that became the ubiquitous symbol of the independent opponents of Alexander Lukashenko's autocratic regime. The symbol, composed of a heart, a fist and a victory sign, assumed such potency that its creator was forced to go abroad.

In October 2022 Slabodchikava moved with her partner to Dresden to take up a one-year fellowship as part of the Martin Roth Initiative. Established in 2018 by the Goethe-Institut and the Institut für Auslandsbeziehungen (ifa), this fellowship programme offers artists who are facing political and social persecution in their home countries asylum, and the opportunity to reorient themselves, for at least twelve months. At the Japanisches Palais, it became clear to everyone how important such initiatives are and what creative power they can unleash despite all adversity – as here with Antanina Slabodchikava and Mikhail Gulin.

Café Belarus II: Cassandra Complex
Presented by the Staatliche
Ethnographische Sammlungen Sachsen
Curated by Barbara Höffer
8 September to 23 November 2023
Dresden, Japanisches Palais



An ode to craftsmanship

Artist Donata Wenders created portraits of skilled crafts in Saxony

Where do the boundaries lie between art and craft? Do such boundaries even exist? And how can the knowledge and experience gained over generations be preserved for the future and passed on? Questions such as these were raised and brought into compelling focus in the exhibition "Ode to Craftsmanship" by artist Donata Wenders.

In ten film installations, the photographer and camerawoman created portraits of Saxon handicraft businesses whose skilled trade is in some cases in danger of disappearing. In her films, Wender set out in search of the aesthetics of craft practice. The results are multilayered works of visual art in which physical strength, the fascination of the material and the creativity of the manufacturing process combine in an almost dance-like choreography.

Wenders developed individual visual languages for each craft – be it shoemaking, Blaudruck fabric printing, metalworking or the production of artificial flowers – and showed intimate workshop situations. The presentation was complemented by finished products, raw materials and objects illustrating intermediate stages of manufacture, which were selected with the craftsmen and craftswomen ahead of the show. Visitors were invited to interact directly with these objects, which could be handled or tried out.

This interactive aspect was reinforced in studios, workshops and public discussions. The "Fair Fashion Factory" and "Media Lab" in the Japanisches Palais (Japanese Palace), for example, offered participants the opportunity to craft something themselves – whether by sewing their own clothing or having a go at 3D printing. Another central element of the exhibition was the accompanying workshop "BROT. Jenseits von Kruste und Krume" ("BREAD. Beyond Crust and Crumb") by the design duo chmara.rosinke. This "pop-up bakery", which arose as a Kunstgewerbemuseum (Museum of Decorative Arts) DESIGN CAMPUS Lab project, was first presented in June 2023 at the Design Biennale in London. In the writing studio created specially for the exhibition, visitors of all generations were able to pen their own ode to craftsmanship on postcards and handmade stationery, and mail them as creative greetings directly from the Japanisches Palais.

Ode to Craftsmanship
Presented by the Office
of the Director General
Curated by Ella Platschka
24 November 2023 to 7 April 2024
Dresden, Japanisches Palais

Shoemaker Sascha Halm
in his workshop



What does home sound like?

Felix Räuber explored the sound of Saxony



Felix Räuber and his team
out and about in Saxony

What does Saxony sound like? With this question in mind, in 2018 Dresden-based musician, composer and producer Felix Räuber set off across his home state of Saxony on a journey of discovery that took him from Dresden, through the Erzgebirge, the Sorbian area of settlement and Leipzig, to the German-Polish border. He thereby came upon regions of all different kinds and the melodies, notes, sounds, languages, noises, instruments and musicians associated with them. Together with his team, Räuber created an interdisciplinary project consisting of documentary film, music production, live events, performances and exhibitions, the results of which could be explored and experienced at the Museum für Sächsische Volkskunst (Museum of Saxon Folk Art).

In the walk-in documentary installation “The Sounds of Heimat” visitors were introduced to some of the people Felix Räuber met on his expeditions and from whom he collected his acoustic material. From a dying language to the sounds of the forest, and from studio sounds to songs by Gerhard Gundermann (1955–1998), Räuber created a multilayered collage of Saxony’s local regions. Each of the exhibition’s eight stations opened up a different (sound) world and with it a different view of what “home” can mean to people. In a studio space, visitors were able try out their own acoustic compositions and so create their own “sound of home”.

Opening on the same day, the annual Easter exhibition at the Jägerhof presented a variety of Easter eggs – some decorated in traditional styles and others with innovative motifs – among richly decorated bouquets. Visitors also had the opportunity to look over the shoulders of the folk artists on site, ask questions and buy their works directly. When it came to choosing the exhibits, the focus this year fell on the artist Elisabeth Bittl (1933–2016), who would have turned 90 in April and was a true all-rounder of folk art. The range of her talents is reflected in her egg creations, too, which are not only painted but also skilfully woven about with wire. Together, Felix Räuber’s sound installations and the Easter exhibition offered a multifaceted panorama of Saxon culture spanning both tradition and innovation, which for the public held many surprising discoveries in store.

The Sounds of Heimat. A documentary installation

Presented by the Museum für Sächsische Volkskunst
Curated by Kathi Loch, Felix Räuber and Marc Oliver Rühle
25 March to 22 October 2023
Dresden, Jägerhof

Easter at the Jägerhof

Presented by the Museum für Sächsische Volkskunst
Curated by Elke Birninger
25 March to 16 April 2023
Dresden, Jägerhof

Forget-me-not

In Schloss Hubertusburg there were memories to be discovered

In 2023 the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) continued their series of exhibitions at Schloss Hubertusburg in Wermisdorf with the presentation "Vergissmeinnicht – Museum der (un)entdeckten Erinnerungen" ("Forget-me-not – Museum of (un)discovered memories"). While previous exhibitions have explored the many different uses to which the palace has been put over time (originally built as a hunting lodge for the Electors of Saxony, it has also served as a military hospital, a prison and a psychiatric unit, among other things), the spotlight now fell on personal stories and experiences. On the basis of some 80 objects from the museum association's collections, together with selected loans, the exhibition focused on

discovered and undiscovered memories of those who once lived in the building and of those visiting it today. How do memories feel? What do we want to remember? How are impressions processed into memories? The exhibition explored these and similar questions with the aid of historical documents and contemporary works of art.

The wide-ranging objects on display thereby illuminated different facets of remembering. They included the painting "Der Strom" ("The River", 1992) by Neo Rauch (b. 1960), devoted to Lethe, the river of forgetfulness from Greek mythology, and the "Kissensculptur" ("Cushion Sculpture", 1992) by Anna Degenkolb (b. 1969), both of which form part of the Kunstfonds (Art Fund) collection, as well as works by the artist Félix González-Torres (1957–1996) from the Schenkung Sammlung Hoffmann (Donation Hoffmann Collection).

Audio recordings of a former patient and a former chief physician at the Hubertusburg psychiatric hospital, as well as of various Wermisdorf residents, along with fragmentary patient files and historical photographs, provided personal insights into individual life stories. In five short films, Dresden artists David Campesino and Maks Pallas took a look at the palace's empty rooms and the stories hidden within. "Memory spaces" in the exhibition invited visitors to linger and reflect on their own experiences and way of dealing with memories. A writing station furthermore offered visitors the opportunity to share their souvenirs of the exhibition with the world outside by sending a postcard.

**Vergissmeinnicht – Museum der (un)entdeckten Erinnerungen /
Forget-me-not – Museum of (un)discovered memories**
Presented by the Department of Education, Outreach and Society
Curated by Tony Eva Hoyer
14 May to 24 September 2023
Wermisdorf, Schloss Hubertusburg



Schloss Hubertusburg invited
visitors to get actively involved

In other locations

In 2023 the Kunstsammlungen were present with exhibitions and as main lenders in Wiesbaden, Beijing, Vienna, New York and Wrocław

Bellum et Artes: Casus Silesiae

As part of the multi-year European exhibition and research project BELLUM & ARTES, the Museum of the University of Wrocław looked at the role of Silesia during the wars of the 17th century. In an exhibition developed together with the Institute of Art History at the University of Wrocław, the focus fell in particular on questions relating to religious denomination, which are particularly important for understanding the socio-political and cultural situation in Silesia. Organised into sections on war, religion and art and encompassing the period from the eve of the Thirty Years' War to the beginning of the 18th century, the exhibition illuminated how the pan-European conflict of the Thirty Years' War left a profound and enduring mark upon the architecture and culture of Silesia, a region of great ethnic and denominational diversity. Together with twelve partners from eight countries, the research and exhibition project BELLUM & ARTES examines and presents the effects of the Thirty Years' War on the arts, artists and their patrons in Central Europe.

Presented by the Grünes Gewölbe
in cooperation with the Leibniz Institute for
the History and Culture of Eastern Europe (GWZO)
and the Muzeum Uniwersytetu Wrocławskiego
17 May to 17 October 2023
Wrocław, Muzeum Uniwersytetu Wrocławskiego

Stefano della Bella, "Death on
a Battlefield", 1645–48



Herrnhut in Saxony. Moravian Refuge, Global Network

To mark the 300th anniversary of the town of Herrnhut in 2022, the Brüdergemeine Herrnhut (internationally known as the Moravian Church), together with the Unity Archives – Moravian Archives Herrnhut, the Heimatmuseum Herrnhut (Herrnhut Local History Museum) and the Völkerkundemuseum Herrnhut (Herrnhut Ethnographic Museum) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), presented the special exhibition "Departure. Network. Remembrance – 300 years Herrnhut". In 2023 a modified version of the exhibition was shown at the German Consulate General in New York under the title "Herrnhut in Saxony. Moravian Refuge, Global Network". It focused on Herrnhut's transatlantic links from the 18th century to the present. Herrnhut formed the centre of an international movement of religious renewal, out of which the Moravian settlement in Bethlehem, Pennsylvania, also emerged. The presentation focused upon a number of key objects and was complemented with visual and audio materials as well as the hologram of a bronze medal. It also illuminated the organisation of the Renewed Moravian Church, its economy and its worldwide spread. Further themes included the relationship between the Moravian Church and the USA and Herrnhut's connection to the peace movement in the GDR. The exhibition supports the aim of advancing the application by Herrnhut, in association with other historic Moravian Church settlements, for inclusion on the UNESCO World Heritage List.

Presented by the Völkerkundemuseum Herrnhut in cooperation
with the Brüdergemeine Herrnhut, the Unity Archives –
Moravian Archives Herrnhut and the Heimatmuseum Herrnhut
10 May to 31 July 2023
New York, Consulate General of the Federal Republic of Germany



Felling of the first tree to make way for the settlement of Herrnhut, 1722

German Design 1949–1989.

Two Countries, One History

German design was put on the map in the opening years of the 20th century by the Bauhaus school and the Werkbund association. After the division of Germany in 1949, design and everyday culture developed along separate lines on both sides of the border – in the West as a driving force in the “Wirtschaftswunder”, or economic miracle, and in the East as part of the socialist planned economy. In 2021 the Kunstgewerbemuseum (Museum of Decorative Arts) presented the exhibition “German Design 1949–1989. Two Countries, One History” at the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau). In a comparative selection of design from the former GDR and FRG, the survey explored ideological and aesthetic differences as well as parallels and cross-references between East and West. In 2023 the exhibition travelled to Tsinghua University Art Museum in Beijing and the Vienna Furniture Museum. It presented over 300 objects, including iconic pieces of furniture and lamps, well-known designs by Doris Casse-Schlüter and Otl Aicher, typical examples of interior design from both countries, as well as fashion, textiles and jewellery. As impressively illustrated by the so-called “Senftenberg Egg” (1968) by Peter Ghyczy, German design history during this period was not always strictly divided: the futuristic armchair was manufactured, with minor variations, in both East and West Germany.

Presented by the Kunstgewerbemuseum of the Staatliche Kunstsammlungen
Dresden, the Vitra Design Museum and the Wüstenrot Stiftung
10 January to 16 April 2023
Beijing, Tsinghua University Art Museum
13 September 2023 to 14 January 2024
Vienna, Möbelmuseum Wien

View of the exhibition “Crossing Parallels.
German Design 1945–1990” in Beijing



Escapism and Modernity. Oskar Zwintscher and the art around 1900

After studying in Leipzig and Dresden, Oskar Zwintscher (1870–1916) made a name for himself around 1900 as a portrait painter, commercial artist and caricaturist for magazines. In a comprehensive retrospective in 2022, the Albertinum situated the Saxon artist in the European era of Jugendstil and Symbolism. Zwintscher left his mark in Wiesbaden, too, where he exhibited in as early as 1899, and where in 1909 the Museum Wiesbaden acquired his portrait of the actor Ferdinand Gregori. In addition to this latter painting, two further portraits and a work on paper by the artist are today housed in the museum's collection. After Zwintscher's early death, however, his name was increasingly forgotten. In 2023 the Museum Wiesbaden presented some 80 works, including sculpture, ceramics, poster art, drawings and paintings, by Zwintscher and his contemporaries. Building upon seminal research carried out at the Albertinum, the exhibition thus enabled Zwintscher's oeuvre and his likewise fascinating technique to be discovered anew in southwest Germany. Among the many exhibits from Dresden was the now legendary “Bildnis einer Dame mit Zigarette” (“Portrait of a Lady with a Cigarette”) of 1904 from the Albertinum.

Presented by the Albertinum in cooperation with the Museum Wiesbaden,
as well as in cooperation with the Hochschule für Bildende Künste Dresden,
the Städtische Galerie Dresden and the Kupferstich-Kabinett
of the Staatliche Kunstsammlungen Dresden
3 March to 23 July 2023
Wiesbaden, Museum Wiesbaden – Hessisches
Landesmuseum für Kunst und Natur



Oskar Zwintscher, “Bildnis einer Dame mit Zigarette”
 (“Portrait of a Lady with a Cigarette”), 1904

Special exhibitions

and interventions in the Collections

Torgau. Home of the Renaissance and Reformation

Permanent exhibition presented by the Rüstkammer in cooperation with the district of North Saxony
Since 24 February 2018
Torgau, Schloss Hartenfels

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

Presented by the Museum für Sächsische Volkskunst
11 February 2022 to 8 January 2023
Dresden, Jägerhof

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

Presented by the Kupferstich-Kabinett
8 May 2022 to 23 April 2023
Dresden, Josef-Hegenbarth-Archiv

Escapism and Modernity. Oskar Zwintscher and the art around 1900

Presented by the Albertinum in cooperation with the Museum Wiesbaden, as well as in cooperation with the Hochschule für Bildende Künste Dresden, the Städtische Galerie Dresden and the Kupferstich-Kabinett
14 May 2022 to 15 January 2023
Dresden, Albertinum
3 March to 23 July 2023
Wiesbaden, Museum Wiesbaden, Hessisches Landesmuseum für Kunst und Natur

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

Presented by the Columbus Museum of Art, Ohio, in cooperation with the Gemäldegalerie Alte Meister of the Staatliche Kunstsammlungen Dresden
15 July 2022 to 8 January 2023
Ohio, Columbus Museum of Art

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

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

Focus Albertinum
31 August 2022 to 3 March 2024
Dresden, Albertinum

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

Permanent exhibition presented by the Museum für Völkerkunde Dresden
Since 8 September 2022
Dresden, Japanisches Palais

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 Grünes Gewölbe of the Staatliche Kunstsammlungen Dresden
14 September 2022 to 15 January 2023
Paris, Musée du Luxembourg

Bernardo Bellotto. W 300 rocznicę urodzin malarza (Bernardo Bellotto. On the 300th Anniversary of the Painter's Birth)

Presented by the Royal Castle, Warsaw, in cooperation with the Staatliche Kunstsammlungen Dresden
23 September 2022 to 10 January 2023
Warsaw, Royal Castle

The Last of the Romanticists. Albert Venus

Presented by the Kupferstich-Kabinett
8 October 2022 to 22 January 2023
Dresden, Residenzschloss

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

Presented by the Kupferstich-Kabinett
8 October 2022 to 22 January 2023
Dresden, Residenzschloss

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)

Focus Albertinum
12 November 2022 to 2 July 2023
Dresden, Albertinum

Met losse handen (Hands free)

"Ortsgespräche" series. An initiative by the Schenkung Sammlung Hoffmann
13 November 2022 to 8 January 2023
Schkeuditz, Galerie art Kapella

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

Presented by the Grünes Gewölbe
26 November 2022 to 20 February 2023
Dresden, Residenzschloss

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

Presented by the Grünes Gewölbe and the Rüstkammer
26 November 2022 to 31 December 2023
Dresden, Residenzschloss

Christmas at the Jägerhof

Presented by the Museum für Sächsische Volkskunst
26 November 2022 to 8 January 2023
Dresden, Jägerhof

Böhmische Spuren in der Gemäldegalerie Alte Meister (Traces of Bohemia in the Gemäldegalerie Alte Meister)

Presented by the Gemäldegalerie Alter Meister
26 November 2022 to 31 December 2023
Dresden, Semperbau am Zwinger

Imaginarium

Czech Season in Dresden

Presented by the Programme and International Relations Department of the Staatliche Kunstsammlungen Dresden in cooperation with the Forman Brothers' Theatre, Prague
26 November 2022 to 3 September 2023
Dresden, Japanisches Palais

REINVENTING GRASSI.SKD: (un)sichtbar (REINVENTING GRASSI.SKD: (in)visible)

New area of the exhibition at the GRASSI Museum für Völkerkunde zu Leipzig
Since 9 December 2022
Leipzig, GRASSI Museum

Zeitgeföhle (Senses of time)

Presented by the Kupferstich-Kabinett
9 December 2022 to 27 February 2023
Dresden, Residenzschloss & online platform "voices"

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

Presented by the Skulpturensammlung bis 1800
16 December 2022 to 16 April 2023
Dresden, Semperbau am Zwinger

German Design 1949–1989.

Two Countries, One History

Presented by the Vitra Design Museum, the Kunstgewerbemuseum (Staatliche Kunstsammlungen Dresden) and the Wüstenrot Stiftung
10 January to 16 April 2023
Beijing, Tsinghua University Art Museum
13 September 2023 to 14 January 2024
Vienna, Möbelmuseum Wien
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New acquisitions of contemporary art for the Kunstfonds in 2022 – Purchases in support of artists in Saxony by the Cultural Foundation of the Free State of Saxony

Presented by the Kunstfonds of the Staatliche Kunstsammlungen Dresden in cooperation with the Representative Office of the Free State of Saxony in Berlin
In 2022, as part of its annual series of acquisitions in support of visual artists in Saxony, the Cultural Foundation of the Free State of Saxony once again made purchases of contemporary art, this year with a total value of around 153,000 euros. The presentation at the Representative Office of the Free State of Saxony in Berlin featured a selection of the altogether 29 new acquisitions by 30 artists, which encompass a fascinating wealth of artistic forms of expression, including paintings, prints, photographs, objects, films and installations.
18 January to 23 April 2023
Berlin, Representative Office of the Free State of Saxony

#Weil Vielfalt fetzt

Presented by the GRASSI Museum für Völkerkunde zu Leipzig
The project "Inklusionsnetzwerk Sachsen" ("Inclusion Network Saxony"), which was funded by the Free State of Saxony until 2021, featured among other things the social media campaign "Gesichter der Inklusion" ("Faces of Inclusion"). The campaign presented portraits of people who have discovered new opportunities through inclusive offerings, and conversely who have encountered obstacles and problems due to a lack of inclusion. Through their very individual perspectives, inclusion in Saxony is lent a more tangible, first-hand dimension.
22 February to 2 April 2023
Leipzig, GRASSI Museum

All Power to the Imagination!

Presented by the Programme and International Relations Department of the Staatliche Kunstsammlungen Dresden
The Czech avant-garde of the first decades of the 20th century demonstrates, like almost no other generation, what is possible when there are no limits to the imagination. As the finale of the Czech Season, the exhibition brought together works by some 51 artists spanning a period from the 1910s to the present day. Alongside the classic genres of painting, drawing and printmaking, it featured sculptures, installations, works of textile and glass art, video art and films.
25 February to 3 September 2023
Dresden, Kunsthalle im Lipsiusbau

Gegen den Strich. Druckgrafik der Stiftung Günther und Annemarie Gercken (Against the Grain. Prints from the Günther and Annemarie Gercken Foundation)

Presented by the Kupferstich-Kabinett
Günther and Annemarie Gercken have been collecting art for 70 years. They are particularly interested in prints and in existential questions of human experience. The greater part of their important collection of contemporary art has been transferred to a foundation based at the Staatliche Kunstsammlungen Dresden. The presentation united contemporary works with a group of haunting portraits by Ernst Ludwig Kirchner and Edvard Munch from the Gercken Collection, and thereby spanned the period from classical modernism to the 21st century.
3 March to 4 June 2023
Dresden, Residenzschloss

"Ich halte doch nicht die Luft an." Cornelia Schleime – frühe Werke ("I'm not holding my breath". Cornelia Schleime – Early Works)

Focus Albertinum
4 March to 13 August 2023
Dresden, Albertinum
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Über Druck. Zeitgenössische Druckgrafik aus Sachsen und der Lausitz (On printing. Contemporary prints from Saxony and Lusatia)

Presented by the Kunstfonds in cooperation with the Görlitzer Sammlungen
The exhibition provided an overview of leading representatives of the graphic arts in Saxony and Lusatia from the past three decades. It brought together works by more than 60 artists from the two regions. Etchings, woodcuts, lithographs, screen prints and engravings testified to what attracts today's artists to these traditional techniques, the pictorial subjects they discover and how they explore printmaking's interfaces with new digital media. Unusual forms of graphic art were also on display, such as woodcuts several metres in size and prints that are part of installations.
11 March to 20 August 2023
Görlitz, Görlitzer Sammlungen, Kaisertrutz

Napoleon und »Die Ohnmacht der Esther«. Ein kaiserliches Geschenk für Sachsens ersten König (Napoleon and "Esther Fainting before Ahasuerus". An imperial gift for the first King of Saxony)

Presented by the Rüstkammer in cooperation with the Staatsbetrieb Sächsisches Immobilien- und Baumanagement (SIB)
The tapestry of "Esther Fainting before Ahasuerus" came to Dresden as a gift from Napoleon Bonaparte to the first King of Saxony, Frederick Augustus I. In 1943 it was removed to safe storage due to the war and subsequently disappeared. In September the tapestry resurfaced and was successfully recovered by the Free State of Saxony. After extensive cleaning and restoration, it formed the centrepiece of a tightly focused exhibition. Complemented by a selection of over 60 objects from almost all the collections of the Staatliche Kunstsammlungen Dresden, the presentation looked at the short but highly charged period of close Saxon-French relations at the beginning of the 19th century and its significant historical and cultural impact.
11 March to 5 June 2023
Dresden, Residenzschloss

Easter at the Jägerhof

Presented by the Museum für Sächsische Volkskunst
25 March to 16 April 2023
Dresden, Jägerhof
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"Wie klingt Heimat?" Eine dokumentarische Installation (The Sounds of Heimat. A documentary installation)

Presented by the Museum für Sächsische Volkskunst in cooperation with Felix Räuber & team
25 March to 22 October 2023
Dresden, Jägerhof
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Hermann Nitsch und die Freilandzirkel des Kurfürsten August von Sachsen (Hermann Nitsch and the gardening dividers of Elector Augustus of Saxony)

“Blickwechsel” series: Schenkung Sammlung Hoffmann/Rüstkammer

The Schenkung Sammlung Hoffmann facilitates a dialogue between contemporary works of art and objects from the various museums of the Staatliche Kunstsammlungen Dresden, opening up new ways of seeing and levels of meaning for both the contemporary and the historical exhibits. Performance artist Hermann Nitsch (1938–2022) saw human anatomy as a model for his “architectural fantasies”. The work on display is a relic of one of his multi-day, emphatically body-based “Actions”: in it, Nitsch refers to the “Last Supper” by Leonardo da Vinci (1452–1519) and the latter’s diagrammatic representations of the proportions of the human body. Elector Augustus of Saxony (1526–1586), too, was a Renaissance man with a wide range of interests. His collection included some 300 gardening tools in common use in his day, of which two large-scale pairs of wooden dividers are among the most unusual. 29 March 2023 to 1 July 2024
Dresden, Residenzschloss

The Missed Seminar

Curatorial intervention by the cross-collection Research Department of the Staatliche Kunstsammlungen Dresden in cooperation with the Haus der Kulturen der Welt in Berlin, HEAD Genève and the Schweizerische Nationalfonds

The display-case installation is part of the multi-year cooperation project “Decolonising Socialism. Entangled Internationalism”. It focuses on the exchanges, in the GDR around 1963, between the African-American actor and singer Paul Robeson and the Black feminist, photographer and anthropologist Eslanda Robeson with the Jewish-German philosopher Franz Loeser. On the basis of archive materials, photographs and conversations with the contemporary artist and filmmaker Steve McQueen, “The Missed Seminar” explores the relevance of this friendship for today, as an entanglement of the struggles against fascism, colonialism and anti-Semitism.

31 March to 5 November 2023
Dresden, Albertinum

Schaufenster: Über Druck. Zeitgenössische Druckgrafik aus Sachsen (Showcase: Over print. Contemporary prints from Saxony)

Presented by the Kunstfonds in cooperation with the Käthe Kollwitz Haus, Moritzburg Saxony and Lusatia are vibrant landscapes of contemporary art, as evident in the medium of printmaking, too. The satellite showcase exhibition accompanied the presentation “Über Druck. Zeitgenössische Druckgrafik aus Sachsen und

der Lausitz” running in Görlitz. On the basis of a selection of works from the Kunstfonds collection, it provides an insight into the lively diversity of printmaking techniques.

3 April 2023 to 4 June 2024
Moritzburg, Käthe Kollwitz Haus

Gert Jan Kocken und die Meissener Porzellanaffen (Gert Jan Kocken and the Meissen porcelain monkeys)

“Blickwechsel” series: Schenkung Sammlung Hoffmann/Porzellansammlung
The Schenkung Sammlung Hoffmann facilitates a dialogue between contemporary works of art and objects from the various museums of the Staatliche Kunstsammlungen Dresden, opening up new ways of seeing and levels of meaning for both the contemporary and the historical exhibits. Gert Jan Kocken (b. 1971) clarifies a factually incorrect historical myth surrounding the Meissen porcelain monkeys and traces the contradictory origins of the porcelain monkeys in the Mendelssohn family collection. 4 April to 27 November 2023
Dresden, Zwinger, Porzellansammlung

Plant Fever. Towards a Phyto-centred Design

Presented by the Kunstgewerbemuseum in cooperation with the Staatliche Schlösser, Burgen und Gärten Sachsen gGmbH
29 April to 31 October 2023 and the 2024 season
Dresden, Schloss Pillnitz

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Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023 / Калейдоскоп історій.

Українське сучасне мистецтво 1912–2023
Presented by the Programme and International Relations Department of the Staatliche Kunstsammlungen Dresden in cooperation with the Museum de Fundatie, Zwolle
6 May to 10 September 2023
Dresden, Albertinum
14 October 2023 to 28 January 2024
Zwolle, Museum de Fundatie
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Herrnhut in Saxony. Moravian Refuge, Global Network

Presented by the Völkerkundemuseum Herrnhut in cooperation with the Brüdergemeine Herrnhut, the Unity Archives – Moravian Archives Herrnhut and the Heimatmuseum Herrnhut
9 May to 31 July 2023
New York, Consulate General of the Federal Republic of Germany
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Out of the Shadows. Women Artists from the 16th to the 18th Century

Presented by the Gemäldegalerie Alte Meister
12 May to 20 August 2023
Dresden, Semperbau am Zwinger
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Vergissmeinnicht – Museum der (un)entdeckten Erinnerungen (Forget-me-not – Museum of (un)discovered memories)

Presented by the Outreach and Society Department of the Staatliche Kunstsammlungen Dresden

14 May to 24 September 2023

Wermsdorf, Schloss Hubertusburg

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Dresdner Köpfe. Dix, Hegenbarth, Hopfe, H. T. Richter, Uhlig (Dresden Heads. Dix, Hegenbarth, Hopfe, H. T. Richter, Uhlig)

Presented by the Kupferstich-Kabinett
The exhibition brings together around 25 portraits and anonymous heads by Josef Hegenbarth and four further prominent Dresden artists: Otto Dix, Elke Hopfe, Hans Theo Richter and Max Uhlig. The title refers both to the origin of the works from the Kupferstich-Kabinett collection and to the artists themselves: all five of them taught at the Dresden Academy of Fine Arts. The potent selection of “Dresden Heads” illuminates not only the extraordinary quality of the drawings, but also the diversity of their styles and not least the remarkable artistic lineages and connections within the Dresden Academy.

14 May 2023 to 4 August 2024

Dresden, Josef-Hegenbarth-Archiv

Bellum et Artes: Casus Silesiae

Presented by the Grünes Gewölbe in cooperation with the Leibniz Institute for the History and Culture of Eastern Europe (GWZO) and the Muzeum Uniwersytetu Wrocławskiego
17 May to 17 October 2023

Wrocław, Muzeum Uniwersytetu Wrocławskiego
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Inspiration Seascapes

“Ortsgespräche” series. An initiative by the Schenkung Sammlung Hoffmann.
At various forums for contemporary art in Saxony, local curators select works from the holdings of the Schenkung Sammlung Hoffmann as the starting point for “Ortsgespräche” – “local conversations” to which five artists are in each case invited. Starting variously from the theme, the form or the context of the artwork put up for discussion, the artists respond with new creations of their own. In Plauen Christina Röckl, Stefanie Kölbel, Mathias Heck, Robin Heydenreich and Andreas Rudloff replied to works from Hiroshi Sugimoto’s “Seascapes” series.

19 May to 1 July 2023

Plauen, Bund Bildender Künstler Vogtland e.V.



Wolfgang Tillmans und das Pastellkabinett in der Gemäldegalerie Alte Meister (Wolfgang Tillmans and the Pastel Cabinet in the Gemäldegalerie Alte Meister)

"Blickwechsel" series: Schenkung Sammlung Hoffmann/Gemäldegalerie Alte Meister
The Schenkung Sammlung Hoffmann facilitates a dialogue between contemporary works of art and objects from the various museums of the Staatliche Kunstsammlungen Dresden, opening up new ways of seeing and levels of meaning for both the contemporary and the historical exhibits. Titled "Deranged granny (self)", Tillmans's self-portrait shows him in a grandmotherly floral blouse, wig and headscarf and with heavily smeared lipstick. Presented directly next to the paintings in the Pastel Cabinet, the break with the static poses and well-controlled appearances of 18th-century portraiture became abundantly clear.
23 May to 1 October 2023
Dresden, Semperbau am Zwinger

Pest, Cholera and Corona – Epidemien gestern und heute (Plague, Cholera and Coronavirus – Epidemics Past and Present)

Presented by the Münzkabinett
27 May 2023 to 14 July 2024
Dresden, Residenzschloss
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AKZENT Mind the Gap! Darja Esser

Presented by the Kupferstich-Kabinett
Between exhibitions, the Kupferstich-Kabinett regularly invites graduates of the Dresden Academy of Fine Arts to present their own work. With Darja Esser, the invitation was issued to an artist who, in her engagement with the medium of ink drawing, emphasises the sensual qualities of the paper. The subtle sensory impressions of the material, its texture and haptics assume a three-dimensional presence in her paper objects and form analogies to the motifs of her drawings. Darja Esser showed various works on paper, forging relationships with exhibits from the Kupferstich-Kabinett collection.
7 June to 1 July 2023
Dresden, Residenzschloss

Rosalba Carriera – Perfection in Pastel

Presented by the Gemäldegalerie Alte Meister
9 June to 24 September 2023
Dresden, Semperbau am Zwinger
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**300 Years Grünes Gewölbe
"... the beauty of the whole world".**

Heinrich Taddel and his Stone Cabinet in the Green Vault

Presented by the Grünes Gewölbe in cooperation with the TU Bergakademie Freiberg
23 June to 9 October 2023
Dresden, Residenzschloss
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Emmy Rubensohn! Netzwerkerin und Musikförderin – von Leipzig zu New York (Emmy Rubensohn! Networker and music patron – from Leipzig to New York)

Presented by the GRASSI Museum für Völkerkunde zu Leipzig together with the Leipzig University Museum of Musical Instruments
The exhibition was devoted to the life of music patron, concert manager and letter writer Emmy Rubensohn (1884–1961). Born in Leipzig into the Jewish business family of Frank, she attended Gewandhaus concerts from an early age and collected autographs. Her house in Kassel later became a cultural meeting place. From 1933 onwards she and her husband came under increasing threat from the Nazi regime. Emmy Rubensohn organised concerts to provide Jewish musicians with an income. In 1940 the couple fled to Shanghai and in 1947 managed to emigrate to New York.
25 June 2023 to 14 January 2024
Leipzig, GRASSI Museum

Ausgestopft und Ausgestellt? Versuch einer Begegnung mit jüdischen Museen (Stuffed and Displayed? Attempt at an Encounter with Jewish Museums)

Presented by the GRASSI Museum für Völkerkunde in cooperation with the Jüdisches Museum Hohenems
5 July 2023 to 14 January 2024
Leipzig, GRASSI Museum
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"Geteilter Kopf" – Werke von Hubertus Giebe aus dem Bestand ("Divided Head" – Works by Hubertus Giebe from the Collection)

Focus Albertinum
Presented by the Albertinum
5 July to 6 November 2023
Dresden, Albertinum
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Connecting Worlds: Artists & Travel

Presented by the Kupferstich-Kabinett in cooperation with the Katrin Bellinger Collection
8 July to 8 October 2023
Dresden, Residenzschloss
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Artists' Conquest. Paper Alive

3rd exhibition in the "Artists' Conquest" series at Schloss und Park Pillnitz
Presented by the Kunstgewerbemuseum in cooperation with the Staatliche Schlösser, Burgen und Gärten Sachsen
To complement the exhibition "PAPER ALIVE! – Paper Art International", which opened in September 2023, artworks made of paper were on display at Schloss und Park Pillnitz. The diverse selection ranged from the water-powered paper-printing "Fortuna Wheel", built at the DESIGN CAMPUS Summer School, to paper beads by artist Sanaa Gateja and therapeutic group works by the US-based Peace Paper Project, which utilise papermaking to process

traumas inflicted by war and crisis and which were created with Ukrainian participants from kolibri e.V. for the exhibition in Dresden.
29 July to 31 October 2023
Dresden, Schloss Pillnitz

Waffenlosigkeit. Fünf Oberlausitzer im künstlerischen Dialog mit Felix Droese (Weaponlessness. Five Upper Lusatians in artistic dialogue with Felix Droese)

"Ortsgespräche" series. An initiative by the Schenkung Sammlung Hoffmann
At various forums for contemporary art in Saxony, local curators select works from the Schenkung Sammlung Hoffmann as the starting point for "Ortsgespräche" – "local conversations" to which five artists are in each case invited. Starting variously from the theme, the form or the context of the artwork put up for discussion, the artists respond with new creations of their own. In Zittau Bettina Böhme, Frank Hiller, Max Jähne, Barbara Wiesner and Jo Zipfel replied to Felix Droese's "Schule (A-Serie)" of 1988.
4 August to 1 October 2023
Zittau, Oberlausitzer Kunstverein

!mutig wandeln! (!courageously change!)

"Ortsgespräche" series. An initiative by the Schenkung Sammlung Hoffmann
At various forums for contemporary art in Saxony, local curators select works from the Schenkung Sammlung Hoffmann as the starting point for "Ortsgespräche" – "local conversations" to which five artists are in each case invited. Starting variously from the theme, the form or the context of the artwork put up for discussion, the artists respond with new creations of their own. In Görlitz Synonym ancca, Markus Draper, Jacek Jasko, Agnes Lammert and Charlotte Weise replied to Hannu Karjalainen's "Surfer" of 2008.
12 August to 30 September 2023
Görlitz, Neisse Centre for Contemporary Arts e.V., Kunsthalle Görlitz

Georg Baselitz. Werke aus dem Bestand (Georg Baselitz. Works from the Holdings)

Focus Albertinum
As the year in which the artist celebrated his 85th birthday, 2023 was an opportunity to focus on the Baselitz holdings in the Albertinum. Complemented by works from the Günther and Annemarie Gercken Foundation, the exhibition presented paintings from different phases of the artist's career. Georg Baselitz (b.1938) was born and raised in Deutschbaselitz near Kamenz. He visited the Kunstsammlungen as a teenager in the mid-1950s. In a 2013 interview, he would describe them as the "foundation" for his own work. This is reflected, too, in some of the paintings on display: "Statement" (1999), for example, makes reference to Raphael's "Sistine Madonna" (1512/13).
22 August 2023 to 7 January 2024
Dresden, Albertinum

As long as I can

Presented as part of the 2023 Lausitz Festival Contemporary works from the Schenkung Sammlung Hoffmann and the Kunstfonds illuminated how freedom becomes an active player in the artistic process: artists allowed chance to prevail, granted it control over the artistic outcome and exercised their liberty to set rules for their own way of working. In addition to interrogating and broadening their own creative process, artists made ideological, economic and social systems visible, along with their degrees of freedom and lack of freedom.
26 August to 17 September 2023
Bad Muskau, Kavalierhaus, Muskau Park

Gerhard Richter. Overpainted Photographs

Presented by the Gerhard Richter Archiv
26 August to 19 November 2023
Dresden, Albertinum
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Aussteigen / Einsteigen (Get off / Get on)

"Ortsgespräche" series. An initiative by the Schenkung Sammlung Hoffmann
At various forums for contemporary art in Saxony, local curators select works from the Schenkung Sammlung Hoffmann as the starting point for "Ortsgespräche" – "local conversations" to which five artists are in each case invited. Starting variously from the theme, the form or the context of the artwork put up for discussion, the artists respond with new creations of their own. In Erlbach, near Colditz, Karl Lobo, Nari Jo, Lisa Wölfel, Martin Schuster, Philipp Rödel and Sabrina Walter replied to Olga Černyševa's "The Train" of 2002/03.
3 September to 14 October 2023
Erlbach, near Colditz, and surroundings, Zeitgemäß e.V.

Café Belarus II: Cassandra Complex

A Rapid Response by the Museum für Völkerkunde Dresden
8 September to 23 November 2023
Dresden, Japanisches Palais
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Frank Stella und die Englische Treppe des Residenzschlosses (Frank Stella and the English Stairs at the Dresden Royal Palace)

"Blickwechsel" series: Schenkung Sammlung Hoffmann/Englisches Treppenhaus
The Schenkung Sammlung Hoffmann facilitates a dialogue between contemporary works of art and objects from the various museums of the Staatliche Kunstsammlungen Dresden, opening up new ways of seeing and levels of meaning for both the contemporary and the historical exhibits. The "English Stairs", which owe their name to a delegation from the king of England that trod these steps in the 17th century, are crowned by an imposing wall sculpture by contemporary American artist Frank Stella. With its animated interplay of surfaces and colour and light effects, Stella's work integrates itself into

the surrounding Neo-Baroque architecture and speaks of the artist's enthusiasm for the sublime theatricality of Baroque art.
Since 9 September 2023
Dresden, Residenzschloss

PAPER ALIVE! – Paper Art International

Presented by the Kunstgewerbemuseum in collaboration with the International Association of Hand Papermakers and Paper Artists (IAPMA) and The Xsabo Foundation
On the occasion of the 27th Congress of the International Association of Hand Papermakers and Paper Artists, which in 2023 took place at the Dresden University of Fine Arts, the Kunstgewerbemuseum showed works by 82 international contemporary artists. The exhibition showcased paper art as an independent art form and revealed paper as a living, responsive medium. The works on display were thereby presented in dialogue with objects from the Kunstgewerbemuseum collection, illuminating timeless connections and artistic stimuli with regard to the medium of paper.
15 September to 31 October 2023
Dresden, Schloss Pillnitz

Third Skin

Presented by the Schenkung Sammlung Hoffmann in cooperation with the Fundacja OP ENHEIM
The exhibition took up a phrase used by Erika Hoffmann, who once described clothing as a second skin and her collection, with which she has lived since the 1960s, as her "third skin". The focus of the exhibition lay on interpersonal boundaries on the one hand and artistic boundaries on the other, on blurring, crossing and overcoming boundaries, and – perhaps most emphatically of all – on negotiating boundaries. Many of the artworks address, cause to overlap, or dissolve the boundaries not only between painting and sculpture, painting and photography, and sculpture and performance, but also between the two-dimensional plane and three-dimensional space and between the audible and the visible.
17 September 2023 to 14 January 2024
Wrocław, OP ENHEIM

Félix González-Torres

"Blickwechsel" series: Schenkung Sammlung Hoffmann/Paraderäume
The Schenkung Sammlung Hoffmann facilitates a dialogue between contemporary works of art and objects from the various museums of the Staatliche Kunstsammlungen Dresden, opening up new ways of seeing and levels of meaning for both the contemporary and the historical exhibits. The so-called "Candy Works" by Félix González-Torres (1957–1996) – sweets piled up in heaps, laid out in rectangles or arranged in other configurations – represent an important work group within his oeuvre. For the conceptual artist, the aspects of democratisation and interaction play an important role. The work

presented in the former Royal State Apartments thus also interrogates the privilege of power, access and ostentatious public display.
20 September 2023 to 29 July 2024
Dresden, Residenzschloss

Orhan Pamuk. The Consolation of Objects

Presented by the Staatliche Kunstsammlungen Dresden and the Museum of Innocence, Istanbul, in cooperation with the Städtische Galerie im Lenbachhaus, Munich, and the DOX Centre for Contemporary Art, Prague
6 October 2023 to 7 April 2024
Dresden, Semperbau am Zwinger
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Wir zeigen, was wir (nicht) wissen – Bilder als Forschung (Showing what we [don't] know – Images as research)

Presented by the Research Department of the Staatliche Kunstsammlungen Dresden in cooperation with the Academy of Fine Arts Leipzig/Expanded Cinema class
As part of the "Zukunftigkeiten/Futurities" Transcultural Academy, 16 students from the Expanded Cinema class at the Academy of Fine Arts Leipzig worked closely with the Kunstsammlungen to develop a distinct visual language to represent research activities. Over the course of a year, the students met with conservators, electricians, research assistants, directors, X-ray technicians and provenance researchers. The resulting dialogue between internal and external perspectives is reflected in the new artworks, which include video installations, textiles, an imagined computer game, transformed angels, AI-generated porcelain objects and an interview.
12 October to 23 November 2023
Dresden, Japanisches Palais

Abenteuer in Holz. Die farbenfrohe Welt des Fredo Kunze (Adventure in Wood. The Colourful World of Fredo Kunze)

Presented by the Stadtmuseum Riesa with the support of the Museum für Sächsische Volkskunst
Fredo Kunze has been living and working as an artist in Riesa since 2010. He makes colourful, richly detailed figures out of wood that unerringly distil the essence of well-known tales. He transfers comic-style scenes into the three-dimensional realm. His visual worlds narrate the adventures of Baron Münchhausen and the story of Adam and Eve, Don Quixote and Robinson Crusoe. Alongside wood-carved figures, the exhibition presented masks and drawings.
15 October 2023 to 3 March 2024
Riesa, Stadtmuseum Riesa

Willkommen zu Hause (Welcome home)

Presented by the Gemäldegalerie Alte Meister
The exhibition presents three wartime losses that have found their way back to the Gemäldegalerie Alte Meister after almost 80 years. "Campagna Landscape" by Jan Baptist Weenix,

which vanished in the aftermath of the Second World War, was returned to Dresden via an art dealer in the Netherlands. A small-format character study by Balthasar Denner was recovered in October 2023 after it surfaced in the German art trade and was firmly identified as a Dresden wartime loss on the basis of an old inventory number, among other things. "Rest on the Flight to Egypt" by Vincenzo Spisanelli was loaned to Berlin in 1935 along with other gallery paintings and only returned in June 2023, after an amicable agreement was reached with a private individual who had acquired the artwork at an auction.

24 October 2023 to 21 April 2024
Dresden, Semperbau am Zwinger

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300 Years Grünes Gewölbe Lace for the Elector. The Renaissance Parade Dress of Augustus of Saxony (1526–1586)

Presented by the Rüstkammer in cooperation with the Abegg-Stiftung, Riggisberg (Switzerland)
27 October 2023 to 20 May 2024
Dresden, Residenzschloss

➤ pages 18–21

Revolutionary Romances? Global Art Histories in the GDR

Presented by the Albertinum in cooperation with the Kupferstich-Kabinett and the Kunstfonds

4 November 2023 to 2 June 2024
Dresden, Albertinum

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Paula Doepfner. Darkness at the break of noon

Presented by the Kupferstich-Kabinett
It is no coincidence that Paula Doepfner's minutely detailed drawings recall nerve cells and isolated regions of the brain, for they are based on sketches made while observing autopsies and neurosurgical procedures at the Charité hospital in Berlin. In a time-consuming process, the artist slowly builds up dense textual images by stringing together threads of tiny letters on fine tracing paper. Barely legible with the naked eye, these letters precisely transcribe selected passages from source texts dealing with some of the darkest aspects of human existence.

10 November 2023 to 28 January 2024
Dresden, Residenzschloss

Postkartenkilometer. Künstlerkarten in Europa von 1960 bis heute (Postcard kilometres. Artists' postcards in Europe from 1960 to today)

Presented by the Kupferstich-Kabinett
The exhibition shows some 500 postcards by around 200 artists from the extensive private collection of British author Jeremy Cooper. Cooper has built up his collection of several thousand postcards over many years of intensive research and collecting and in 2019 showed a first selection at the British Museum

in London. The focus of the exhibition in Dresden lies on the 1960s to 1980s in Germany and Europe, complemented by artists' postcards of the last 30 years. The Dresden-based artist Daniel Rode has created four postcards for the exhibition and conceived the intervention "NEXT TIME".

10 November 2023 to 18 February 2024
Dresden, Residenzschloss

Timeless Beauty. A History of Still Life

Presented by the Gemäldegalerie Alte Meister
17 November 2023 to 1 September 2024
Dresden, Semperbau am Zwinger

➤ pages 30 f.

The Private Art Trade post-1945 in Dresden. Insights into the Research Project

Presented by the Research Department in cooperation with the Albertinum
The Staatliche Kunstsammlungen Dresden research project being conducted at the Albertinum in collaboration with the German Lost Art Foundation looks at the history of private Dresden art and antique dealers immediately after the end of the Second World War and during the GDR era. It aims to systematically record and analyse, for the first time, the non-governmental art market in the Soviet Occupation Zone and the GDR. As part of the project, numerous archival materials are being examined and information on the private art trade is being compiled. The exhibition presented insights into key questions and initial results, looked at the cases of selected art dealerships and made interviews with contemporary witnesses accessible. The people of Dresden were also invited to share materials such as contemporary photos of art dealers, correspondence, receipts, art purchases and memories from the era in question.

23 November 2023 to 7 April 2024
Dresden, Albertinum

Ode to Craftsmanship

Presented by the Office of the Director General of the Staatliche Kunstsammlungen Dresden
24 November 2023 to 7 April 2024
Dresden, Japanisches Palais

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REINVENTING GRASSI.SKD: (un)sichtbar (REINVENTING GRASSI.SKD: (in)visible)

New exhibition area presented by the GRASSI Museum für Völkerkunde zu Leipzig
Since 30 November 2023

Leipzig, GRASSI Museum
The presentation shows the areas "Völkerfreundschaften" ("Friendships between Nations") and "(un)sichtbar" ("[in]visible"), an intervention with queer-feminist perspectives on the history of the Kingdom of Benin and, in the Rapid Response area, the research project "Umgekehrte Sammlungsgeschichte. Kunst und Kultur aus Kamerun in deutschen Museen" ("Reversed Collection History. Art and Culture from Cameroon in German Museums").

Christmas at the Jägerhof

Presented by the Museum für Sächsische Volkskunst

In the festively decorated Jägerhof, folk artists demonstrated their skills and provided inspiration and guidance for DIY craft projects.

A "Sebnitzer Schattenspiel" (Sebnitz shadow play) – a uniquely Saxon version of the traditional Christmas pyramid – formed a particularly atmospheric highlight. The recent restoration of one of these lantern-like cabinets served as the occasion to present all eight shadow plays from the museum's collection together – and even to set some of them rotating once more.
2 December 2023 to 7 January 2024
Dresden, Jägerhof

Kunstkammer Gegenwart. Zeitgenössische Kunst im Residenzschloss (Kunstkammer Gegenwart. Cabinet of Contemporary Art in the Residenzschloss)

Presented by the Schenkung Sammlung Hoffmann

Since 2 December 2023
Dresden, Residenzschloss

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Talanoa – Zusammenkommen. Netzwerk Herrnhut, James Cook und die Ahnengötter Ozeaniens (Talanoa – Coming together. Moravian network, James Cook and the ancestral gods of Oceania)

Presented by the Völkerkundemuseum Herrnhut

With this special exhibition, the Völkerkundemuseum Herrnhut offers a taster of its future permanent display. "Talanoa" tells the stories of the origin and spiritual significance of objects from the South Seas brought back to Europe 250 years ago by the seafarer James Cook and his officer James Burney – including the jade blade of a ceremonial axe from New Zealand, a breastplate from Tahiti and the figure of a female deity from Tonga.

9 December 2023 to the end of 2024
Herrnhut, Völkerkundemuseum Herrnhut

Palitzsch, Graff und die Sterne (Palitzsch, Graff and the Stars)

Presented by the Mathematisch-Physikalischer Salon

The studio exhibition looks at the restoration of a portrait by Anton Graff of the Dresden amateur astronomer Johann Georg Palitzsch (1723–1788). Palitzsch rose to fame after he sighted the return of Halley's Comet on 25 December 1758. The exhibition documents the restoration campaign and how Graff's signature and dating were rediscovered. The display is complemented by three short films that focus on aspects of the history of astronomy and the determining of time in the second half of the 18th century.

15 December 2023 to 31 August 2024
Dresden, Zwinger



A changing institution



The boxes are packed:
the Archiv der Avantgarden
moves into the Blockhaus

A home for the avant-garde

The ADA moved into the Blockhaus

In the late 1960s – amid conceptual art and student movements – the gallery owner, collector and publisher Egidio Marzona began collecting what had previously attracted the interest of only a few. Alongside paintings, drawings, prints, furniture and design objects, he namely also collected documents and materials relating to artistic processes, and above all ephemera such as invitation cards, posters, catalogues and letters. Over the next 40 years he proceeded to amass some 1.5 million objects from the sphere of the artistic avant-gardes of the 20th century. On 6 December 2016 Marzona donated this collection – unique in the world in terms of its size and structure – to the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). It forms the corner-

stone of the Archiv der Avantgarden – Egidio Marzona (Archive of the Avant-Gardes – Egidio Marzona, or ADA for short) founded immediately after the donation.

With the Blockhaus in Dresden, a suitable building was identified in which to house the collection. It stands on the former site of the Neustädter Wache, a guardhouse on the banks of the Elbe beside the Augustus Bridge, whose construction began in 1732 on the basis of plans by the French architect Zacharias Longuelune. The historic guardhouse burned down completely during the Second World War and for 35 years remained a ruin. In the late 1970s the façades were restored to their original state and the building reopened as the “House of German-Soviet Friendship”. In 1994 the Blockhaus was sold by the federal government to the Free State of Saxony and in summer 2013 was permanently closed due to severe flood damage.

The Blockhaus on the Elbe





The remodelled Blockhaus offers plenty of space for the ADA

Following an architectural competition to renovate the Blockhaus, in 2018 a jury selected the design by Nieto Sobejano Arquitectos from Madrid and Berlin as the winner. After an extensive planning phase, construction began in 2019 under the direction of the state-owned company Sächsisches Immobilien- und Baumanagement. The listed Blockhaus was completely gutted apart from the exterior walls. The historic façade, roof and windows were restored largely authentically. A waterproof floor slab and a protective wall were built in the basement as protection against flooding. The surrounding grounds with the listed garden were recreated. A sustainable exhibition design concept was developed in cooperation with the Formafantasma studio in Milan.

Following the completion of the five-year building works, in a ceremony on 7 September 2023 the Saxon State Minister of Finance Hartmut Vorjohann, together with Barbara Klepsch, State Minister of Culture and Tourism, officially handed over the Blockhaus to the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) as its user. The donor Egidio Marzona was also present. The Blockhaus will be open to the public as from 5 May 2024. By then, the interior work will have been completed and the ADA's holdings, which are currently distributed across several depots and external storage facilities, will have been moved into the Blockhaus by the ADA team. The entire collection will be housed in a cube of exposed concrete, three floors in height, suspended in the building's interior.

The ground floor is a dedicated platform for exhibitions and events. Two major presentations are planned each year, in spring and autumn. They will be developed on the basis of the ADA collection and will extend the narrative space to the Blockhaus's garden and surroundings, following the seasons. In the periods between exhibitions, the Blockhaus will provide a unique architectural space for larger-scale events and performances. The research platform and office spaces were designed by Achim Heine from the design studio HLZ in Berlin.

With the Blockhaus, the ADA collection has found a building that does it justice and which offers a new architectural and social space for research, exhibitions and discussions – or simply for spending time in. Users access the research platform on the upper level via the sculptural spiral staircase made of exposed concrete. As well as serving as a study centre, this research platform offers space for objects and materials from the collection, offers views behind the scenes at the ADA and will host presentations of contemporary art. Seating and workstations invite visitors to linger and discover the avant-gardes. With its view across the Elbe to the Old Town, the ADA café in the Blockhaus garden establishes a visual axis connecting it with the other Kunstsammlungen museums in the Residenzschloss (Royal Palace) and Zwinger. It is intended to become a venue that draws the people of Dresden, in particular, on a regular basis.

Rigorously protected

The Kunstsammlungen have a new Security Department

At the end of 2021 the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) implemented new structures in the area of security. As of 1 July 2023, the museum association now has its own Security Department, headed by Ralph W. Krüger, former vice president of the Berlin Federal Police. The Department is organised in a compact and streamlined manner, and all areas of expertise and responsibilities for museum security issues are now pooled, in order to guarantee successful operations in museums and exhibitions. The Security Department also acts as a service organisation for the Kunstsammlungen's specialist areas, and provides support, advice and assistance on matters relating to security in museums, exhibitions and at events.

Alongside the work of strategic design, analysis and evaluation, the structure is characterised by technical expertise and operational management of staff. The security strategy for the 15 museums is now organised in three tiers: overall for the association, object-related for each museum, and event-related. In addition to museum guards, plain-clothed civilian forces mingle with museum visitors. The aim is to prevent crimes or detect them in good time. It is also important to prepare for natural disasters such as floods or fires, and for this we have emergency action plans and exercises with the police and fire brigade. In cooperation with authorities and institutions, we act out possible scenarios with museum staff. The area around the Residenzschloss (Royal Palace), Zwinger and Albertinum is also patrolled with

dogs all night. In addition to its head, the Security Department is made up of six members of staff and five employees from the Schlüsselwache (the central office responsible for all keys) at the Residenzschloss.

The team is guided in its work by the following mission statement:

- We make a crucial contribution to the security of the Staatliche Kunstsammlungen Dresden;
- We advise and support all areas of the Staatliche Kunstsammlungen Dresden in security matters;
- We learn from other museums and exhibitions in matters of security and cooperate nationally and internationally in a spirit of trust;
- We keep our security strategies up to date and adapt to the current situation;
- Our strength is professional expertise and decisiveness;
- We can only achieve our goals together – as a team!



This mission statement ensures that the team is an integral component of the Staatliche Kunstsammlungen Dresden, whereby it is always present, but without dominating the museum environment.

Such a presence is also necessary and indispensable, since artists, events and exhibits are often the sudden and unexpected target of hate and disrespectful comments – not just on social media. The Kunstsammlungen's valuable collections and special art treasures are furthermore always at risk as potential targets of criminal activity. Analysing and evaluating the current security situation, both at home and abroad, correspondingly forms a major focus of the Department's work. This is reflected in our multi-tiered security strategy, which is constantly being scrutinised and adapted.

Against this backdrop, it is and remains the task of the Security Department to guarantee objects, events, artists and visitors a museum experience in a safe environment. But this also means being able to respond to incidents flexibly and often ad hoc, invoke supplementary security measures, or deploy additional personnel. The Department liaises accordingly with all the Kunstsammlungen's museums as well as with security experts outside the museum world.

A raft of structural, technical and personnel measures have also been implemented, complementing those already in place. In 2023 this system has proved itself successful right from the start and will be further expanded and refined. The composition of the Department's staff and its organisational structure are resilient and at the same time able to adapt flexibly and rapidly to changing situations.

A commitment to cultural diversity

The Free State of Saxony
returned human remains and artefacts
integral to cultural identity



A fishing net made of plant fibres by the Kaurna community, South Australia, before 1840

The repatriation of indigenous ancestors is an important part of the decolonisation of ethnological museums. On 23 May 2023 a repatriation of human remains took place as part of a solemn ceremony held at the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig). The ancestors, previously in the holdings of the Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony), were returned to a delegation from the Māori (Aotearoa/New Zealand) and Moriori (Rēkohu/Chatham Islands) communities of origin. The human remains in question comprised bones and specimens of hair from 64 persons. For the first time, the plaster casts of eight Māori – likewise understood as ancestors by their community – were also repatriated and a burial object returned, namely a wooden club that was taken from a grave together with three of the repatriated individuals.

Close cooperation with representatives of the Te Papa Tongarewa museum in Aotearoa/New Zealand and with political decision-makers at home and in Aotearoa/New Zealand was a central component of this repatriation. The ceremony in Leipzig was part of a Germany-wide series of repatriations to Aotearoa/New Zealand that took place in May and June 2023. Among those taking part were the Linden-Museum and the Naturkundemuseum in Stuttgart, the Roemer- und Pelizaeus-Museum in Hildesheim, the Reiss-Engelhorn-Museen in Mannheim and the collections of the University of Göttingen.

In a ceremony on 16 August 2023 in Sydney, the Staatliche Ethnographische Sammlungen Sachsen also returned four artefacts of cultural and historical significance to the Kaurna community. The four everyday objects – a spear, a digging stick, a cudgel and a net – were collected between 1838 and 1839 by the Protestant missionaries Clamor Wilhelm Schürmann and Christian Gottlob Teichelmann on behalf of the Lutheran Missionary Society of Dresden, and were subsequently presented to the city's ethnological museum. The Staatliche Ethnographische Sammlungen Sachsen have a long history of close collaboration with representatives of the Kaurna community. The return of the four artefacts followed their recognition as integral to the identity of the Kaurna people, in view of their provenance, their historical context and their important role as historical testaments to the community's material culture. With both repatriations, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) are once again affirming their commitment to cultural diversity and the protection of indigenous peoples' rights to cultural self-determination and development.

Back in Dresden!

Three wartime losses returned to the Gemäldegalerie Alte Meister

After almost 80 years, in 2023 three wartime losses returned to the Gemäldegalerie Alte Meister (Old Masters Picture Gallery). All of them had disappeared in 1945 during the final days of the war – a period of turmoil characterised by the removal of artworks to provisional storage depots and hectic transportation during bombing raids. The circumstances of their loss, discovery and return are very different and show how complex each individual case is.



Jan Baptist Weenix, "Campagna Landscape", ca. 1654

The painting "Campagna Landscape" by the Dutch artist Jan Baptist Weenix (1621–1660) was acquired in 1742 for the Dresden art collection of King Augustus III of Poland. As from 1937 it could be found in Chemnitz as a loan and during the Second World War was put into storage in the Erzgebirge region. After the end of the war, it found its way into a Soviet general's apartment – after which it vanished without trace. Only in 2023 did it emerge that the painting had reached the Netherlands via the USA and other locations. Willem Jan

Hoogsteder, owner-director of an art dealership in The Hague, decided to buy the painting from its last owners and gift it to the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections).

The "Bildnis eines graubärtigen alten Herrn" ("Portrait of an Old Man with a Grey Beard") by the Hamburg artist Balthasar Denner (1685–1749) was recovered in October 2023 after it appeared on the German auction market. On the basis of an old inventory number, among other things, it was possible to identify the painting beyond doubt as a Dresden wartime loss. The number relates to the earliest inventory of the Dresden collection, according to which the portrait belonged to Augustus the Strong's royal art collection as from 1722 at the latest. The exact circumstances of its loss are not known. Very probably, it is one of the works that disappeared after the war, stolen or looted from the storage depots to which the Dresden collections had been removed.

"Rest on the Flight to Egypt" by the Italian artist Vincenzo Spisanelli (1595–1662) shows the Holy Family shortly after the birth of Jesus on the flight to Egypt. The painting entered the collection of Augustus III in 1742. In 1935 it was sent on loan to the Foreign Office in Berlin, along with other gallery pictures, to adorn the walls of government offices such as the German embassies in Rome and Paris. In 1944 "Rest on the Flight to Egypt" was supposed to return to Dresden, but evidently never arrived. Nothing was known about its whereabouts until 2022, when a private individual contacted the Kunstsammlungen. They had purchased the artwork at auction. An amicable settlement was reached with the Danish owner, leading to the return of the painting. Sixty-three works that disappeared after the Second World War have since returned to the Gemäldegalerie Alte Meister. Over 400 are still missing.

Take over!

2023 brought two changes of director among the Kunstsammlungen's museums, ushering in a generational change. In the following interviews, those departing and those taking over look back and ahead, and reveal what comes more easily to them: starting or stopping?

Stephan Koja was director of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 from 2016 to early 2023

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

One of the greatest and most important art collections in the world.

What was the highlight of your time at the Kunstsammlungen?

The opening of the new and joint presentation of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800) in the Semperbau (Semper Building), after almost seven years of extensive refurbishment and the restoration of a large number of artworks. This was followed by wonderful exhibitions, such as those on Raphael, Vermeer and Bellotto.

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

The presentation of the Egyptian Collection and the magnificent Assyrian reliefs.

What are you handing on to your successor?

The joy and excitement of being able to work with such high-calibre collections.

Which do you find easier: starting or stopping?

The real challenge is to keep all the balls in the air ...



“One of the greatest and most important art collections in the world”

Stephan Koja was director of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 of the Staatliche Kunstsammlungen Dresden from 2016 to early 2023. Born in 1962 in Vienna, he studied art history and classical archaeology at the universities of Salzburg and Vienna. In 1992 he was appointed curator of the 19th-century and classical modernism collections at the Österreichische Galerie Belvedere. Since April 2023 Koja has been director of the Liechtenstein Princely Collections, Vaduz–Vienna.

As from March 2024 Holger Jacob-Friesen will be heading the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

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

Let me use a metaphor: this museum association is a constellation that can be seen from many places on earth. It consists of smaller and larger stars, all of which shine – albeit even more powerfully together than singly. A unique constellation! In many cultures, constellations were used as a means of orientation in space and time. That's also a function of museums.

What was the highlight of your previous professional career?

The major Baden-Württemberg regional exhibition "Hans Baldung Grien – sacred/profane", which I had the privilege to prepare and which was shown in 2019/20 in Karlsruhe. It was

"This museum association is a unique constellation!"



devoted to an idiosyncratic, fascinating artist on the threshold from the Middle Ages to the Renaissance. The exhibition was extremely well received and ended its run just before Covid-19 struck.

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

The works of art, however well-known they may be, must always be presented in a fresh light. As museum professionals, our task is to communicate them to a broad, diverse public – through attractive events and exhibitions, both analogue and digital. Responsible conservation and conscientious research into the works form the bases. Building upon these, it is important to tell the stories of the pictures, to show their uplifting beauty, their intellectual depth and their relevance for us today.

What do you value about your predecessor?

Stephan Koja has driven forward the renovation of the Sempergalerie (Semper Gallery) with great success. It now stands radiant: with the Antikenhalle (Antiquities Hall) on the ground floor and the integrated presentation of paintings and sculptures on the upper floors. Not forgetting the new special exhibition space, the Winckelmann Forum, for which the Alte Meister team and I have big plans.

Which do you find easier: starting or stopping?

Starting! I'm saying goodbye to the Staatliche Kunsthalle in Karlsruhe – to its important holdings, to my colleagues, to the public – with a heavy heart. But I've already received a very warm welcome in Dresden. I'm very keen to work with this phenomenally beautiful, rightly world-famous collection. I'm also looking forward not least to this lively, interesting city and its surroundings.

Holger Jacob-Friesen, born in Cologne, studied art history and history at the universities of Göttingen, Berlin and Basel, at the latter of which he completed his doctorate. As from 1999 he held various positions at the Staatliche Kunsthalle Karlsruhe and curated numerous exhibitions. In 2008 he was appointed curator of Old Master paintings and in 2011 he also took over as head of the Collection and Research Department. In 2021 the Karlsruhe Institute of Technology appointed him Honorary Professor of Art History.

Rainer Grund headed the Münzkabinett for 20 years

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

A universe with an immeasurable wealth of works of art and science! Many of them are unique objects that rank among the best in the world. One lifetime is not enough to appreciate even a fraction of them. It is safe to assume that many more treasures are still waiting to be unearthed.

What was the highlight of your time at the Kunstsammlungen?

The highlight of my 35½ years at the Münzkabinett (Coin Cabinet), and at the same time the greatest challenge of my professional career, was the planning and development of the new permanent exhibition in the Residenzschloss (Royal Palace). This project, which lasted from 2007 to the opening in 2015 and beyond, could not have succeeded without the commitment of a strong team and reliable partners and supporters. The display reflects the universal character of the museum and comprises more than 3,300 objects in four rooms. As a "new treasury", it is aimed at a broader public and at specialists alike.

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

I was fortunate enough to be involved on two of the biggest tasks imaginable for a museum director. Firstly, under the direction of my predecessor Paul Arnold, the relocation of Germany's third-largest numismatic collection, including its accompanying specialist library, from its long-term temporary home on Güntzstrasse to the Georgenbau (George's Building), where its history began. And secondly, the aforementioned creation of a permanent exhibition in line with contemporary viewing habits. When you've worked in a museum for a very long time, as I have, there's usually a disparity between the projects you wanted to achieve and those you actually achieved. Some publication projects have not been completed, for example, or have fallen by the wayside entirely.

What are you handing on to your successor?

I wish my successor every success in continuing the tradition of museum work that has flourished for more than five centuries. At the same time, I wish her innovative ideas and the courage to tread new ground. Numismatics is very complex and it should be possible to find contemporary educational formats for future generations. The international significance of the Dresden Münzkabinett needs to be particularly emphasised over and over again.

"The work of an academic in a museum is like one piece of a mosaic"



Which do you find easier: starting or stopping?

The work of an academic in a museum is like one piece of a mosaic that goes into building an overall structure. So stopping is something that makes me both happy and sad. Not that this is an abrupt end for me. It's more of a transformation process, since I naturally want to keep in touch with numismatics, my friends at the Numismatischer Verein zu Dresden (Numismatic Association of Dresden) and the Kunstsammlungen as a whole. It may sound a little sentimental, but I like the aphorism attributed to Franz Kafka: "Anyone who retains the ability to recognise beauty will never grow old."

Rainer Grund studied art history at the University of Leipzig and in 1994 gained his doctorate at the University of Halle-Wittenberg. Having joined in 1986 as a researcher, he went on to head the Münzkabinett as director from 2002 to 2022. In this function he represented the Free State of Saxony on the Numismatische Kommission der Länder in der Bundesrepublik Deutschland. From 2004 to 2018 he also served as Germany's national delegate to the International Art Medal Federation (FIDEM). He has authored numerous publications on aspects of the historical and contemporary art of medal-making and the history of museums.



"The past is our greatest teacher!"

Sylvia Karges has headed the Münzkabinett since November 2023

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

I'd like to say: a cultural gift from people to themselves, a gift that evolved out of the various passions for collecting pursued at the Saxon court. This applies to the Münzkabinett (Coin Cabinet) in particular, given that it forms the foundation of the collections alongside the Rüstkammer (Armoury).

What was the highlight of your previous professional career?

Difficult question. One highlight was the relocation of the American Numismatic Society, one of the largest numismatic collections in the world, where I worked for eight years. It moved from New York's Financial District to Hudson Square in the Tribeca neighbourhood. We drove through the city with a police escort, in unmarked trucks and with all the traffic lights on green. The only thing that would have made it even more memorable would have been doing the driving myself!

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

I want to increase the visibility of the collection. As a first step, this means bringing the Dresden collection into the digital academic and specialist discussion. Online is where researchers and interested parties come together. I would also like to find new ways of showing junior scholars that numismatics is a field relevant across the collections, with anchor points in disciplines of all different kinds. Our objects are museum artefacts, but they are also historical sources, i.e. archival material.

What do you value about your predecessor?

The ready exchange of information. Even though Dr Grund and I were unable to pass the baton between us directly, I can count on him if I have any questions. I am very grateful for this openness! My pre-predecessor, Prof. Arnold, is also very supportive and provides me with advice and background knowledge.

Which do you find easier: starting or stopping?

Starting. Whether of my own choosing or not, there have been many new beginnings in my life: the fall of the Wall, for example, and the new form of society in which my parents and we as children had to find our feet. The desire to study, to work and live abroad, to complete a doctorate, and later short-term employment contracts – all of these constantly demand new beginnings. But stopping and starting build upon each other. It's not always easy to leave things neat and tidy and unfortunately it's often neglected altogether, with the consequences only becoming visible years later. I am wholly a historian here, because the past is our greatest teacher!

Sylvia Karges, born in East Berlin, studied history, art history and sociology at the Free University of Berlin, where she gained her doctorate with a thesis on anti-Semitic iconology on numismatic objects from the Middle Ages to the modern period. She was a curatorial assistant at the American Numismatic Society in New York and has worked among other places at the Münzkabinett in Berlin, in the numismatic collections of the University of Göttingen and the Hamburger Kunsthalle, and at the Centre for Research on Anti-Semitism at the Technische Universität Berlin.

Unrestricted cultural participation

Inclusion and accessibility
play an important role

Interactive concepts enable everyone to determine
their own museum experience



Social and cultural participation are basic human needs for everyone. In this firm conviction, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) are committed to implementing suitable measures to ensure accessibility and inclusion in their various museums and special exhibitions, as well as in their accompanying public and educational programmes. The aim is to enable unrestricted cultural participation as standard. An important component of this is the development of interactive concepts with and for persons with disabilities, in order to enable a sustainable and – above all – self-determined and equitable museum experience by means of acoustic, visual, interactive, experimental and haptic modes of perception.

The Kunstsammlungen understand the broadening of accessibility and inclusion for persons with disabilities as a process in which critical and active dialogue with experts is imperative. Inclusion and its implementation are continuously being discussed and further developed with various cooperation partners and disability associations. In 2023, for example, a guidebook in easy-read German was produced for the Albertinum. Persons with intellectual disabilities have the opportunity to independently access and absorb art-historical information about various objects via its simple texts. Twenty highlights from the collection presentation were selected for the guidebook in consultation with persons with intellectual disabilities and the Albertinum's academic team.

The "Erinnerungs_reich" programme for people with dementia and their relatives has been developed on the basis of established pedagogical and psychological basic principles. This joint research project with the Department of General Medicine at the Carl Gustav Carus Faculty of Medicine, Technische Universität Dresden, is exploring a preventative approach: "Erinnerungs_reich" seeks to enrich the lives of people affected by dementia, and at the same time help relieve the burden on relatives and carers, by facilitating joint museum visits. With four intervention groups and four control groups, a total of 40 events took place in the Kunstsammlungen's museums. The aim is to improve quality of life, mental well-being and social participation, to analyse the effectiveness of cultural participation in museums, and to remove the taboo on speaking about the burden on relatives. Under the title "Train the Trainer", training events were also held for museum staff and interested parties. These latter can now themselves become multipliers for dementia-sensitive museum offerings and disseminate the training concept efficiently and effectively.

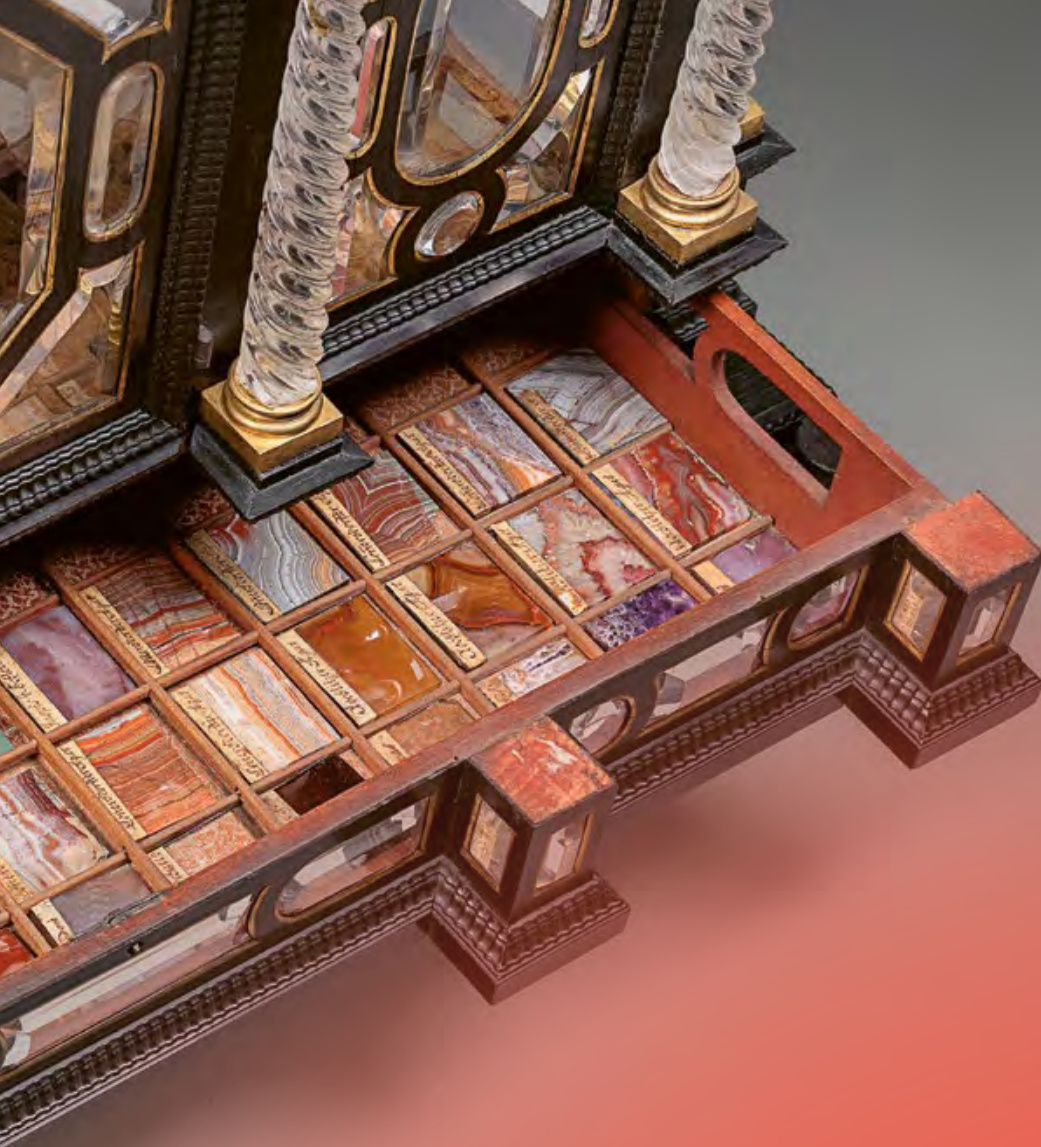
2023 also saw the production of a 3D-printed tactile model of the Japanisches Palais (Japanese Palace) for blind persons and persons with visual impairments. This tactile and audio station allows visitors to discover the architecture and historical significance of the building with different senses. The model can be experienced both via touch and via an audio description, which provides additional information about the palace's history. The description is also available as a brochure in easy-read German.

The "blindFind" barrier-free guidance system has been guiding visitors through the Japanisches Palais since 2022. It enables blind and visually impaired persons to visit the museum independently and access information about the works on display. Since its installation, the system has been continuously updated and expanded to include additional rooms. The intention in future is to make special exhibitions, too, independently accessible using the guidance system.

As part of the MUPP Art Night series, at which DJs from the local Dresden scene transform the inner courtyard of the Japanisches Palais into a dance floor, inclusive partying was initiated via various measures. With activities and modifications to the programme, the event addressed itself specifically to blind persons and persons with visual impairments. In addition, sign-language users were invited to the "Erzählnachmittag" series at the Japanisches Palais, where visitors were able to chat with the aid of a sign-language interpreter. In addition to further training for staff, other projects in the pipeline include a barrier-free multimedia guide to the Porzellansammlung (Porcelain Collection).



Heinrich Taddel, mineral cabinet,
1764–75



Science
&
research

Degas's ballerina in a new dress

The Impressionist sculpture was comprehensively restored

The "Little Fourteen-Year-Old Dancer" by Edgar Degas (1834–1917) is an icon of Impressionist sculpture. It shows Marie van Goethem, born in 1865 and a ballet pupil at the Paris Opera. In a striking departure from the conventions of the day, Degas created the original (today housed in the National Gallery of Art in Washington, D.C.) from tinted wax and added real attributes such as a ballet skirt, fabric bodice and ballet shoes, as well as a plait of real hair.

The wax model was shown in public just once during Degas's lifetime, in 1881 at the Sixth Impressionist Exhibition in Paris, where it came under attack not just for its choice of materials: although its modernism was recognised, the figure did not correspond to the academic ideal of beauty and was perceived as ugly and vulgar. As a result of this criticism, Degas never exhibited a sculpture again for the rest of his life. Like many other small sculptures created by the artist out of plâtrine and wax and representing bathing women, horses and riders, the "Dancer" never left Degas's studio. Its extraordinary sculptural quality was only recognised posthumously. After the artist's death, from 1921 onwards at least 29 casts of the "Little Fourteen-Year-Old Dancer" were made in metal at the behest of his heirs. Some of these were painted in colour and given textile tutus and hairbands. The Dresden cast is the only example in the collection of a German museum and was acquired for the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) in 1926.

For decades, the Dresden version of Degas's "Dancer" stood in the Albertinum as a centrepiece of the permanent exhibition. Over time its metal surface had dulled and traces of green corrosion had become clearly visible, particularly on the face. The tutu – a replacement created in 1964 – looked dirty and brittle and was slowly disintegrating. The sculpture was thus in urgent need of restoration. The investigations

Edgar Degas, "Little Fourteen-Year-Old Dancer", ca. 1880 (wax sculpture)



Edgar Degas, "Three Studies of a Dancer", ca. 1880, Thaw Collection



carried out in the course of this restoration yielded important findings: the composition of the metal was determined by X-ray fluorescence (XRF) analysis, for example, revealing that the Dresden "Dancer" is cast not in bronze, as previously assumed, but in brass. In collaboration with the Archaeometry Laboratory at the Dresden University of Fine Arts, further material analyses were carried out on the colour painting and metal patination. The figure was also digitised so that a versatile 3D model could be created. During the restoration, the grey film covering the surface was removed by means of careful cleaning and traces of corrosion were reduced. Finally, the entire metal surface was conserved with a protective coating. The many dark areas of paint loss on the painted bodice were retouched with special reversible paints.

The most conspicuous restoration measure – and the one that sparked the most controversy, including within art-historical circles – was the replacement of the tutu. This was a necessary step, however, since the old skirt from the 1960s was made of a polyamide fabric known in the GDR as "Dederon", which was causing damage, as it disintegrated, to the metal underneath. The new skirt, hand-sewn by textile restorer Karen Klingbiel, posed a challenge in terms of the choice of fabric and the desired length and fullness. All known metal casts of the "Little Fourteen-Year-Old Dancer" wear tutus that have been replaced several times and vary widely in style, reflecting the constantly changing tastes of the day. They include long, short and drooping tutus and bell-shaped or layered satin skirts, in colours ranging from near-black to brilliant white. The majority take their cue visually from the tattered and dirty condition in which the original tutu found itself after the artist's death, as documented by a historical photograph of the wax model taken in 1918.

In order to form a more accurate picture of how the skirt may originally have looked, other representations of ballerinas in Degas's paintings and drawings were studied. These all have one thing in common: they show ballet dresses made of muslin and covering the knees. As a consequence, the new tutu for the Dresden "Dancer" is longer than the previous one and sewn from a historically accurate cotton fabric. In terms of colour, it also blends with the dark patina of the body and the pink of the bodice, so that the different materials combine harmoniously together and the sculpture's superb artistic quality can once again be appreciated without distractions.

Pioneers of design education

A research network sheds light on schools of decorative arts before the Bauhaus

The research network “Pioneers of Design Education. New Perspectives on German Schools of Decorative Arts before the Bauhaus” has been running since 2019 as a DESIGN CAMPUS Lab project under the auspices of the Kunstgewerbemuseum (Museum of Decorative Arts). This latter was founded in 1876 as a department of the Königlich Sächsische Kunstgewerbeschule (Royal Saxon School of Decorative Arts), in order to look after the school’s collection of objects and make it available for teaching and the public. A large part of this former body of teaching materials can now be found in the Kunstgewerbemuseum and the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections).

Although schools and museums of decorative arts were often closely linked, a great deal of research in this area is still needed. This applies both to the fundamentals and to specialist aspects of the history of schools of decorative arts, which extends right up to the design and art colleges of today. The interdisciplinary and international research network has more than 100 associated members. It organises annual conferences, a newsletter and publications with the aim of fostering the exchange of ideas on the history of individual institutions, curricula, reform efforts, types of school and leading players. The overarching aim of the research network is to produce a comprehensive publication that will provide, for the first time, a thoroughly researched and far-reaching overview of German arts and crafts schools up to the end of the First World War – both in the form of individual studies as well as essays on broader themes.

The proceedings of the conference “Pioneers of Design Education. New Perspectives on International Schools of Decorative Arts Before the Bauhaus”, which took place in 2022 as a hybrid event at the Kunstgewerbemuseum, are awaiting publication and shed light not just on German



Female students in Prof. Margarete Junge’s class at the Königlich Sächsische Kunstgewerbeschule in Dresden, 1911

schools of decorative arts but also on comparable institutions in India, Japan, Finland and the USA. From 15 to 16 June 2023, in cooperation with the Kunstgewerbemuseum of the Staatliche Museen zu Berlin, Preussischer Kulturbesitz, the conference “Lernen am Objekt. Kunstgewerbeschulen und ihre Lehrmittelsammlungen” (“Object-based Learning. Schools of Decorative Arts and their Collections of Teaching Materials”) was held at Schloss Köpenick.

Not set in stone

Mineralogical names of gems and minerals in the Grünes Gewölbe were updated

In June 2023, as part of the celebrations of the 300th anniversary of the Grünes Gewölbe (Green Vault), magnificent gemstones and minerals came under the spotlight in the exhibition "... the beauty of the whole world: Heinrich Taddel and his Stone Cabinet in the Grünes Gewölbe". The exhibition presented the latest results of an interdisciplinary research project conducted jointly by the Grünes Gewölbe and the TU Bergakademie in Freiberg. At the heart of the project lay the "Steinkabinett" (mineral cabinet) assembled in the mid-18th century by Heinrich Taddel (1714–1794), a goldsmith who worked at the Saxon court for more than four decades but who has previously received little scholarly attention. Taddel's cabinet originally contained 214 individual slices of precious and semi-precious stones.

Research focused in particular on the historical labels preserved in the cabinet, identifying the materials of the mineralogical specimens and including information on their find site. These descriptions were checked for plausibility against the handwritten original catalogue and translated into the exact mineralogical terminology used today. Over the course of time, names used in the past have in some cases fundamentally changed vis-à-vis those used today. The historical descriptions on the surviving labels mostly include a direct reference to the place of discovery or to visual features of the gemstone in question. From the second half of the 18th century at the latest, when mineralogy and geology established themselves as sciences in the modern sense, rocks and minerals were stringently classified and given their own material-specific mineralogical names. Under the historical term "oriental green jasper", for example, we today almost exclusively understand a heliotrope, while "Gnandstein banded jasper" has become volcanic tuff and the correct mineralogical name for "coloured flint near Torgau" is rhyolite.



Selection of specimens from Taddel's mineral cabinet

Historical and modern names will correspondingly be used precisely and in the correct context in the Grünes Gewölbe in future. Other open art-historical questions can be extended to the entire holdings of carved gemstone pieces in the Grünes Gewölbe and answered using scientific methods of investigation. By comparing them with the mineralogical specimens in Taddel's "Steinkabinett", it also proved possible to identify hitherto disregarded objects in the collection and attribute them to known artists. The updating of terminology in the context of museums is common scholarly practice around the world. This joint project to investigate the provenance of mineralogical materials is an outstanding example of research relevant to multiple collections and can be understood as part of the forthcoming research topic "Anthropocene in the Museum" at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections).

Witnesses to German colonial rule

700 objects and photographs
from the historical territory of Togo
were researched

The research project looking at the provenance of colonial-era collections from Togo at the Museum für Völkerkunde Dresden (Dresden Ethnographic Museum) and the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig) focused on a selection of 700 objects and photographs from the historical territory of Togo. Today housed across eight collections, these objects entered the ethnographic museums in Dresden and Leipzig between 1899 and 1939 as purchases or donations, having been acquired in connection with the activities of scientists, traders, colonial officials and members of the German colonial police in Togo under German colonial rule from 1884 to 1914. They thereby passed through the hands of Ernst F. Gütschow and Oskar Marx in Dresden and Hans Gruner, Valentin von Massow, Gaston Thierry, Adolf Diehl, Harry Grunitzky and Adam Mischlich in Leipzig. For the most part, these latter were acting within the context of colonial injustice, which was characterised by annexation expeditions, wars of conquest, missionary work and the appropriation of cultural assets.

The project sought to determine the regional and cultural origin of the objects via the analysis of their materials, technique and function, whereby dialogue with research partners in Togo, Ghana and Benin was essential. Extensive research was conducted in the archives of the two Dresden museums and in eleven other archives in Germany and Togo, with the aim of reconstructing the whereabouts and activities of the persons into whose possession the objects passed at that time.

As part of the cooperation with the project “The Restitution of Knowledge” at the TU Berlin, for example, the information was received that an item of headgear from Yendi could

have belonged to a high-ranking individual from the Kingdom of Dagbon in present-day Ghana, and had probably been looted during a military campaign against the Dagomba. This led to further archival research and an examination of the headgear in two exhibitions. Contact with representatives of the Dagomba was established through the Ghanaian guest researcher Michael Gyimah. In November 2022 he and colleagues Ricarda Rivoir and Jan König undertook a study trip – formally independent of the project – to consult with representatives of the Dagomba. On the basis of traditional oral history, they were able to gather information not only on the headgear known by its proper name as “gboyɔno zipligu”, but also on other objects researched in the project, and to clearly identify these as spoils of war. In dialogue with representatives from the spheres of politics and research in Togo and Ghana, as well as with the project team, initial steps towards restitution were set in motion. Strategies were also developed for a long-term collaboration between colleagues, which now need to be maintained and further cultivated.

The restoration history of the Benin bronzes is under study

The Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony) house some 240 objects from the former Kingdom of Benin, including a large number of bronze casts. The restoration history of these bronzes is currently the focus of a comprehensive research project, launched in 2021. To what extent the objects were altered in the course of restoration measures, and in what condition the bronzes should be returned to Nigeria in the event of restitution, are questions under discussion. Historical photographs of the bronzes, taken in 1897 and preserved in the holdings, show the surfaces of the objects at that time. The critical evaluation of these photographs, the documentation of the restoration history of individual bronzes, the examination of the current condition of the objects and the critical appraisal of all measures carried out to date form the basis for dialogue with experts and actors from Nigeria. In particular, the possibilities of reversing the restoration of the bronzes, and their limits, will be discussed and weighed up.

Every conservation and restoration measure is invariably also a reflection of its times. Advances in technology have enabled a shift, for example, from invasive to non-invasive investigation methods. With the aim of being able to date various Benin bronzes more accurately, for example, in 2002 and 2003 analyses were made of their metal alloys. On that occasion, samples were obtained with a drill from a hidden spot on the underside of the base. Today, any such sampling would be discussed with representatives of the community of origin and carried out – if at all – in only a few justified individual cases. For some years now, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) has also had at its disposal a portable X-ray fluorescence analyser, which permits non-destructive analysis of the elemental composition of surfaces. The most recent analyses of October 2021 show very similar results to those of 2002 and 2003 and can therefore be considered reliable.

Further measures will be carried out in close consultation with the negotiator acting on behalf of Nigeria in the transfer of ownership process. Prof. Abba Isa Tijani, Director General of Nigeria's National Commission for Museums and Monuments, visited Leipzig at the end of June 2022 and was able to gain an impression of the work carried out to date.

The Staatliche Ethnographische Sammlungen Sachsen also liaise closely with other institutions housing Benin bronzes. The research project is presented within the permanent exhibition at the GRASSI Museum für Völkerkunde zu Leipzig in two display cases, which are updated on an ongoing basis.



Belt mask depicting an oba
from the Kingdom of Benin

Symposia, lecture series and workshops

Selection

Martin and Harriet Roth Lecture

"Das, was bleibt" ("What remains")

Lecture by Prof. Bénédicte Savoy

19 January 2023

Dresden, Albertinum

Prep Room Talks

Textile collector and artist Annette Korolnik in conversation with Léontine Meijer-van Mensch
14 March 2023

Bernhard Gardi (Curator emeritus, Museum der Kulturen Basel) and Anette Korolnik in conversation with Léontine Meijer-van Mensch
21 March 2023

Staatliche Ethnographische Sammlungen
Sachsen, GRASSI Museum für Völkerkunde
zu Leipzig

The special view

"Missionarisches 'Sammeln' im kolonialen Kontext" ("Missionary 'collecting' in the colonial context")

Lecture by Dr Jan Hüsken

21 March 2023

"Sarepta und die Erwerbung von human remains durch die Herrnhuter Brüdergemeine an der Wolga" ("Sarepta and the acquisition of human remains by the Moravian Church settlement on the Volga")

Lecture by Dr Thomas Ruhland

16 November 2023

Staatliche Ethnographische Sammlungen
Sachsen, Völkerkundemuseum Herrnhut

Triumph of the Saxon Baroque: the Sculptor Paul Heermann

Colloquium in conjunction with the special exhibition of the same name

Skulpturensammlung bis 1800 and Grünes Gewölbe

21 March 2023

Albertinum

Lisa and Heinrich Arnhold Lecture

in cooperation with the American Academy in Berlin

"Black Radical Histories"

Lecture by Tiffany N. Florvil
(University of New Mexico)

26 April 2023

Albertinum & online

Dresdner Teppichabende – Gespräche über Geschichte, Ästhetik, Klassifizierung und Herstellung von Teppichen an Originalen (Dresden carpet evenings – Conversations about the history, aesthetics, classification and manufacture of carpets, looking at originals)

Lectures by Simone Jansen

"Faszination Kalamkar – Originale Textilien und Druckmodel" ("Kalamkar allure – Original textiles and print model")

3 May 2023

"Khordjin, Mafrash, Torba & Co – Vielfalt der Taschen und Behälter" ("Khordjin, mafrash, torba and co. – A wide array of bags and containers")

13 September 2023

Staatliche Ethnographische Sammlungen
Sachsen, Museum für Völkerkunde Dresden

Podium discussion – Repatriation to Aotearoa (New Zealand)

On the occasion of the return of Māori and Moriori ancestors to Aotearoa, curators and experts spoke about research on the ancestors and the importance of repatriation to the communities of origin

In cooperation with the National Museum of New Zealand Te Papa Tongarewa

25 May 2023

Staatliche Ethnographische Sammlungen
Sachsen, GRASSI Museum für Völkerkunde
zu Leipzig

Stannaki Forum – Kunst und Forschung im Gespräch (Stannaki Forum – Art and Research in Conversation)

"Aquasi Boachi – Transkontinentale Erinnerungen" ("Aquasi Boachi – Transcontinental memories")

A conversation between Andrea-Vicky Amankwaa-Birago (HTW Berlin) and Holger Birkholz, moderated by Mahret Ifeoma Kupka (Museum Angewandte Kunst, Frankfurt am Main)

7 June 2023

Albertinum & online

20. Deutsches und 30. Mitteldeutsches Münzsammlertreffen in Dresden (20th German and 30th Central German Numismatists, Meeting in Dresden)

In cooperation with the Numismatischer Verein zu Dresden e.V.

9 to 11 June 2023

Dresden, Residenzschloss and the Mauersberger-Saal function room at the Kreuzkirche church

Why don't I come to your house?

Workshop with filmmaker Ruchir Joshi (Kolkata, India) and artist Nilanjan Bhattacharya (Kolkata/Leipzig)

16 June 2023

Staatliche Ethnographische Sammlungen Sachsen, GRASSI Museum für Völkerkunde zu Leipzig

Gerhard Richter: Painting by other means

Symposium

A cooperation between the TU Dresden, DRESDEN-concept and the Gerhard Richter Archiv, Staatliche Kunstsammlungen Dresden

17 July 2023

Albertinum

DESIGN CAMPUS: "The School of Phyto-centred Design"

Kunstgewerbemuseum

20 July to 25 August 2023

Schloss Pillnitz

Gesprächsreihe Woonkamer – Die Eroberung des Museums (Woonkamer conversation series – The conquest of the museum)

Author Ina Ross in conversation with

Léontine Meijer-van Mensch

19 August 2023

Staatliche Ethnographische Sammlungen Sachsen, GRASSI Museum für Völkerkunde zu Leipzig

Waffenlosigkeit. Fünf Oberlausitzer Künstler*innen im Dialog mit Felix Droese (Weaponlessness. Five Upper Lusatian artists in dialogue with Felix Droese)

Gallery talk as part of the series "Orts-gespräche. Eine Initiative der Schenkung Sammlung Hoffmann"

23 September 2023

Zittau, Galerie Kunstlade

Being Angry, Being Furious – Wut/بعض/fury as a productive force for curatorial and artistic practices in facing orientalizing conditions

Conference and open panel

Cooperation with the Academy of Fine Arts

Leipzig and the Museum für Völkerkunde

Dresden in the exhibition "Dialog unter Gästen – Das Damaskuszimmer in Dresden lädt ein!"

Moderator: Beatrice von Bismarck

Guest speakers: Cihan Çakmak, Mina Jawad and Ozan Zakariya Kesinkılıç

10 October 2023

Staatliche Ethnographische Sammlungen Sachsen, Museum für Völkerkunde Dresden Hybrid

Paul Arndt: Ein Wegbereiter der Dresdner Skulpturensammlung (Paul Arndt: Preparing the ground for the Dresden Skulpturensammlung)

International colloquium

Skulpturensammlung bis 1800

16 and 17 November 2023

Dresden, Residenzschloss

Nam Nguyen: Stilleben und ihre Bedeutung für die Wissenschaftskommunikation (Nam Nguyen: Still lifes and their significance for science communication)

Lecture as part of the event "Wissen.schafft.

Kommunikation. Von Alten Meistern zu Neuen

Medien" organised by the Konrad-Adenauer-

Stiftung e.V. in cooperation with the Staatliche

Kunstsammlungen Dresden

28 November 2023

Semperbau am Zwinger

(Resisting) Extractivism: Decolonial Visions

Online lecture series jointly organised by the

Staatliche Ethnographische Sammlungen

Sachsen, the GRASSI Museum für Völkerkunde

zu Leipzig and the Akademie der Bildenden

Künste, Munich

12 December 2023

Online

Research projects

Selection

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

Gerhard Richter Archiv

Planned project duration: 2006 to 2025

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

Research 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.

Project duration: 2011 to 2023

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, Freunde des Grünen Gewölbes e.V., Rudolf-August Oetker-Stiftung

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, Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V. (among others)

Project duration: 2014 to 2023

Provenance research on human remains

Staatliche Ethnographische Sammlungen Sachsen

Since 2018

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

Project duration: 2019 to 2023

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 2024

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

Kunstgewerbemuseum/Kupferstich-Kabinett

Project lead: Deutsches Zentrum

Kulturgutverluste

Planned project duration: 2022 to 2026

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 Department
Funding: Deutsche Bundesstiftung Umwelt
Project duration: 2022 to 2023

The private art trade post-1945 in Dresden
Albertinum
Funding: Deutsches Zentrum Kulturgutverluste
Planned project duration: 2022 to 2024

Gerhard Richter. Catalogue raisonné. Watercolours
Gerhard Richter Archiv
Planned project duration: 2022 to 2026

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

Japan–Paris–Dresden. Utamaro, Hokusai, Hiroshige and printmaking around 1900 in the Dresden Kupferstich-Kabinett
Kupferstich-Kabinett
Funding: Ishibashi Foundation
Planned project duration: 2023 to 2026 (second project phase)

Triumphs and Laments: William Kentridge and The Centre for the Less Good Idea as guests in Dresden
Kupferstich-Kabinett
Cooperation partner: Theater Junge Generation, Museum Folkwang (Essen)
Planned project duration: 2023 to 2025

The world's most famous tutu: restoration of the "Little Fourteen-Year-Old Dancer" by Edgar Degas
Albertinum
Project duration: 2021 to 2023
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Rembrandt's self-portrait in the parable of the Prodigal Son – perfection in flux
Restoration and conservation studio for paintings, Gemäldegalerie Alte Meister
Planned project duration: 2023 to 2025

Labrador Avertok Archaeology Project
Object documentation and development of an object database for the Inuit communities of Labrador
Staatliche Ethnographische Sammlungen Sachsen in cooperation with the Memorial University of Newfoundland (Canada)
Project lead: Prof. Lisa Rankin
Funding: Government of Canada (Insight Development Grant)
Planned project duration: 2019 to 2024

Reflections on the Nias Collection in Saxony – Voices from the Society of Origin. Bilateral research project to process the Nias holdings, including reflections on their cultural significance for their community of origin
Staatliche Ethnographische Sammlungen Sachsen in cooperation with the Museum Pusaka Nias (Nias Heritage Museum), Gunungsitoli (Indonesia)
Project duration: 2020 to 2023

Restoration history of the Benin bronzes
Staatliche Ethnographische Sammlungen Sachsen, GRASSI Museum für Völkerkunde zu Leipzig
Project duration: 2021 to 2023
➤ [page 77](#)

Provenance of colonial-era collections from Togo in the Museum für Völkerkunde Dresden and the GRASSI Museum für Völkerkunde zu Leipzig
Staatliche Ethnographische Sammlungen Sachsen in cooperation with the Archives nationales du Togo (Lomé, Togolese Republic) and the Université d'Abomey-Calavi, Département d'Histoire et d'Archéologie (Republic of Benin)
Funding: Deutsches Zentrum Kulturgutverluste
Project duration: 2021 to 2023
➤ [page 76](#)

Four Madonna reliefs of the Florentine Renaissance
Skulpturensammlung bis 1800
Planned project duration: 2023 to 2025

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

Publications

Selection

Dresdner Kunstblätter

Published by: Staatliche Kunstsammlungen Dresden

Volume 1/2023: Götter

Volume 2/2023: Ein Heft für Tiere

Volume 3/2023: Auf Reisen

Volume 4/2023: Memento mori

Generaldirektion

Der Trost der Dinge, Orhan Pamuk, exh. cat., ed. Staatliche Kunstsammlungen Dresden, Marion Ackermann, Aleksandr Jur'evič Godovanets.

Alle Macht der Imagination!: tschechische Saison in Dresden 2022–2023, exh. cat., ed. Staatliche Kunstsammlungen Dresden, Jiří Fajt, Jan Šícha, Susanne Jaeger, Dresden 2023.

Gerhard Richter Archiv

Gerhard Richter, Übermalte Fotografien, exh. cat. Gerhard Richter Archiv, ed. Staatliche Kunstsammlungen Dresden, Marion Ackermann, Dietmar Elger, Cologne 2023.

Albertinum

Kaleidoscope of (Hi)stories: Art from Ukraine, exh. cat. Albertinum, ed. Staatliche Kunstsammlungen Dresden, Marion Ackermann, Yevgenia Belorusets, Beatrice von Bormann, Maria Isserlis, Tatiana Kochubinska, Larion Lozovyi, Aude Christel Mgba, Hilke Wagner, Dresden 2023.

Gemäldegalerie Alte Meister

Rosalba Carriera: Perfektion in Pastell, exh. cat. Gemäldegalerie Alte Meister, ed. Staatliche Kunstsammlungen Dresden, Roland Enke, Stephan Koja, Dresden 2023.

Rosalba Carriera – Perfection in Pastel, exh. cat. Gemäldegalerie Alte Meister, ed. by Staatliche Kunstsammlungen Dresden, Roland Enke, Stephan Koja, Dresden 2023.

Aus dem Schatten. Künstlerinnen vom 16. bis zum 18. Jahrhundert, exh. cat. Gemäldegalerie Alte Meister, ed. Staatliche Kunstsammlungen Dresden, Stephan Koja, Iris Yvonne Wagner, Dresden 2023.

Out of the Shadows. Women Artists from the 16th to the 18th Century, exh. cat. Gemäldegalerie Alte Meister, ed. by Staatliche Kunstsammlungen Dresden, Stephan Koja, Iris Yvonne Wagner, Dresden 2023.

Italienische Gemälde des 13. bis 15. Jahrhunderts, vol. 1: Die Maltechnik, ed. Staatliche Kunstsammlungen Dresden, Stephan Koja, compiled by Christoph Schölzel, with texts by Marlies Giebe, Andreas Henning, Giorgio Bonsanti, Silvia Oertel, Ivo Mohrmann, Görlitz, Zittau 2023.

Zeitlose Schönheit. Eine Geschichte des Stilllebens, exh. cat. Gemäldegalerie Alte Meister, ed. Staatliche Kunstsammlungen Dresden, Konstanze Krüger, Berlin 2023.

Grünes Gewölbe

Napoleon und "Die Ohnmacht der Esther". Ein kaiserliches Geschenk für Sachsens ersten König / Napoleon and "The Fainting of Esther": an imperial gift for the first King of Saxony, exh. cat. Grünes Gewölbe, ed. Staatliche Kunstsammlungen Dresden, Sebastian Bank, Gernot Klatte, Christine Nagel, Sabine Schneider, Holger Schuckelt, Dresden 2023 (Ger./Eng.).

"... die Schönheit der ganzen Welt." Heinrich Taddel und sein Steinkabinett im Grünen Gewölbe, ed. Staatliche Kunstsammlungen Dresden and the TU Bergakademie Freiberg, Gerhard Heide, Ulf Kempe, Michael Wagner, Marius Winzeler, together with Meghan McNamee, Dresden 2023.

Jacob Böhme in Three Worlds. The Reception in Central-Eastern Europe, the Netherlands and Britain, ed. Staatliche Kunstsammlungen Dresden, Lucinda Martin, Cecilia Muratori, Claudia Brink, Berlin/Boston 2023.

Kupferstich-Kabinett

Connecting Worlds: Artists & Travel, exh. cat. Kupferstich-Kabinett, ed. Staatliche Kunstsammlungen Dresden, Stephanie Buck, Anita Sganzerla, Jane Boddy, London/Dresden 2023.

Gegen den Strich: Druckgrafik der Stiftung Günther und Annemarie Gercken, exh. cat. Kupferstich-Kabinett, ed. Staatliche Kunstsammlungen Dresden, Björn Egging, Dresden 2023.

Postkartenkilometer: Künstlerkarten in Europa von 1960 bis heute: Sammlung Jeremy Cooper, exh. cat. Kupferstich-Kabinett, ed. Staatliche Kunstsammlungen Dresden, Björn Egging, Munich 2023.

Skulpturensammlung bis 1800

Polyklet: Das Œuvre des berühmten griechischen Bildhauers im Spiegel der Dresdner Sammlung, ed. Staatliche Kunstsammlungen Dresden, Stephan Kojan, Dresden 2023.

Rüstkammer

Rüstkammer Dresden: Kurfürstliche Garderobe, ed. by Marius Winzeler for the Staatliche Kunstsammlungen Dresden, Jutta Charlotte von Bloh, Christine Nagel, Viktoria Pisareva, Marius Winzeler, Berlin 2023.

Rüstkammer Dresden: The Electoral Wardrobe, ed. by Marius Winzeler for the Staatliche Kunstsammlungen Dresden, Jutta Charlotte von Bloh, Christine Nagel, Viktoria Pisareva, Marius Winzeler, Berlin 2023.

Kunstammer. Weltsicht und Wissen um 1600. Meisterwerke, ed. Staatliche Kunstsammlungen Dresden, Christine Nagel, Dirk Syndram, Marius Winzeler, Berlin 2023.

Wie die Väter, so die Söhne. Knabenharnische der Kurprinzen von Sachsen in der Dresdner Rüstkammer, booklet accompanying the exhibition in the Riesensaal, ed. Staatliche Kunstsammlungen Dresden, Holger Schuckelt, Dresden 2023.

Sächsische Landesstelle für Museumswesen

Verlust und Zugewinn: Objektgeschichten erforschen und Unrechtskontexte aufdecken. Provenienzforschung in Sachsen. Proceedings of the symposium held by the Staatliche Kunstsammlungen Dresden (SKD) – Sächsische Landesstelle für Museumswesen in cooperation with the SKD's Daphne provenance research advisory team and the Stadtgeschichtliches Museum, Leipzig, ed. Staatliche Kunstsammlungen Dresden, Sächsische Landesstelle für Museumswesen, Johanna Jürgens and Katja Margarethe Mieth, Dresden 2023.

Kunstfonds

Über Druck: Zeitgenössische Druckgrafik aus Sachsen und der Lausitz, exh. cat. Kunstfonds, ed. Görlitzer Sammlungen für Geschichte und Kultur and the Staatliche Kunstsammlungen Dresden, Sylvia Lemke, Anne Seipel, Silke Wagler, Kai Wenzel, Dresden/Görlitz 2023.



Museum educator Frederik Nehm
leading a guided tour of the Mathe-
matisch-Physikalischer Salon

The museum & the public



Art education, outreach and society

The aim of the shared-service Education, Outreach and Society Department is to establish social spaces in which as many people as possible can use the collections of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) for their purposes. Its offerings therefore include a wide range of participatory and inclusive activities as well as intergenerational formats.

In 2023 “Sonntags ins Museum: ab drei ist der Eintritt frei!” – a programme combining free admission with hands-on activities at one of the Kunstsammlungen’s museums as from 3 p.m. on Sundays – proved very popular. So, too, did the “Spiel-Raum” spaces in the Residenzschloss (Dresden Royal Palace) and Semperbau (Semper Building), where children and adults can relax, read, paint or play. In the Porzellansammlung (Porcelain Collection), a storyteller provided access to the myths, legends and fairy tales of which the vessels and figurines speak. Scientific puzzles could be decrypted in a fun way in the Mathematisch-Physikalischer Salon. Workshops for visitors at the Albertinum and the Museum für Sächsische Volkskunst und Puppentheersammlung (Museum of Saxon Folk Art and Puppet Theatre Collection) offered space for creative design. At the “Frauen-Freitag” (“Women’s Friday”) series in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), artworks served as the starting point for talking about personal experiences and daily events. In the Albertinum, the “ostZONE” meeting point invited visitors to engage in transgenerational and transcultural dialogue. In cooperation with local Dresden residents, work also proceeded on the creation of a multi-perspective media guide for the museum.

Among the offerings in 2023 in rural Saxony was “Das mobile Museum”, whose sound studio invited schoolchildren to listen attentively. The LIGNA artists’ collective created the performative format “Das wandelnde Museum” (“The changing museum”). Within the framework of the “Aktive Orte” (“Active places”) outreach programme, participatory artistic events encouraged a reflection on democratic values. Highlights included the projects “Poolpropaganda” in Wermsdorf, “Zu hören... in Gröditz”, which explored cultural practices of listening, and the revitalisation of the village pub in Kaisitz as a place for social encounters and artistic interventions. As part of the Citizen Science project on the “EW 1192”

kitchen chair, a popular GDR design classic, people from all over Saxony helped build up an archive in the Deutsches Stuhlbaumuseum in Rabenau. A further opportunity to play an active role in shaping museums was provided by the “Gesellschafts-Forum” (“Social forum”), which took place for the first time to prepare the exhibition “Macht mit! Demokratie gestalten” (“Join in! Shaping democracy”) planned for 2025. The forum was held at the Kunstgewerbemuseum (Museum of Decorative Arts) in collaboration with Democracy Next and the nexus institute.

Together with the Sächsische Landesstelle für Museums-wesen (Saxon State Office for Museum Affairs), the Department also offers further and advanced training courses for museum professionals in Saxony, which help to ensure the quality of museum work for different publics and to develop future-oriented formats in the service of society.

A temporary open-air swimming pool was set up in Wermsdorf as part of a space for art and discussion



Marketing

The activities of the Marketing Department in 2023 revolved primarily around the major events coming up in 2024 and included intensive preparations for the openings of the Archiv der Avantgarden – Egidio Marzona (Archive of the Avant-Gardes – Egidio Marzona) in the Blockhaus and the Puppentheatersammlung (Puppet Theatre Collection) in the Kraftwerk Mitte, as well as for the exhibition “Caspar David Friedrich. Where it all started”. The programme of activities to celebrate the 250th anniversary of Caspar David Friedrich’s birth was unveiled in March 2023 at a reception coinciding with the international travel show ITB Berlin. The event was organised jointly with Tourismus Marketing Gesellschaft Sachsen mbH and Dresden Marketing GmbH and held at the Representative Office of the Free State of Saxony in Berlin. As well as announcing the large-scale 2024 anniversary exhibition at the Albertinum and the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), the launch also presented the activities and initiatives of other cultural institutions which, together with the original locations and inimitable landscapes of Caspar David Friedrich’s works, will be forming a very special destination for visitors from Germany and abroad.

In collaboration with other protagonists of the anniversary celebrations and the German National Tourist Board, an extensive supplement was produced for the weekly newspaper “DIE ZEIT” and a large-format advert displayed in Piccadilly Circus in central London. A joint web portal was launched with our two partner museums, the Hamburger Kunsthalle and the Nationalgalerie Staatliche Museen zu Berlin, and the first publicity materials were produced, enabling advance ticket sales to open in September.

The changes in people’s leisure behaviour and travel behaviour at home and abroad have also been reflected in recent years in the make-up of visitors to the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). There are now fewer guests from abroad, for example, and more individual visitors. In order to generate new and younger visitor groups, the Kunstsammlungen’s international target markets have been adapted and opportunities for the Dresden public expanded, for example by extending opening hours into the evening. Since October one museum or special exhibition has been open every Thursday from 6 p.m. to 9 p.m.



Marion Ackermann at the reception held at the Representative Office of the Free State of Saxony in Berlin on the occasion of the international travel show ITB Berlin

under the motto “Feier den Abend” (“Celebrate the evening”). Each of these evening openings is accompanied by a special programme of guided tours. The KulturPass, an initiative of the German Bundestag, is also aimed at young people: it enables all participating 18-year-olds to enjoy a variety of cultural experiences as well as free admission to the museums of the Staatliche Kunstsammlungen Dresden. The museum association has actively supported the KulturPass programme from the outset.

Web portal Caspar David Friedrich:
The anniversary: <https://cdfriedrich.de/en>

Media and communications



2023 was once again characterised by the challenge of satisfying the increased interest of political journalism and the unwavering curiosity of art criticism. The exhibitions and projects mounted by the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) were communicated via 73 media releases and 32 media campaigns with accompanying press conferences, and elicited a wide-ranging response both at home and abroad. The fresh as well as continuing court proceedings in the wake of the burglary at the Historisches Grünes Gewölbe (Historic Green Vault) prompted numerous additional enquiries from the media, which resulted e.g. in an extensive TV and online series by "DER SPIEGEL" and several book projects. Another particularly important task this year was to plan and oversee a series of interviews with Director General Marion Ackermann, in which she explained the museum association's position on acquisitions and other contentious topical issues.

The Department is responsible for creating and implementing all media campaigns, briefing the media, advising the Office of the Director General, ensuring adherence to protocol, maintaining and expanding the website – including the digital platform "voices" – and for social media communications. It also grants image rights and organises film and television shoots on Kunstsammlungen premises. In the area of protocol, for example, in 2023 it oversaw the visit of the Belgian royal couple to the Gemäldegalerie Alte Meister (Old Masters Picture Gallery).

Two issues of the magazine "August" were also produced, for which contemporary artists and writers such as Yevgenia Belorusets, Monica Bonvicini and Clemens J. Setz contributed articles on the Kunstsammlungen's works and exhibitions under this year's overarching theme of "Collection and Renewal". 2023 also saw the launch of the new podcast "Klub Koralle": in the first episodes, Marion Ackermann spoke with artist Jorinde Voigt about the careers of women in the art world, taking Rosalba Carriera as an example, and Florian Illies discussed Caspar David Friedrich with curator Holger Birkholz. The online platform "voices" likewise published a variety of artistic and experimental contributions in tandem with the Kunstsammlungen's exhibitions. These projects are part of the approach pursued intently since 2020, namely to become even more active as a museum association in today's increasingly volatile media landscape, in order to communicate the Kunstsammlungen's own content directly on as many levels as possible. Thus the number of Instagram followers quadrupled compared to 2020 to around 60,000.

Programme and international relations

The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) are major players in the international art world and see themselves as a window onto neighbouring countries to the East. In 2023 the focus fell in particular on the response to the ongoing war in Ukraine: with "Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023", the Programme and International Relations Department initiated the first comprehensive survey of works by Ukrainian artists from the 20th and 21st centuries (▶ pages 16 f.). The exhibi-

Antonii Baryshevskiy gave a concert in the Albertinum's atrium



tion was shown at the Albertinum in Dresden and subsequently in the Netherlands and offered a unique insight into the history and art of Ukraine.

What began as an exhibition has evolved into the broader project "Kaleidoscope of (Hi)stories". This project reassembles the history of art in Ukraine and its heritage on the basis of scattered fragments, voices and concepts and thereby lays the foundations for the future of a multifaceted and heterogeneous culture. The research platform combines a series of touring exhibitions, lectures, publications and a residency programme. On 25 November 2023 an international conference was also held at the Albertinum: in addition to presentations, discussions, lectures, screenings and artist talks on topics such as museums and collections, the dialectic of modernism and cultural activities during the war, it also included an audiovisual performance by Ukrainian cellist Denys Karachevtsev. As part of the residency programme, 20 Ukrainian artists and academics came to Dresden and were given the opportunity to pursue research and produce publications and new works.

The Turkish-born winner of the Nobel Prize in Literature Orhan Pamuk (b. 1952) was invited to utilise the Kunstsammlungen's collections in the making of his exhibition "Orhan Pamuk. The Consolation of Objects" (▶ page 32), presented in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery). The show also marks the start of a multi-year series of programmes on the art and culture of Turkey. On the basis of its own holdings, such as the Türkische Cammer (Turkish Cabinet) and Ottoman coin collections, the museum association aims to deepen knowledge of the country's past and present via artistic approaches and focus its gaze eastwards as far as present-day Turkey.

As the finale to the Czech Season, which opened in 2022, the exhibition "All Power to the Imagination!" at the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau) brought together works by some 51 Czech artists from the 1910s to the present day. The multilingual publications accompanying the above-mentioned exhibitions underscore the relevance and international significance of these cultural initiatives.

Highlights

The sculpture of “John the Baptist” by Francesco Mochi is back in Dresden’s Hofkirche

“John the Baptist” by the Italian sculptor Francesco Mochi (1580–1654) is considered a major work of Roman Baroque art and shows the Baptist preaching. It was commissioned in 1629 by Pope Urban VIII for his family chapel in Sant’Andrea della Valle. The sculpture later passed into the possession of the Chigi family, whose collection of antiquities was purchased in 1728 by Augustus the Strong. Having stood in Dresden’s Hofkirche church for almost 300 years, the sculpture was removed to the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) for the exhibition “Caravaggio. The Human and the Divine”, on which occasion it was researched, cleaned and restored by the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). On 26 February 2023, just in time for the meeting of the German Bishops’ Conference in Dresden, “John the Baptist” was reinstalled in its historical location in the Hofkirche in the presence of Michael Kretschmer, Minister President of the Free State of Saxony, Heinrich Timmerevers, Bishop of Dresden-Meissen, and Director General Marion Ackermann.



The ADA launched its Tiny Desk Lectures

On the occasion of the 35th International Short Film Festival in Dresden, the Archiv der Avantgarden – Egidio Marzona (Archive of the Avant-Gardes – Egidio Marzona) (ADA) presented the exhibition “Aktionsräume” (“Action Spaces”) in cooperation with the Kunsthaus Raskolnikov art gallery. The show featured films and works issuing from the legendary Munich art institution Aktionsraum 1 (1969–1970) and today preserved in the ADA’s holdings. For one year, artists from Arte Povera, the Fluxus movement and Viennese Actionism tried out new art forms in an empty factory space. Also on display were original artists’ posters and photographs of galerie oben (1973–2005) from the collection of Galerie Barthel + Tetzner. Based in Karl-Marx-Stadt/Chemnitz, as from 1979 galerie oben hosted so-called “Wednesday events”, at which artists organised actions, readings, concerts and lectures. Both venues became meeting points for non-conformist artists who propagated new visions of society. During the course of the exhibition, both Alfred Gulden, one of the initiators of Aktionsraum 1, and Gunar Barthel spoke publicly about their memories. The exhibition was accompanied by the launch of the ADA’s series of Tiny Desk Lectures – a discursive format in which academics, contemporary witnesses and artists talk about their work in relation to the ADA’s collection.



Carolyn Brandl brought contemporary dance into the Albertinum

The Albertinum is home to masterpieces from the Romantic period to the present day. Its juxtaposition of art from the 19th to the 21st centuries provided the ideal starting point for the project "(RE)Frame" by Carolyn Brandl. New dance performances and choreographies were created specifically for the museum in dialogue with its architecture and collection. Choreographers and dancers were invited to juxtapose the works in the collection with contemporary forms of dance, in which they interpreted underlying themes such as the relationship between the individual and the group and associated processes of emancipation. As a surprise during opening hours on 24 and 25 June 2023, visitors in the Skulpturenhalle (Sculpture Hall) had the opportunity to witness short dance performances. These formed the prologue to the main event, at which new choreographies by Fabrice Mazliah, performed by Dresden dancers, and a work by choreographer Kiani Del Valle, were presented in the atrium.



Rikuo Ueda awarded the 2023 Hans Theo Richter Prize

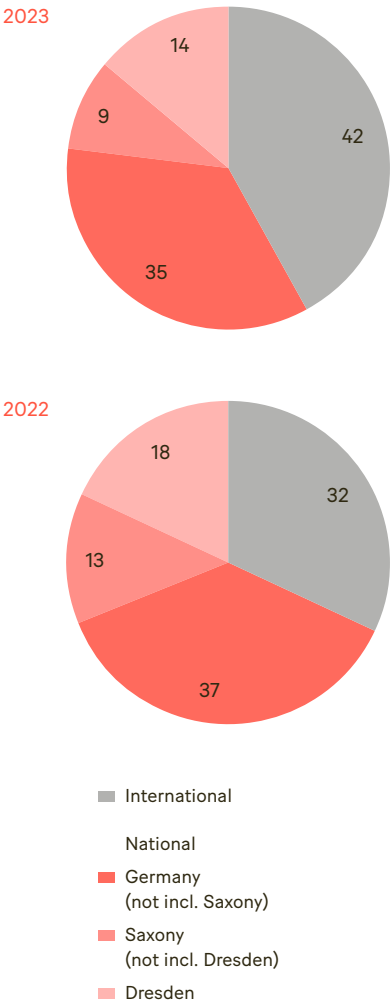
On 29 September 2023 Rikuo Ueda (b. 1950) was presented with the Hans Theo Richter Prize for Drawing and Graphic Arts. The prize is awarded by the Saxon Academy of Arts in collaboration with the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) and is funded by the Hildegard and Hans Theo Richter Foundation. It comes with a cash prize of 20,000 euros. Rikuo Ueda works across genres as an installation artist, draughtsman and printmaker. Drawings created in the context of Actions lie at the heart of his work – although it is not the artist himself who captures them on paper or other supports. Instead, he utilises the power of wind, transferring the latter's movement onto the paper via various devices. The interplay of chance and guidance gives rise to unique "wind drawings". An exhibition curated by the Kupferstich-Kabinett at the Saxon Academy of Arts showed a selection of Rikuo Ueda's earlier wind drawings and objects together with brand-new works. The artist also created installative works in the park near the Academy. At the Kupferstich-Kabinett in the Residenzschloss (Dresden Royal Palace), seven works by Rikuo Ueda from the museum's own holdings were also presented in the Studiensaal study room.



Steady increase

Domestic visitor numbers returned to pre-pandemic levels

Visitor origin in percentages



Various political crises in 2023 affected the business performance and museum operations of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), as well as impacting the Kunstsammlungen’s visitors. These crises included in particular the conflict in the Middle East and the Russian war of aggression against Ukraine along with the resulting energy-saving measures, as well as rising prices due to inflation and a shortage of resources. It was nevertheless possible to revise the forecast for 2023 upwards thanks to favourable economic developments in the second half of 2022. For the first time in three years, too, all exhibitions were open as per normal from the beginning of the year. With the exception of four exhibition areas, all the museums in the association saw their visitor numbers grow. This positive trend in admissions and revenue continued throughout 2023.

A return to pre-pandemic numbers of international guests remains a key objective and at the same time a challenge. Whereas, in 2019, half of all Kunstsammlungen visitors came from abroad, this proportion fell sharply during the coronavirus pandemic. Although still falling short of 2019 levels, national and international tourism saw a marked recovery in 2023 both for Dresden and the surrounding area. The ratio of domestic to international visitors approached that of the years before the pandemic-related restrictions on travel. The proportion of international visitors rose to around 40 per cent, owing not least to the steady increase in visitors from the neighbouring countries of Poland and the Czech Republic. The Kunstsammlungen furthermore developed various strategies and marketing activities in order to compensate for the decline in visitors and redefine the international target market in association with partners in tourism. In 2023 new offerings aimed at the local public were also introduced, including the “Feier den Abend” (“Celebrate the evening”) series of extended openings with special programmes. Successful existing programmes, such as “Frei ab Drei” (“Free after three”) on Sunday afternoons, were continued.

Visitor numbers*

	2019	2020	2021	2022	2023
Skulpturensammlung ¹	115,878				
Albertinum	115,878	59,408	39,168	123,415	108,246
Gemäldegalerie Alte Meister ²	314,953				
Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 ³		155,198	137,590	267,493	301,779
Mathematisch-Physikalischer Salon	120,037	30,444	16,055	47,989	73,025
Porzellansammlung	169,064	34,196	25,777	79,812	105,337
Historisches Grünes Gewölbe ⁴	199,603	62,616	68,677	143,868	173,541
Neues Grünes Gewölbe	321,740	160,932	89,188	232,054	258,520
Türkische Cammer	126,787	89,832	52,321	91,416	141,934
Rüstkammer/Riesensaal	245,041	148,923	83,604	165,340	151,701
Paraderäume ⁵	101,765	129,769	75,494	137,481	204,206
Münzkabinett ⁶	196,242	61,998	40,561	127,664	153,009
Hausmannsturm ⁷	47,775			38,438	36,851
Renaissanceflügel/Macht und Mode ⁸	140,813	37,699	44,172	110,530	125,793
Kupferstich-Kabinett incl. Josef-Hegenbarth-Archiv	70,036	51,386	20,961	51,165	59,304
Kunstgewerbemuseum ⁹	39,585	36,375	18,327	48,272	52,616
Museum für Sächsische Volkskunst und Puppentheatersammlung	25,628	6,666	1,763	20,448	24,137
GRASSI Museum für Völkerkunde zu Leipzig	76,153	36,646	2,788	16,744	43,741
Museum für Völkerkunde Dresden				10,861	26,165
Völkerkundemuseum Herrnhut	11,352	6,242	3,984	13,782	211
Kunsthalle im Lipsiusbau	10,382	8,723	14,027	29,100	14,168
Japanisches Palais	108,697	10,174	21,858	45,051	92,379
Special exhibition area Schloss Hubertusburg ¹⁰	54,731		7,812	8,080	7,743
"Mobiles Museum" project	3,461			664	934
Total	2,615,601	1,127,227	764,127	1,809,667	2,155,340

* For pandemic-related opening and special closing times, see 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 New permanent exhibition in the Residenzschloss since 7.6.2015; closed from 14.3. to 2.7.2020 • ⁷ Closed in 2020 and 2021 • ⁸ "Macht und Mode" since 7.4.2017 at the Residenzschloss; new permanent exhibition in the Renaissanceflügel • ⁹ From 2016 to 2019 open from 1.5. to 31.10.; in 2020 open as from 4.5.2020 • ¹⁰ "Frederick Augustus and Maria Josepha – Saxony's lost Rococo" from 28.4. to 6.10.2019



Of interest not just in Germany: "Crossing Parallels. German Design 1945–1990" in Beijing

External exhibitions¹

Torgau, Schloss Hartenfells – Home of the Renaissance and Reformation (since 24. 2. 2018)	18,418
Görlitz, Kaisertrutz – Zeitgenössische Druckgrafik aus Sachsen und der Lausitz (11. 3. – 20. 8. 2023)	2,950
Warsaw, Royal Castle – Bernardo Bellotto. On the 300th Anniversary of the Painter's Birth (23. 9. 2022 – 8. 1. 2023)	31,500
New York, Deutsches Generalkonsulat – Herrnhut in Saxony. Moravian Refuge, Global Network (10. 5. – 31. 7. 2023)	1,400
Wrocław, Uniwersytet Wrocławski: Muzeum Uniwersytetu Wrocławskiego – Bellum et Artes (17. 5. – 17. 10. 2023)	44,708
Beijing, Tsinghua University Art Museum – Crossing Parallels. German Design 1945–1990 (21. 2. – 16. 4. 2023)	28,357
London, Design Biennale – BROT: Baking the Future (1. – 15. 6. 2023)	27,934
Vienna, Vienna Design Week – Room for Change (22. 9. – 1. 10. 2023)	7,923
Vienna, Möbelmuseum – Deutsches Design 1949–1989. Zwei Länder, eine Geschichte (14. 9. 2023 – 14. 1. 2024)	19,185
Berlin, Representative Office of the Free State of Saxony – New acquisitions of contemporary art for the Kunstfonds in 2022 – Purchases in support of artists in Saxony by the Cultural Foundation of the Free State of Saxony (18. 1. – 22. 4. 2023)	1,247
Plauen – "Ortsgespräch" series: Inspiration Seascapes (19. 5. – 1. 7. 2023)	200
Colditz/Erlbach – "Ortsgespräch" series: Aussteigen/Einsteigen (14. 7. – 3. 9. 2023)	80
Briey-en-Forêt, Galerie Blanche – Le Corbusier – Buckminster Fuller: Between Architecture, Poetry and Music. Works and Documents from the Archiv der Avantgarden (25. 3. – 20. 6. 2023)	unknown
Schkeuditz – "Ortsgespräch" series: Met losse handen (13. 11. 2022 – 8. 1. 2023)	unknown
Zwolle, Museum de Fundatie – Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023 (14. 10. 2023–28. 1. 2024)	28,000
Paris, Musée du Luxembourg – Miroir du monde. Chefs-d'œuvre du cabinet d'art de Dresde (14. 9. 2022 – 15. 1. 2023)	50,367
Meissen, Albrechtsburg – Unter einen Hut. 1423 – Ein Wettiner wird Sachse (2. 10. 2023–8. 11. 2024)	unknown
Riesa, Stadtmuseum – Abenteuer in Holz. Die farbenfrohe Welt des Fredo Kunze (13. 10. 2023–3. 3. 2024)	2,949
Wiesbaden, Museum Wiesbaden – Oskar Zwitscher und die Dresdner Malerei um 1900 (24. 2. – 23. 7. 2023)	11,507
Total	276,725

¹ Not incl. in total number of visitors

Financial data

in thousand euros

		2019	2020	2021	2022	2023
Income	Revenue from museum operations incl. special exhibitions and publications	9,962.2	4,821.99	4,097.64	8,245.30	10,250.97
	Other proceeds	1,056.0	710.04	816.66	1,182.81	960.84
	Allocations from third parties/ third-party research funds	2,274.0	2,328.47	8,303.53	5,318.84	5,240.72
	Donations and other income	888.1	662.68	1,218.74	1,078.63	1,128.51
	Total	14,180.3	8,523.18	14,436.58	15,825.58	17,581.04
Expenditure	Personnel costs	22,430.9	23,443.04	24,404.47	24,313.17	26,382.47
	Operating expenses ¹	22,995.5	20,159.16	20,079.17	25,227.37	30,443.45
	Total	45,426.5	43,602.19	44,483.64	49,540.54	56,825.92
	Addition to fixed assets ²	3,690.2	3,920.93	4,451.84	2,887.76	4,300.87
Subsidies from the Free State of Saxony	Subsidies to operating costs	31,475.8	33,318.66	32,102.70	37,127.07	38,563.94
	Subsidies for investments	3,864.0	4,205.46	2,555.00	2,001.67	4,129.45
	Total	35,339.8	37,524.12	34,657.70	39,128.74	42,693.39

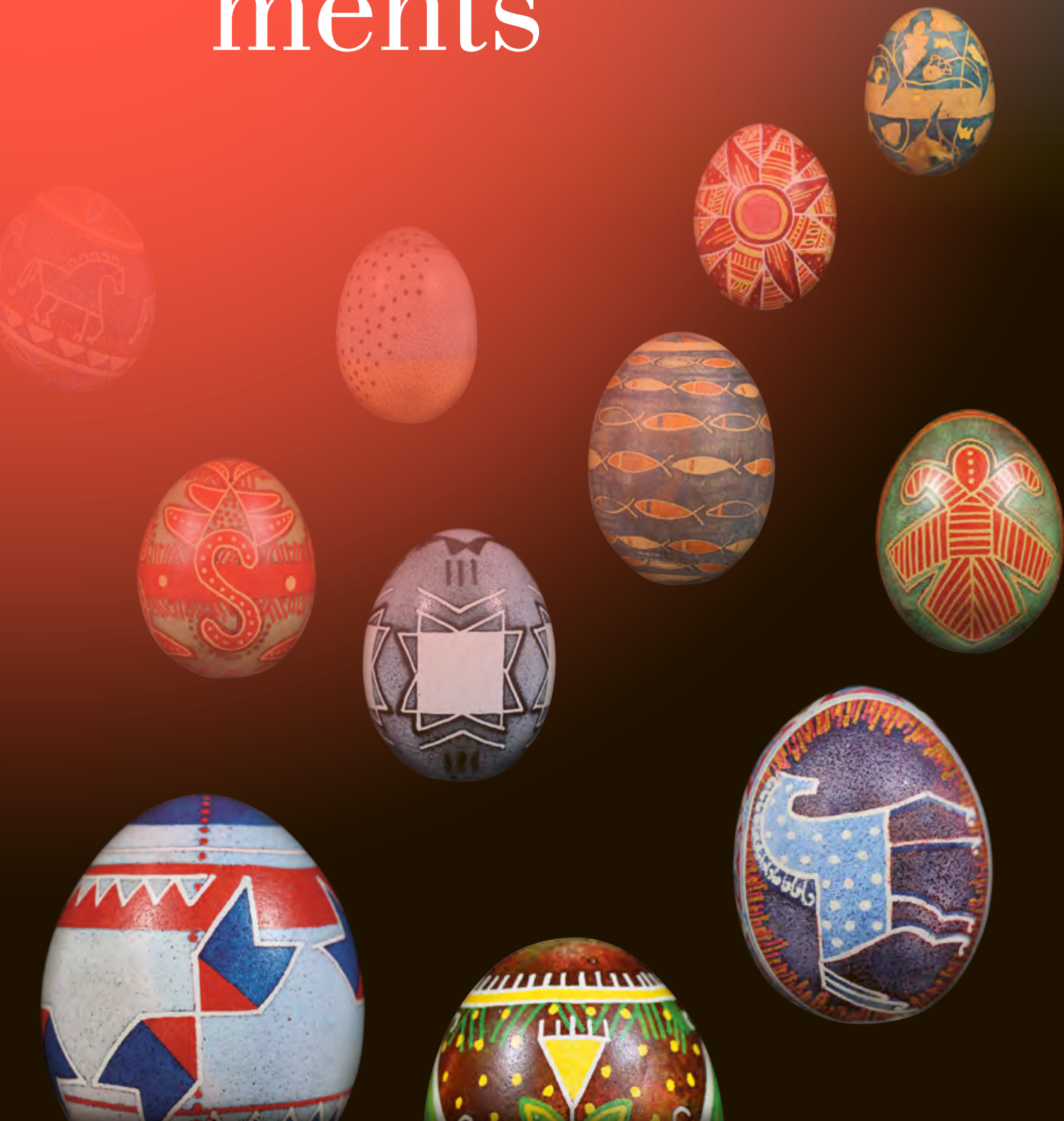
Overview of positions/personnel

Civil servants	2	2	1	1	1
Employees	329	326	321	315	333
Trainees	10	9	9	8	9
Interns	3	5	6	5	4
Employees paid with project funds	36	33	34	35	36
Employees paid with third-party funds	25	31	38	41	41
Employees on the Daphne project	30	31	29	30	24

As at 13.6.2024 • ¹ Excl. expenses for real estate •

² Investments excl. art and real estate

Acknowledgements





A colourful affair: in 2023 the Museum für Sächsische Volkskunst acquired a collection of Easter eggs by Olha Moroz

Techno in the Albertinum

In 2023 the Friends association had
every reason to celebrate again



The Junge Freunde (Young Friends) of the MUSEIS SAXONICIS USUI – Friends of the Dresden State Art Collections e.V. (MSU) had been looking forward to the 21st Lipsius Vibes for a full four years – having had to postpone their annual party again and again due to the pandemic. On 14 April 2023 the moment finally arrived: on the theme of “Lipsius Vibes go Albertinum! Drama and divas”, at 9 p.m. the doors of the Albertinum opened. Choreographing the use of the 1,300 square metre atrium is a real challenge. The spotlight at the start of the evening fell on the Sculpture Collection: live speakers were briefed, Dresden DJs approached and a collaboration organised with the Theatre Sculpture class at the Dresden University of Fine Arts. By 11 p.m., when a queue formed in front of the museum, it was clear: 700 people between the ages of 18 and 35 had come along and were enthusiastically enjoying art from Auguste Rodin to Tony Craig. They danced to the sounds of three DJs and partied into the early hours. The evening saw 30 new members join the Friends association.

Alongside one-of-a-kind experiences, acquisitions are another motivation for people to support the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). In 2023 the focus lay on purchasing art from Ukraine. Several museums welcomed new accessions, some of which were also featured in the exhibition “Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023” (▶ pages 16 f.). The Albertinum was delighted to acquire “Palianytsia” by Zhanna Kadyrova, the Grünes Gewölbe (Green Vault) “Das Grüne Gewölbe zu Dresden I” by Jakub Špaňhel, the Museum für Sächsische Volkskunst (Museum of Saxon Folk Art) a collection of Easter eggs by Olha Moroz, the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) drawings from the “Lviv Diary” by Vlada Ralko, and the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig) “MOAI Atua o te Manu” by Take. The watercolour “Sitzender Knabe als Akt” (“Seated boy as life study”) by Hildegard Seemann-Wechler (1903–1940) was purchased at auction for the Kupferstich-Kabinett. Thanks to the generosity of 49 donors, 19 works by Nobel laureate Orhan Pamuk (b. 1952) were also acquired for the collection of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) and will be shown in the exhibition “Orhan Pamuk. The Consolation of Objects” in Munich and Prague (▶ page 32).

Initiated and funded by a Friend, a guidebook in easy-read German was produced for the Albertinum (▶ pages 68 f.). Thanks to this, it is now possible for persons with intellectual disabilities to discover the exhibition objects independently. The guidebook presents a selection of 20 highlights from the collection and provides information on colours, materials and artists as well as on the Albertinum itself.

From discovering and marvelling at artworks to dancing and hands-on activities, a wealth of opportunities for personal experiences were offered by the MSU. In 2023 the Friends were invited to a total of 105 events. They met for “after work art” and “Mit Kleinkind ins Museum” – formats offered by our Art Education team and respectively tailored to adults and parents with young children – and in the cinema for “Vermeer – Reise ins Licht” (“Vermeer – Journey into Light”). Special guided tours took them not only into the Kunstsammlungen’s museums in Dresden’s city centre, but also out to Pillnitz and Hubertusburg. The Friends discovered the secret of the forest in the Josef Hegenbarth Archive, the Böttger gallery in the Porzellansammlung (Porcelain Collection) and perfect pastels in the Gemäldegalerie Alte Meister. Olaf Nicolai shared the artistic ideas behind his work “Radiate from beyond the measured borders of time” in the Grünes Gewölbe (▶ page 18) with the Stifterkreis circle of donors, and presented a choreography performed by five dancers from the Palucca University of Dance Dresden. 600 Friends danced at the “Schwof” party at the Residenzschloss (Dresden Royal Palace) and celebrated 300 years of the Grünes Gewölbe. The year was rounded off with an art trip to the Museum Barberini in Potsdam to see the landscapes of Edvard Munch (1863–1944).

At its general meeting, the Friends elected the Dresden-born business administration graduate Susann Philipp as Treasurer. She takes over from Thomas Preissner, who has stepped down from the post after five years of overseeing the association’s finances with professional care – and who naturally remains an active member. Like all segments of society, the MSU is currently faced with rising prices and inflation. This is also having an impact on the acquisition budget. Against this backdrop, and having consulted the advisory committee, the board discussed the idea of modestly increasing membership fees. The verdict was unanimous: as a thank-you to everyone who remained loyal to the 15 museums even during the pandemic, the cost of membership should remain unchanged. At the same time, the goal is to expand the membership in order to broaden the scope for making acquisitions. The Friends association is on the right track: in 2023, the MSU grew by 170 members to 2,148.

www.freunde-skdd.de

Friends associations

All museums

**MUSEIS SAXONICIS USUI –
Freunde der Staatlichen
Kunstsammlungen Dresden e.V.**
Contact: Maria Krusche
Manager
Telephone: + 49 351 49147703
Email: freunde@skd.museum
www.freunde-skd.de

Grünes Gewölbe

Freunde des Grünen Gewölbes e.V.
Contact: Dr Claudia Brink
Telephone: +49 351 49148597
Email: gg@skd.museum

Kupferstich-Kabinett

**Verein der Freunde des
Kupferstich-Kabinetts e.V.**
Contact: Susanne Magister
Telephone: +49 351 49143211
(Kupferstich-Kabinett office)
Email: freunde-kk.extern@skd.museum
www.freundeskreis-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.**
Email: raffaello-verein@gmx.de

**PARAGONE – Freundeskreis
der Skulpturensammlung / Staatliche
Kunstsammlungen Dresden e.V.**
Tzschirnerplatz 2
01067 Dresden
Telephone: +49 351 49149741
(Skulpturensammlung office)
Email: paragone@skd.museum
www.paragone-skd.de

Porzellansammlung

**Freundeskreis der Dresdner
Porzellansammlung im Zwinger e.V.**
Geschäftsstelle
Sophienstrasse – Zwinger
01067 Dresden
Telephone: +49 351 49146612
(Porzellansammlung office)
Email: ps@skd.museum
www.skd.museum/freundeporzellansammlung

Mathematisch- Physikalischer Salon

**Ehrenfried Walther von
Tschirnhaus-Gesellschaft e.V.**
Telephone: +49 351 49146661
(Mathematisch-Physikalischer Salon office)
Email: mps@skd.museum
www.tschirnhaus-gesellschaft.de

Albertinum

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

An der Dreikönigskirche 5
01097 Dresden
Telephone: +49 351 30707020
Email: info@gmkd.de
www.gmkd.de

Freunde des Albertinum e.V.

Contact: Gudrun Meurer
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PARAGONE – Freundeskreis der Skulpturensammlung der Staatlichen Kunstsammlungen Dresden e.V.

Tzschirnerplatz 2
01067 Dresden
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(Skulpturensammlung office)
Email: paragone@skd.museum
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Museum für Sächsische Volkskunst und Puppentheater- sammlung

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

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

Kunstgewerbemuseum

**Freundeskreis Kunstgewerbemuseum
Dresden e.V.**

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

Staatliche Ethno- graphische Sammlungen Sachsen

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

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

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

Contact: Dr Karl-Heinz Gerstenberg
Telephone: +49 351 84220695
Email: fk.voelkerkunde.dd@online.de
<https://voelkerkunde-dresden.skd.museum>

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

Contact: Andreas Herrmann
Telephone: +49 174 6446463
Email: andreasherrnhut@aol.com
<https://voelkerkunde-herrnhut.skd.museum>

Acquisitions and gifts

Selection

Generaldirektion

■ Gerhard Richter Archiv

Gerhard Richter

"MANÖVER (Edition 184)", 2022

Digital print with hand-drawn line
Motif: 25.3 × 35.6 cm, sheet: 37.7 × 49 cm

"ROCYN (Edition 186)", 2023

Digital inkjet print in 10 colours on Ilford
Fine Art paper
Sheet: 42.6 × 53.7 cm

"PAMUL (Edition 187)", 2023

Digital inkjet print in 10 colours on Ilford
Fine Art paper
Sheet: 42.6 × 53.7 cm
Gifts of the artist

Design for the Düsseldorf exhibition

"Gerhard Richter. Arbeiten 1962–1971", 1971

3 pencil drawings on white card
Sheet: each 25.5 × 18.5 cm
Purchase

"Gerhard Richter. 100 Abstract Pictures (Edition 185)", 2023

Artist's book, highly pigmented offset print
24 × 17 × 2.3 cm
Gift of David Zwirner Gallery, New York

■ Kunstbibliothek

Kunstbibliothek incl. Münzkabinett

Acquisitions: 2,057 volumes (gifts: 765,
exchanges: 486, purchases: 602, specimen
copies: 204); publications were exchanged
with 197 institutions (of which 113 in Germany,
84 abroad), as part of which 609 volumes
were sent out

Wissenschaftliche Bibliothek der Staatlichen Ethnographischen Sammlungen Sachsen

Acquisitions: 1,060 volumes (gifts: 432,
exchanges: 332, purchases: 209, specimen
copies: 87); publications were exchanged
with 176 institutions (of which 112 in Germany,
64 abroad), as part of which 94 volumes were
sent out

Kunstgewerbemuseum

Collection of fashion design drawings

Renate Drescher, 1940

Gift of Klara Mann, Höchstädt

Collection of design drawings for windows Dresden, Horst Heymann Kunstgewerbliche Werkstätten und Glasdekoration Dresden-Wölfnitz, 1900–1930

Purchase

Hallway cupboard

Northern Germany, 1740–1770

Gift of Dr Vera Leuschner, Zierenberg

Collection of works from the living legacy of Prof. Christa Petroff-Bohne, 1950–1990

Gift of Dr Jan-Christof Bohn, Mittweida

Cupboard from the men's reading room in the sanatorium at Trebschen (today Trzebiechów in Poland)
Design: Gertrud Kleinhempel, Dresden, ca. 1905
Manufacture: Werkstätten für deutschen Hausrat Theophil Müller Dresden
Gift of Roman Krämer, Wiesbaden

"Midgard Doppeltischarm Nr. 114"
desk lamp, size II
Design: Curt Fischer, ca. 1925
Manufacture: Industriewerk Auma Ronneberger & Fischer, 1930s
Gift from a private collection

Items of "Arbeitszimmer 605/1" office furniture from the furniture series 70605
Design: Herbert Eilenberg, before 1964
Manufacture: Deutsche Werkstätten Hellerau
Gift of Prof. Jürgen Roloff

Kupferstich-Kabinett

Ruth Campau
"Fields IV" and "Fields VI", 2022
Acrylic on mylar on paper
Purchase

Paula Doepfner
"The blues came along and drove my spirit away", 2021
Ink on gampi paper
Gift of the Verein der Freunde des Kupferstich-Kabinetts Dresden e.V.

"I got nothing, Ma, to live up to", 2022–2023
Ink on gampi paper
Purchase

Henri Fantin-Latour
Female figure
Graphite
Gift of Florian Illies, Berlin

Henri Joseph Harpignies
Large watercolour landscape with figures 4 small landscapes in watercolour and ink wash
Gift of Florian Illies, Berlin

Elke Hopfe
"Geteilter Kopf", 2013
"Blick nach links", 2010
Graphite
Purchased from the artist
"Macketanz I", 2015
Graphite
Gift of the artist

Norbert Kricke
"o. T.", 1966
Black pen
Gift

August Macke
Portrait of Ottilie Macke, 1902
Pencil and chalk
Gift of Prof. Dr Günther Gercken and Dr Annemarie Gercken, Lütjensee

Edvard Munch
"The Sick Child", 1894
Dry point, roulette wheel and burnisher on copperplate
Gift of Steven Schaefer, London

Parmigianino
"Saint Andrew with cross" (recto), "Seated figure" (verso), ca. 1524/1530
Pen and brown ink and brown wash
Purchase from funds donated by Dr Henning Hoesch, Düren

Wilhelm Rudolph
"o. T. (Zwei Boote auf dem Fluss vor tiefstehender Sonne)", ca. 1925
Woodcut
Gift of Anke and Ralf Hoffmann, Dresden

Philipp Otto Runge
11 cutouts
Acquired with funds from the Ernst von Siemens Kunststiftung, the HERMANN REEMTSMA STIFTUNG, the Rudolf-August Oetker-Stiftung, the Verein der Freunde des Kupferstich-Kabinetts Dresden e.V. and a donation from Dr Henning Hoesch, Düren

Hildegard Seemann-Wechler
"Sitzender Knabe als Akt", ca. 1919
Watercolour and body colour over graphite
Purchase

Rikuo Ueda
"27 Sep. 2023 Palaispark 11:04 Dresden", 2023
Ink pen in black
Gift of the artist

Fiona Tan
"Technicolor Dreaming I – VI"
Heliogravure and aquatint
Purchase

Münzkabinett

Gifts, transfers of ownership and purchases in 2023 amounted to 208 new accessions, including:

Eberhard Linke
Medal "Weiterrollen", 2013
Terracotta, 74 × 100 mm
Bronze medals "Mann mit Schirm und Schild", 2011 (98 × 100 mm); "Maid im Mars", 2017 (85 × 93 mm); "Vielfalt", 2017 (73 × 34 mm)
Gifts of the artist

Katrin Fahren
Medal "Ukrainekrieg und Friedenswunsch", 2023
White metal, Ø 78.2 mm
Gift of the Numismatischer Verein zu Dresden

Carl Reinhard Krüger
Original punch and die for the reverse of the medal "Carl-Maria von Weber", undated (1825)
Steel, Ø 47.9 mm, Ø 51.1 mm
Gift of Gunter Quarg, Darmstadt

Sicily, Akragas, didrachma (set in a brooch), ca. 490–483 BC
Silver, Ø 20.5 mm
Gift of Paul Arnold, Dresden

Sebastian Mikołajczak
Medals of dis/honour: "Stocks", 2022
(galvanised steel, duralumin, 240 × 160 mm);
"PRELUDIO – February 24th, 2022"
(duralumin, Ø 125 mm);
"Russian Invasion of Ukraine", "Russian Special Operation 2022"
(duralumin, Ø 120 mm)
Purchases

Friedrich Wilhelm Hörnlein
Fachkammer für Gartenbau long-service medal, undated (1918–1933)
Bronze with clasp, 35 × 22 mm

Dresdner Lehrer-Gesangverein
loyalty plaque, 1909
Bronze, gilded, 68 × 42.1 mm
Purchases

Saxony, Elector John Frederick, 2-thaler Schautaler, 1534
Silver, Ø 50.6 mm
Purchase

Saxony, Elector John George I, 5 Kippergroschen, 1622, minted in Dresden
Silver, Ø 28.1 mm
Purchase

**Saxony, Elector John George I,
60 Kippergroschen, 1621, minted in Taucha**
Silver, Ø 43.6 mm
Purchase

**Saxony, Elector Frederick Augustus I,
ducat, 1699, minted in Dresden**
Gold, Ø 22 mm
Purchase

Anton Grath
**Embossing die for the medal "Lady Godiva",
undated (ca. 1913)**
Steel, 49.2 mm, Ø 79.6 mm
Gift of Michael Böhmer, Bautzen

Gabriele Carboni
"FIDEM XXXVII Firenze 2023"
official congress medal
Bronze, Ø 60 mm
Gift of Dr Sylvia Karges

Peter Götz Güttler
Bust of Arcangelo Corelli, 2003
Bronze, 54 × 63 cm
Gift of the artist's family and the Sächsische
Numismatische Gesellschaft

Grünes Gewölbe

Chess set
32 pieces: ivory, ebony, each 8 cm high;
ivory and wood carving: Dresden, ca. 1705,
attrib. to Paul Heermann (1673–1732); a herald
with signature (?): "Her/mann"; board: wood
with stained ivory, ebony, silver inlay and
tortoiseshell veneer, the drawers designed to
hold the figures and lined with red felt,
56.5 × 56.5 × 11.5 cm; goldsmithery: Paul
Solanier (1635–1724), Augsburg, 1705–1709
Acquired by the Ernst von Siemens
Kunststiftung as a permanent loan for the
Grünes Gewölbe
[➤ page 21](#)

Jakub Špaňhel
"Das Grüne Gewölbe zu Dresden I", 2022
Acrylic and pigments on canvas, 250 × 200 cm
Gift of the MUSEIS SAXONICIS USUI – Freunde
der Staatlichen Kunstsammlungen Dresden e.V.

Olaf Nicolai
**"Radiate from beyond the measured
borders of time", 2022**
Mixed media
Gift of the MUSEIS SAXONICIS USUI – Freunde
der Staatlichen Kunstsammlungen Dresden e.V.
[➤ page 18](#)

Museum für Sächsische Volkskunst und Puppentheater- sammlung

In 2023 the museum's collection was expanded
by 96 inventory numbers, including:

Cradle
Ebersbach (Neugersdorf), 1825
Gift of Gabriele Hentschel, Ludwigshafen

Oskar Seyffert
Still life (vase of flowers)
Dresden, 1925–1940
Gift of Heidi Göring, Cologne

Freya Ritter
Angel and floating angel
Bischofswerda, 2012
Gift of the artist

Visitor's book kept by the Kiesler family
Berlin, 1947–1975
Gift of Klaus Kiesler, Berlin

Georgia A. Scherke
Crib figures
Dresden, 2023
Gift of the artist

Alois Walter
5 carvings
Bonnwitz, 1950–1970
Gift of Edith Richter, Dresden

Mario Lerch
5 carved figures
Dohna, 2006–2022
Gift of the artist

Veit Stender
28 painted Easter eggs
Dresden, 2000–2015
Gift of Gerda Stender, Dresden

Walter Tolzmann
**4 carved objects from the estate
of Hannes Bürgel**
Senftenberg, 1970–1979
Gift of Cornelia Michelfeit, Dresden

Olha Moroz
30 Easter eggs (pysanka)
Ukraine, 2022
Purchase from the artist with funds from
the MUSEIS SAXONICIS USUI – Freunde der
Staatlichen Kunstsammlungen Dresden e.V.

■ Puppentheatersammlung

3 Thai nang yai shadow puppets
Animal hide, perforated, ca. 1900
Gift of the MUSEIS SAXONICIS USUI – Freunde
der Staatlichen Kunstsammlungen Dresden e.V.

Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

Vincenzo Spisanelli
"Rest on the Flight to Egypt"
Oil on canvas, 72.5 × 50 cm
Returned wartime loss
Purchased from a private collection
[➤ page 63](#)

Balthasar Denner
"Bildnis eines graubärtigen alten Herrn"
Oil on canvas, 36.3 × 30.8 cm
Wartime loss returned from a private collection
[➤ page 63](#)

Jan Baptist Weenix
"Campagna Landscape", ca. 1654
Oil on canvas, 49.8 × 67 cm
Returned wartime loss
Gift of Willem Jan Hoogsteder, The Hague
[➤ page 63](#)

Anton Graff
**Portrait of Johann Gottlieb Naumann
(1741–1801), ca. 1800**
Oil on canvas, 71.5 × 57 cm
Gift from a private collection

Laocoön
Statuary group, plaster, after the cast in Leipzig,
Universitätsammlung, produced by Form &
Abbild Effenberger (2023), h. 1.875 m; cast of
the Parian marble sculptural group found in
January 1506 on the Oppius in Rome, showing
the Trojan priest of Apollo Laocoön and his
sons in their death throes (Vatican Museums,
Cortile del Belvedere), ca. 40/30 BC, made by
the three sculptors Hagesandros, Polydoros
and Athenodoros of Rhodes
Purchased with funds from Raffaello e.V.

Porzellansammlung

Jug

Porcelain, painting: cobalt blue underglaze
China, Jingdezhen, Qing dynasty (1644–1911),
Kangxi reign (1662–1722)
The gift was made possible by the following
sponsors: The Oriental Ceramic Society Norway
(NSOK); Blomqvist Auctions, Rolfsbuktveien
4 e–f, 1364 Fornebu, Norway; AntikWest,
Södra vägen 41, 412 54 Göteborg, Sweden

2 plates from the dinner service with views after Canaletto

Porcelain, painting: polychrome,
gold, Meissen, ca. 1770
Purchase

Plate with outsourced decoration by August Otto Ernst von dem Busch

Porcelain, painting: diamond-etched design
with schwarzlot decoration; painter / engraver:
August Otto Ernst von dem Busch
Meissen, ca. 1750, studio of von dem Busch,
Hildesheim, 1765
Purchase

Staatliche Ethno- graphische Sammlungen Sachsen

■ GRASSI Museum für Völkerkunde zu Leipzig

1 boomerang, 1 bull-roarer and 1 glass of white ochre

Australia, before 2022
Wood, carved, scored, painted, 63.5 × 7 × 0.9 cm
and 35.9 × 5.1 × 1.3 cm; glass, painted,
9.1 × 8 × 8 cm

1 pair of earrings (Mataang)

Australia, 2022
Bast fibre, plaited, bound, dyed (pink), metal
post, 5.6 × 5.4 × 1.5 cm and 5.5 × 5.6 × 1.4 cm,
maker: Jennah Dungay, New South Wales,
Sydney Metropolitan Area
Gift of Dr Birgit Scheps-Bretschneider, Leipzig
(gift to Dr Birgit Scheps-Bretschneider from
Jennah Dungay following the repatriation of her
ancestors by the Staatliche Ethnographische
Sammlungen Sachsen)

1 pair of clapsticks

Australia, before 2022
Wood, carved, painted with acrylic, varnished,
23.8 × 4.1 × 3.9 cm and 25.4 × 3.6 × 3.2 cm

1 pair of earrings (Yurra)

Australia, 2022
Bast fibre, plaited, bound, dyed, metal post,
1.4 × 6.3 × 5.8 cm and 1.3 × 6.2 × 5.5 cm,
maker: Jennah Dungay, New South Wales,
Sydney Metropolitan Area
Gift of Juliane Heinze, Leipzig (gift to Juliane
Heinze from Jennah Dungay following the
repatriation of her ancestors by the Staatliche
Ethnographische Sammlungen Sachsen)

Collection of 274 digital scans of slides

Morocco, 1998–2000
Digital scans of small-format colour slides,
framed 5 × 5 cm, digital scan without frame
2.4 × 3.6 cm; size: 5324 × 3584 pixels
(43.18 × 27.94 cm at 300 dpi), originals in the
possession of the donor
Gift of Annette Korolnik-Andersch,
Switzerland

Collection of 68 objects, including head- dresses, calabashes, bows, spears, fans, small-format slides and photos, travelogue and correspondence between Gerhard Ebner and Erich Wustmann

South America, 1960s
Objects chiefly of wood and feathers (weapons,
feather adornments, tools), some of clay
Small-format colour slides in plastic frames,
5 × 5 cm, without frame 2.4 × 3.6 cm; black-and-
white photographs on photo paper, from
6.5 × 9.5 cm to 17 × 11.5 cm; colour photograph,
postcard 15 × 10 cm
Gift of Klaus Ebner, Kassel, son of Gerhard
Ebner (1930–2020)

"MOAI Atua o te Manu"

Santi Hitorangi (artist name: Take)
Leipzig, 2023
Sculpture, 40 × 20 cm, 8 kg
Red scoria (volcanic rock from Rapa Nui island)
Gift of the MUSEIS SAXONICIS USUI – Freunde
der Staatlichen Kunstsammlungen Dresden e.V.

11 small ceramics

Peru, Shipibo culture, late 20th cent.
Clay, modelled and painted, different sizes
Gift of Claudia Schmitz, Berlin

3 blouses (huipil)

Guatemala, 2nd half of the 20th cent.
Textile, chiefly cotton, sewn from lengths of
woven cloth, decorated with embroidery or
appliqué
Gift of Claudia Schmitz, Berlin

■ Museum für Völkerkunde Dresden

Roll of Ghalamkar fabric

Iran, Central Persia, Isfahan, 1976
Textile, cotton, resist-printed,
610 × 85 cm
Gift of Manfred Bieber, Waldbrunn

Slit drum (garamut)

Papua New Guinea, Middle Sepik,
latmul culture, mid-20th cent.
Wood, carved, painted,
146.5 × 31 cm, h. 31.5 cm
Gift of the Förderkreis des Museums
für Völkerkunde Dresden
der Staatlichen Ethnographischen
Sammlungen Sachsen e.V.

8 Tuareg objects, incl. shoes and bags

Africa, from the region of Niger,
20th cent.
Leather, wool, sewn, painted,
embroidered
Gift of Dr Wolfgang Steiger, Stuttgart

20 objects

Africa, Ethiopia, 20th cent.
Wood, carved, painted; ceramic figures,
modelled, painted
Gift of Concordia Mühleck, Saalfeld, and
Gerburg Hochstein, Erfurt

31 objects and drawings, incl. musical instruments, jewellery and toys

Africa, Togo, Ghana, Burkina Faso,
Benin, 20th cent.
Natural fibre, wood, iron, in various
techniques
Gift of Thomas Kitt, Dresden

Albertinum

Ernst Barlach

**"Der singende Mann",
designed in 1928,
cast ca. 1930**
Bronze, 59.5 × 46.6 × 42.6 cm
Gift of Steven Schaefer in memory
of his grandmother Lisa Arnhold

Markus Draper

**"Haus in der Nähe eines grossen Waldes",
2023**
Multimedia installation:
2-channel video, colour, sound,
45 min., 3 sculptural objects, table,
plinth, monitor
Gift of Karin Hänel and
Prof. Dr Bernd Bilitewski

Hubertus Giebe
"Abendstimmung über der Dresdener Neustadt", 1973

Oil on hardboard, 44 × 65.5 cm

"Selbstbildnis", 1984

Oil on canvas, 90 × 72 cm

"Der Stürzende", 1988

Oil on canvas, 200 × 160 cm

"Die Kiste", 1991

Oil on canvas, 150 × 240 cm

"Der Zwerg", 1993

Oil on canvas, 160 × 245 cm

"Schwarzer Akt vor Gelb", 1998

Oil on canvas, 180 × 140 cm

"Bildnis Dagmar Manzel", 2016

Oil on canvas, 100 × 70 cm

Gifts of the artist

Hermann Glöckner

"Gelber Strahl 2", 1936

Oil on canvas, laid on linen-covered cardboard, 31.6 × 22.5 cm

"Gebrochene und gekantete Flächen", 1953

Oil and varnish on cardboard / oil on scored cardboard, varnished, 16.7 × 23 cm
Gifts of Dr Peter Hahn

Oskar Kokoschka

"Künstler im Atelier", 1964/65

Relief, bronze, edition (probably of 10), 46 × 45 × 7 cm
Gift of Dr Peter Hahn

Rindon Johnson

"The Bells Pursuing One Another", 2022

Glass, lead, MDF, LED panels, mixed media, 0.75 × 5 × 1.6 m
Gift of the artist

Johann Christian Kröner

"Herbstlandschaft mit Hochwild", 1887

Oil on canvas, 80 × 105 cm
Purchased in 1888 from the interest earned by the Pröll-Heuer-Stiftung, since 1945 wartime loss
Gift of Frank Hargesheimer

Heinz Lohmar

"Vietnam leidet", 1963

Oil on cardboard / hardboard, 83 × 110 cm
Gift of André Lohmar

Boris Mikhailov

"Ohne Titel", 1972

From the series "Überblendungen" and the book "Yesterday's Sandwich"
C-print, 173.5 × 124 cm / 40 × 30 cm (variable)
Edition 2/3 (+ 2 AP)
Gift of the MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.

Bruno Piglhein

"Italienerin", undated

Oil on canvas, 68 × 56 cm
Gift of Franziska Böttger and Dr Stefanie Böttger

Cornelia Schleime

"Das dicke Kind", 1988

Acrylic, shellac, asphalt varnish on linen, 200 × 160 cm
Gift of the artist

Doris Ziegler

"Esse II", 1980

Egg tempera, oil on hardboard, 80 × 90 cm
Gift of the Freunde des Albertinum e.V.

Oskar Zwintscher

"Dein Wille geschehe", 1893

Oil on canvas, 142 × 172 cm
Gift from a private collection

Kunstfonds

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 29 works, including paintings, media, drawings, sculptures and photographs, by 30 artists:

Jantje Almstedt

"Toy 5" and "Toy 6" from the series "touch me", 2021

Ceramic, 55.5 × Ø 41 cm and 69 × 47 × Ø 41 cm

Ronny Bulik

"HERDTZ Part 3", 2015–2022

3-channel video installation, 12 min., loop

Cihan Çakmak

"when we leave", 2019

Digital C-print, framed, 129 × 189.5 cm

Minhye Chu

"Starchitectures", 2022

Single-channel video, HD, colour, sound, stereo, 11:35 min.

Katarína Dubovská

"Contact Piece (For Those Who Fight #C3.1)", 2023

Thermoplastic, image fragments, glass splinters, galvanised steel, 3 one-off pieces, each 83 × 11.5 × 10 cm

Wilhelm Frederking

"Skolombo", 2021

Linocut and oil on nettle cloth, 240 × 180 cm

Anaïs Goupy

"Kyle", 2022

Acrylic and inkjet print on canvas, 190 × 180 cm

greater form

"Geträumtes", Leipzig, 2022

Mixed-media installation from the exhibition "Der Albtraumvorhersager – greater form im MdbK" (Leipzig, 30.10.–11.12.2022), dimensions variable, ca. 250 × 260 × 290 cm

Sophia Kesting / Dana Lorenz

"Asphalt, Steine, Scherben", 2012–2023

2-channel medium-format slide projection, 82 medium-format slides

Lucy König

"Seide", 2015, from the series "Hüllen"

Silk, Acrylstal, 115 × 80 × 40 cm

Valeriya Krasnova

"o.T. (non-living things)", 2021

Series, 4-part, pastel on paper, each 70 × 100 cm

Nicolai Leicher

"Phantom Car", 2021, from the work group

"Archiv der Phantome"

Mixed-media installation, 160 × 182 × 444 cm, with sound, 10 min., loop

Eric Meier

"Landschaft VI (gefangen)" /

"Landschaft II (fremd)", 2022

Black-and-white pigment print on Hahnemühle baryta, each 82 × 62 cm (framed)

"Heiterblick", 2023

Installation, fused glass on exposed aggregate concrete paving slabs, 60 × 120 × 14 cm

Theresa Möller

"Branches", 2021

Oil and acrylic on nettle cloth, 190 × 250 cm

Sol Namgung

"Afterimage I–VII", 2021

Oil on canvas, 49 × 48 cm / 51 × 49 cm

Anna Nero

"In the cellar", 2022

Oil and acrylic on canvas, 180 × 130 cm

Soyoung Park

"Gib uns Antwort – Teil 1, #1, #2, #3", 2021

Oil crayon on paper mounted on cardboard, 110 × 90 cm / 121 × 30 cm / 140 × 90 cm

Leni Pohl
"Lauf", 2022
Ink on paper, 93 × 112.5 cm (framed)

Sarah Pschorn
"Cloudy 30", 2022
Porcelain, glazed, ca. 95 × 57 × 53 cm

Anna Raczynska
"Future Primitive", 2021
Ears of wheat, dried flowers, straw, steel,
140 × 136 × 23 cm

Christoph Rossner
"Tag und Nacht", 2019
Acrylic, watercolour and gesso on nettle cloth,
120 × 145 cm

Theresa Rothe
"NOW A LITTLE NERVOUS", 2023
Synthetic fur, plastic, cork, silicone, modelling
clay, metal, sensors, motor, 140 × 170 × 60 cm

Ramona Schacht
**"ohne Titel" ("Tägliche Aufmerksamkeit auf
die Produktion der Güter für den Massen-
konsum", meeting of the Kyiv production
association "Yunost", Kyiv 1972), H. S. Pshe-
nychnyi Central State Cinema, Photo and
Phono Archive of Ukraine, Kyiv / Leipzig, 2023**
7-part, screenprint on Hahnemühle, each
54 × 44 cm (framed)

Stefan Schleupner
"Radio Profil", 2020
Mechanical recording of longwave radio waves,
ink on paper, 198 × 298 cm

Simon Weckert
"Nonexistent", 2022
Monitor with video file, 65 × 65 cm, 5 min.

Jule Würfel
"YOUR POWER", 2022
4-channel video installation, filmed with
GoXtreme Live 360°, full HD, 16:9, with sound,
4:30 min., loop

Hamidreza Yaraghchi
"HEAD-RECORD", 2018
Oil on nettle cloth, 130 × 110 cm

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Deutschen Sparkassen- und Giroverbandes,
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- Prigge, Thomas
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- Hoffmann family

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- Illies, Florian
- Lichtenstern, Prof. Dr Christa
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Staatliche Ethnographische Sammlungen Sachsen

- Die Beauftragte der Bundesregierung für Kultur und Medien

■ GRASSI Museum für Völkerkunde zu Leipzig

- Boldt, Achim
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From A for art to S for Sparkassen discount: the Sparkassen-Finanzgruppe supports sustainable museum work

Museums play an important role in fostering the process of social transformation carrying us towards a more sustainable world: as places of learning and experience, they are sources of stimuli for positive changes in society. The Sparkassen-Finanzgruppe (Savings Banks Finance Group) has been supporting the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) since 2006 and as their main sponsor accompanies them in their work as a sustainably operating museum organisation.

With our sponsorship, we have a clear aim in mind: we want to enable as many people as possible to participate in cultural activities. For this reason, the discount for Sparkassen customers remains firmly in place: on presentation of their Sparkassen card, customers receive a 25 % discount on the normal admission price and ten euros off an annual pass.

To facilitate access to the arts in particular for young people, we support the “Lernort Residenzschloss” education project, for example by subsidising the transport costs of school

classes travelling to Dresden from rural areas of Saxony. We also help fund digitisation projects, which allow those who are unable to come to Dresden in person to enjoy the Kunstsammlungen's collections – in virtual form – online at home.

The Staatliche Kunstsammlungen Dresden thus successfully ensures efficiency and economy in their use of natural resources when it comes to their educational activities, too. The museum association's increased utilisation of its own holdings when planning exhibitions likewise helps to reduce resource-intensive loan traffic. Both the exhibitions we sponsored this year at the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), namely “Rosalba Carriera – Perfection in Pastel” and “Orhan Pamuk. The Consolation of Objects”, were based on the Kunstsammlungen's own holdings.

The Sparkassen-Finanzgruppe's commitment as main sponsor is jointly borne by many partners within the group: Ostsächsische Sparkasse Dresden, Ostdeutscher Sparkassenverband with all Sparkasse banks in Saxony, LBS Landesbausparkasse NordOst AG and Landesbank Baden-Württemberg, Sparkassen-Versicherung Sachsen, DekaBank Deutsche Girozentrale, and the Savings Banks Cultural Fund of the German Savings Banks Association.

Hauptsponsor

 **Finanzgruppe**

For younger guests, the Albertinum sometimes hangs artworks lower, too





Our craftsmanship has its home in Glashütte. But its roots lie in Dresden.
The Saxon court encouraged and inspired a flowering of science, art and culture.

We can appreciate this even today in the Grünes Gewölbe, for example,
which Ferdinand Adolph Lange in all probability visited himself.

It was founded 300 years ago to preserve valuable objects for the future.

A mission to which we also feel pledged. Through our art of fine
watchmaking and as a partner of the Staatliche Kunstsammlungen Dresden,
we are committed to ensuring that our cultural heritage endures.

Wilhelm Schmid, CEO A. Lange & Söhne

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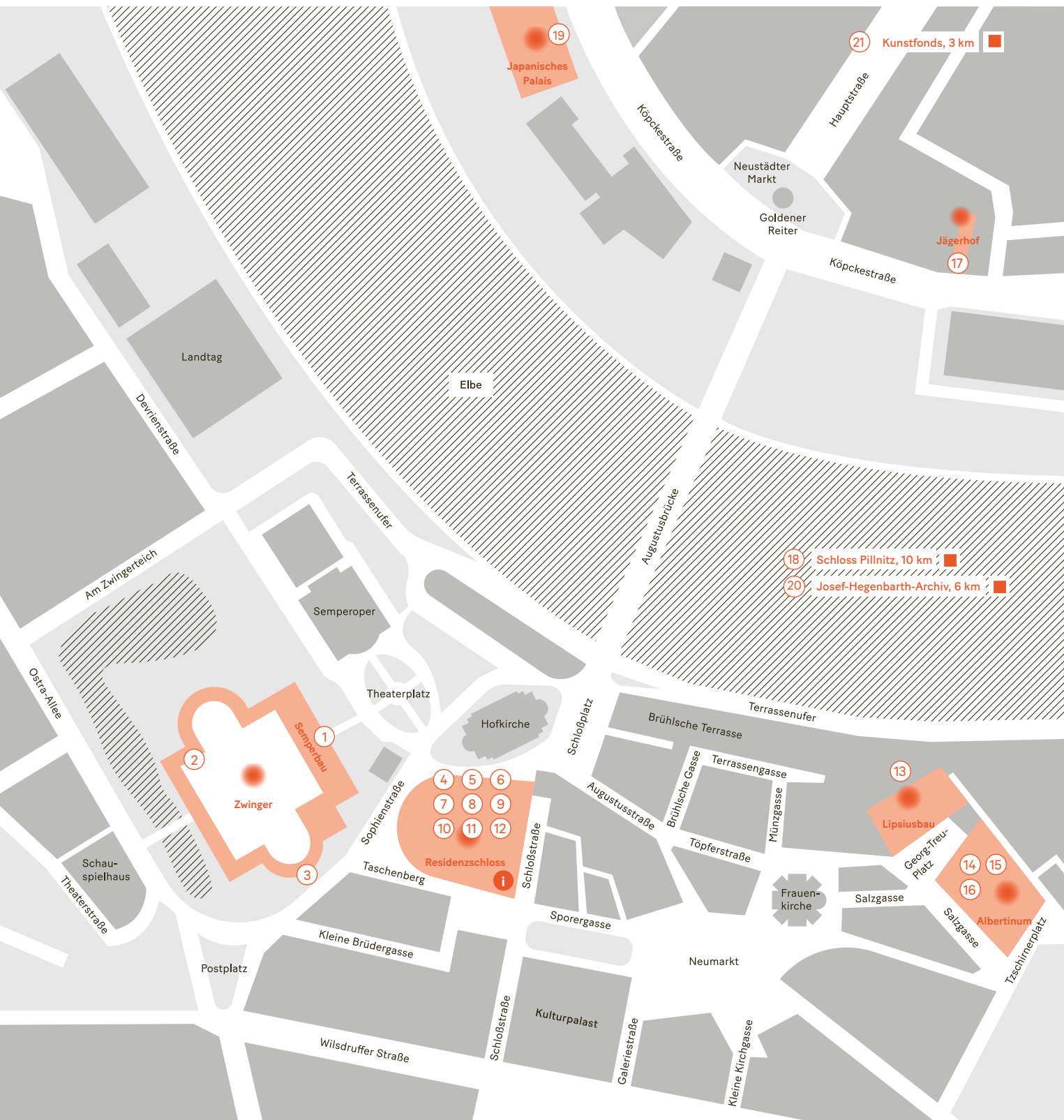
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Addresses and opening hours

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
Email: gra@skd.museum

Jägerhof

- 17** Museum für Sächsische Volkskunst und 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** Exhibitions and workshops
- Palaisplatz 11, 01097 Dresden
10 a.m. to 6 p.m., closed Mondays
(during special exhibitions)

Archiv der Avantgarden – Egidio Marzona
By appointment
Telephone: +49 351 49148002
Email: 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 appointment
Telephone: +49 351 49143211

- 21** Kunstfonds
- Marienallee 12, 01099 Dresden
(visitor entrance)
By appointment
Telephone: +49 351 49143601
Email: kunstfonds@skd.museum

Other locations

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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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