

STAATLICHE
KUNSTSAMMLUNGEN
DRESDEN



2010



GRASSI-Museum Leipzig



Lipsiusbau on the Brühlsche Terrasse



Jägerhof



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FOREWORD

2010 was a special year. That may seem like an obvious statement in view of a 450th anniversary. Yet the exceptional nature of this year was evident not just in this impressive number, but above all in the realisation of how great a privilege it is to be working at the Staatliche Kunstsammlungen Dresden in these times. The multitude of extraordinary events that took place during the year strikingly demonstrated this fact. It is wonderful for all those involved to be able to be part of a process such as the installation of the Türkische Cammer and then to hand over this unique group of treasures from among the Dresden collections to the public in an illustrious opening event – as was the case on 6th March, 2010. Similarly, it is an unforgettable moment when, following the disastrous flood of 2002 and long years of reconstruction and renovation, a building like the Albertinum is finally opened and the new structure serves not only as a home for the sculptures and the Modern Masters, but also presents these collections in a manner that utilises the very latest in exhibition architecture and design.

That these events fell in a year in which the Staatliche Kunstsammlungen were celebrating their 450-year history is partly thanks to planning, but to a large extent it is due to coincidence and good fortune. The overall motto for the year was “Zukunft seit 1560” (State of the Art since 1560) and there could hardly have been a better way of expressing the interplay between reviewing the past and looking forward to the future, which was so characteristic of this anniversary year. In all the major exhibitions and openings this year, emphasis was placed not only on displaying the treasures of the past but also, and above all, on presenting them in the context of the present day and emphasising their significance for future generations of visitors.

However, the anniversary celebrations in 2010 not only demonstrated where modern museums stand within the field of tension between past and future. They also showed what can happen if attention is directed towards the most fundamental justification for the existence of our institu-

tions: the art collections themselves. From a historical perspective, what we are celebrating is not the foundation of a museum that has existed unchanged for 450 years, but rather 450 years of known collecting activity and museum history in Dresden. During 2010, it became impressively evident just how worthwhile it is to work with these collections, which hold no fewer than 1.5 million objects, and to invest in the future of these holdings. This strategic decision, without which the splendour of the anniversary year would not have been possible, has always enjoyed the support and guidance of the government of the Free State of Saxony. The year 2010, with its record visitor numbers of 2.6 million, has shown that this investment has paid off and that making the Staatliche Kunstsammlungen Dresden well known as a symbol of Saxon culture beyond the borders of Saxony and even of Germany will continue to be worthwhile in the future, too.

This success is due to many factors: the Saxon government, the tireless endeavours of the employees of the Staatliche Kunstsammlungen, our sponsors from the business world, our many friends in Dresden and around the world, who have given both moral and material support for our work, and last but not least the visitors who come to us from every corner of the globe and then tell others about their experiences. I should like to thank them all most sincerely for their support, their solidarity and their loyalty. This report is an opportunity for you to recapitulate on the most important moments and themes of this eventful year or to find out about them. The anniversary year 2010 has provided us with a great many indelible memories and important decisions which will have a long-term influence on the years to come. Above all, however, there remains the motto which reflects both a sense of responsibility and the hope that “State of the Art since 1560” will remain equally apposite in the future.

Prof. Dr. Martin Roth
Director-General of the
Staatliche Kunstsammlungen Dresden

State of the
Art since 1560 –
The Anniversary
Year





- 1 Visitors viewing the 'transparent storeroom' in the Albertinum
- 2 Ullrich Rückriem during the installation of his sculpture "Untitled (Egyptian)" in the new Albertinum
- 3 Two viburnum flower vases (in the foreground) in the special exhibition "Triumph of the Blue Swords"
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- 39 View of the new storeroom in the Albertinum



Showcase with objects from the Dresden
Kunstammer in the Neues Grünes Gewölbe



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CHAMBERS OF CURIOSITIES

When the Electors of Saxony began more than 450 years ago to collect all sorts of precious objects in their palace, they can hardly have imagined what a unique history this collection would one day have. In their “Wunderkammern” (chambers of curiosities) princes sought to assemble all the knowledge of their day as if in a huge walk-in encyclopaedia. Exotic objects, delightful paintings and the magnificent insignia of power were brought together there. In the period when such chambers of curiosities were all the rage, the prince ruled not only over the exercise of justice and the conduct of warfare, but – in this age of Galileo Galilei, Kepler and later Newton – he was also a driving force for exploring the world. The prince was the representative of God on earth, as creator of the world and as inventor.

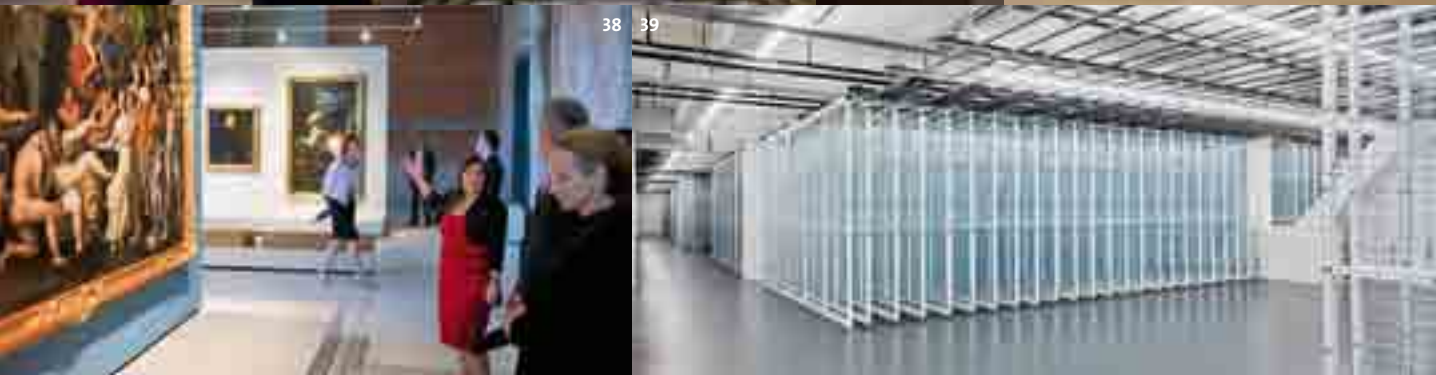
And although the collection has changed its character over the course of its history and has grown to an almost unimaginable 1.5 million objects, the amazement has remained the same – that special sense of sublimity experienced by the visitor at the sight of the shining splendour and matchless quality of the works of art assembled in Dresden.

I had the opportunity once before to speak to a large audience about the exceptional nature of the Dresden collections: that was at the opening of the Historisches Grünes Gewölbe in 2006. Four years have passed since then – four years in which this unique museum has de-

veloped into a veritable magnet for visitors. I am therefore all the more pleased to be able to congratulate the Staatliche Kunstsammlungen Dresden on their 450th anniversary.

What is exceptional about these collections is that even today they convey a realistic impression of how the history of museums began with chambers of curiosities. The rulers of the past aspired to represent the whole world in all its diversity and splendour in such “Wunderkammern”. They were not only interested in art, but also in science, natural history and skilled craftsmanship. Elector August’s wire-drawing bench, which was the first object on view in the Anniversary Exhibition “State of the Art since 1560”, was symbolic of this complex idea, combining artistic design, practical application and courtly display. These “Wunderkammer” objects constitute the core in which today’s reality is rooted. It is here that we find the origin of the supreme power of images, which – reproduced million-fold by technical and digital media – now dominate the world we live in.

Nowadays, directors of cultural institutions have assumed the former role of the princes, and editors-in-chief are the people who shape public opinion. At the same time, art today means creativity. Today’s chambers of curiosities are not only located in Dresden; it is mainly Google and Facebook that have taken over their function. On the basis of social proximity and interaction, contents and recommendations are assessed as being relevant or not so relevant and are precisely tailored to the interests of the individual user.



Jeff Wall's "The Thinker" stands both for the history of the collection and for a view of the future

View of the first room of the Anniversary Exhibition "State of the Art since 1560" with the wire-drawing bench by Leonhard Danner, 1565, in the foreground



Dr. Hubert Burda delivers an address to the SKD



This digital "Wunderkammer" is the digital revolution which is changing everything. With respect to Johannes Gutenberg, who invented the printing press in 1452, this does not signal the end of Gutenberg's technology but rather supplements it, because the web is still based on typescript. It is merely supplemented by a visual medium. It is the development from "an image of the world to a world of images" – as Bazon Brock once put it – that can be traced so wonderfully in the history of the Dresden collections. For the path of development proceeded from the chamber of curiosities to the museum as a place for the storage of images, driven forward by ever more rapid technical developments, right down to the present-day media. These new media make the reception and categorisation of images one of the most difficult challenges that we face. The power of categorisation, which in museums is the preserve of curators and researchers, is assumed by search engines, which attempt by means of complex algorithms to filter out the information desired by the user.

In view of this power of images, which since the "Iconic Turn" has dominated our reality and whose dominance will continue to grow in the future, an institution like the

Staatliche Kunstsammlungen Dresden is a calming influence in the eye of the storm. Here, one can sharpen one's eye for the essentials and broaden one's mind by viewing the great pictures which have become icons and in which today's viewer can discover all the different levels of meaning in a work. Out of the aura surrounding a work of art, there comes a clarity which can anchor us in the world of images. This is the great power of museums, which we will continue to need in the future. It arises when for one moment the contrast between the original work and its dissemination through the mass media disappears and the new, multimedia "Wunderkammer" revisits, as it were, its place of origin on its 450th anniversary. For the future, I wish the Staatliche Kunstsammlungen Dresden a great many such encounters between old and new times, between old and new images.

Dr. Hubert Burda
Art historian and publisher
(Hubert Burda's book "In medias res. Zehn Kapitel zum Iconic Turn" was published in 2010)



Cyriacus Reder (Röder),
Portrait of Elector August

Albrecht Dürer's "The Virgin as Mater Dolorosa" (on loan from the Bayerische Staatsgemaldesammlungen Munich) and the seven panels depicting "The Seven Sorrows of the Virgin"



In the chapter entitled "Confrontation", the Anniversary Exhibition dealt with difficult themes: "Degenerate Art" and "Special Commission: Linz"



LOOKING BACK AND LOOKING AHEAD – 450 YEARS OF THE STAATLICHE KUNSTSAMMLUNGEN DRESDEN

"Zukunft seit 1560" (State of the Art since 1560) – this was the heading given by the Staatliche Kunstsammlungen Dresden to their anniversary year. This motto clearly expresses the exceptional nature of the year 2010 for the Dresden collections: reviewing 450 years of one's own history is an important cause for celebration and commemoration, but also a moment for taking stock and focusing on the challenges of the future. In the year 2010, all these aspects were combined at the Staatliche Kunstsammlungen Dresden.

Initially, there was some controversy as to whether this year was really suitable for celebrating an anniversary – for what specific date can be regarded as the undisputed starting point of the collections, which, shaped by the diverse collecting interests of historic personages, have determined the character of today's collections? The present-day structure of the museum alliance (which now encompasses 12 museums) is still very young, having been established only a good half-century ago. Despite this relatively short history as an institution, the collecting of scientific and artistic objects in Dresden began much earlier.

When exactly the Saxon rulers began to accumulate things which they regarded as valuable and worth preserving cannot be established with certainty. The passion for beautifully crafted objects is unlikely to have suddenly emerged at the Saxon court; it probably developed over a

number of years. The singular event which steered this passion in a more specific direction and which has reverberated throughout history, to be heard loud and clear in the Staatliche Kunstsammlungen in 2010, was the establishment of the *Kunstammer* (Art Chamber) on the third floor of Dresden Palace by Elector August in 1560. The evidence for this is the mention of this event in the first printed description of the *Kunstammer* produced in 1671. The *Kunstammer* marked the beginning of concentrated, systematic and, above all, future-oriented collecting activity. Art and science were closely associated and the boundaries between scientific curiosity and the desire for prestige were fluid. All these characteristics constitute a leitmotif which permeates the history of the art collections. The most fascinating perspective among them is, however, the orientation towards the future whilst being aware of one's own historicity or, to put it another way, the idea of collecting as constituting a moment in which history is made. The central theme of the anniversary year "Zukunft seit 1560" (literally: Future since 1560) is therefore more than just a simple motto. Rather, it is the condensed form of a deeply rooted self-image which has been cultivated in the collections over numerous generations.

The exhibition

It is therefore not surprising that the concept behind the exhibition "State of the Art since 1560 – The Exhibition" was greatly influenced by this forward-looking view. It provides the background against which the colourful panorama of the development of the Staatliche Kunstsammlungen unfolds. The Anniversary Exhibition was the

Giuseppe Arcimboldo, on loan from the Musée du Louvre, Paris, Winter/Autumn/Summer/Spring, 1573

Torso of an Aphrodite and Bust of Ares in front of Louis de Silvestre's "Allegory on the Departure of Electoral Prince Friedrich August, the later King"

Lucas Cranach the Elder, Adam and Eve, 1531



centrepiece of the year 2010 in two respects. The opening of the exhibition was the main celebratory event of the anniversary year, whilst its contents constituted both its anchor and its mainstay. By the time it closed in November 2010, the exhibition had welcomed 167,000 visitors.

Man-made and natural objects were displayed alongside curiosities and works of fine art in this exhibition. The organisers of the exhibition, led by curator Dr. Karin Kolb, were able to draw on both the huge reservoir of art treasures held in the museums and objects which were formerly part of the electoral and royal collections. Loans came from the Louvre in Paris and the Hermitage in St Petersburg, as well as many other museums. The Musée national de la Renaissance in Ecouen, France, provided a more than 4 m long wire-drawing bench produced in 1565. It had been commissioned in Nuremberg by Elector August himself. Another unique loan came from the Staatsgemäldesammlungen in Munich: after being separated for 420 years, Albrecht Dürer's "The Virgin as Mater Dolorosa" and the seven panels depicting "The Seven Sorrows of the Virgin" were reunited for the first time. The spectrum of objects on show extended from the lobster automaton made by Hans Schlottheim in 1590 to seven paintings from the Sonderauftrag Linz (Special Commission: Linz) whose

provenance had in part lapsed into obscurity, and from a fire-gilded planetary clock testifying to Elector August's fascination with astrology to Javan shadow theatre figures decorated with gold leaf: indeed, never before had the Staatliche Kunstsammlungen Dresden launched an exhibition featuring such a diverse range of exhibits.

The world of the art collections in five chapters

In her concept for the exhibition, curator Karin Kolb divided the changeable and multifaceted history of the Staatliche Kunstsammlungen into five thematic sections. This made it possible to narrate this history not as a chronological sequence of events but rather according to the driving forces behind it, forces which were sometimes clearly in evidence and sometimes more hidden. Through the "act of creation", the establishment of the *Kunstammer*, Elector August laid the foundation stone for today's Staatliche Kunstsammlungen as an institution. The chapter entitled "Longing" focused on the striving for power and prestige (courtly representation) and the desire to accumulate possessions (the passion for collecting) which prompted August the Strong, Elector of Saxony and King of Poland, and likewise his successor, to constantly add to and systematise their collections.

Podium discussion with Dr. Joachim Nettelbeck, Prof. Dr. Peter-Klaus Schuster and four participants in the Youth Congress



During the Congress conversations and discussions took place in small groups ...



... and in the plenary sessions.



The section under the heading “Curiosity” demonstrated the extent to which, from the very outset, science was at the focus of the collections. Clashes of opinion and both theoretical and real conflicts of varying intensity were examined in the section entitled “Confrontation”. The final chapter of the exhibition was called “Appeal” and encouraged visitors to look towards the future. A paradigmatic symbol of this theme was the lightbox installation by the Canadian artist Jeff Wall entitled “The Thinker”. It epitomises the appeal of both art and museums. This is also evident from the catalogue accompanying the Anniversary Exhibition. It was published along with a chronology of the Dresden collections and an anthology of historic and recent texts as a three-volume boxed set. The exhibition closed on 7 November 2010 and the exhibits were returned to their usual locations, but the research findings presented in this publication will be a lasting legacy of the anniversary year.

Culture! My future

Some visitors to the exhibition will undoubtedly have particularly strong memories of the anniversary celebrations: the 30-odd participants in the international youth congress entitled “Culture! My future”, which took place at the Staatliche Kunstsammlungen from 13 to 17 April 2010. They had come from seven countries – Poland, the Czech Republic, Russia, France, Spain, Turkey and China – in order to discuss their ideas about the museums of the future with young people from Germany. The Congress had a tightly packed programme: discussions in the plenary

session were followed by work in small groups and conversations with museum experts. The discussion sessions were chaired by four students who had organised the Congress in association with staff from the Staatliche Kunstsammlungen. The aim was clearly formulated: an agenda was to be drawn up setting out what the young people considered to be most important goals of museums in the future.

The title of the final document was “Shorten Distances!” and it was handed over to the Prime Minister of Saxony Stanislaw Tillich during the 450th anniversary celebrations. The document includes a number of demands at different levels. The young people desire not only a reduction of physical distances – for example, museum architecture which permits more direct contact with the exhibits – but also a reduction of psychological barriers so that more young people will be motivated to visit museums. Another key issue is the desire that museums should be mediators between cultures. Here, above all, the young people see both a major challenge and an opportunity for the museums of the future. Over the next few years, the “youth congress” concept will become a regular feature of major exhibitions organised by the Staatliche Kunstsammlungen Dresden. Two such events are already planned for 2011: in Canada and in China.

17 April, 2010: A celebration of 450 years

The presentation of the results of the youth congress during a podium discussion with Prof. Dr. Peter-Klaus Schuster and Dr. Joachim Nettelbeck, and the handing over of the



Prime Minister of Saxony Stanislaw Tillich at the ceremonial opening of the Anniversary Exhibition



Curator Dr. Karin Kolb speaking about the concept behind the exhibition



results to Prime Minister Stanislaw Tillich, was undoubtedly a highlight of the 450th anniversary – albeit certainly not the only one. Following a welcoming address by Director-General Prof. Dr. Martin Roth, the Prime Minister underlined the importance of the Staatliche Kunstsammlungen as an internationally significant cultural institution, calling them a “driving force for the whole country” and an “ambassador to the entire world”. In her speech, the curator and project leader Karin Kolb presented the concept behind the exhibition.

In the evening, the next highlight was to follow: the Anniversary Concert performed by the Staatskapelle Dresden in the Semper Opera House. Invitations to this concert had been issued not only to the participants in the official ceremony, but also to all current and former employees of the Staatliche Kunstsammlungen Dresden. As a special birthday gift, the Staatskapelle premiered the work entitled “Scandello-Verwehungen” by the German composer Isabel Mundry, which she had composed specially for this occasion. The concert also included works by Robert Schumann and Richard Strauss. The festive atmosphere of the Semper Opera House and the high quality of the artistic performance made this a truly memorable evening in the history of the Staatliche Kunstsammlungen.

After the concert, the museums in the Residenzschloss were open free of charge for all Dresden residents – and more than 3,000 people took advantage of this invitation. With a large birthday cake and live music, the great festival of the Staatliche Kunstsammlungen went on until long after midnight.

A special moment for looking back and looking ahead, and also a great party for the city of Dresden – that was what the 450th anniversary celebrations of the Staatliche Kunstsammlungen Dresden were intended to be and that is what they were. Raising awareness of the past and developing new perspectives for the future was the motor behind the anniversary year. This was clearly evident both in the exhibition and in the celebrations; and the power of this motor will undoubtedly endure well beyond the year 2010.



View inside one of the showcases: oriental-style ceremonial weapons dating from the 16th/17th century

Life-sized carved stallion with ornamental trappings, part of the Johann Michael Set



Gifts and purchases associated with Johann Georg Spiegel's visit to Turkey in 1712–1714, including a tent fragment and a saddle



THE FASCINATION OF THE ORIENT – THE TÜRKISCHE CAMMER IN THE RESIDENZSCHLOSS

The opening of the Türkische Cammer (Turkish Chamber) in the Residenzschloss on 6 March, 2010 was both the starting point and the first highlight of the anniversary year. In a newly designed exhibition space measuring around 750 square metres, there is now one of the world's most important collections of Ottoman art outside Turkey. In the first seven months after its opening alone, over 250,000 people visited the Türkische Cammer and succumbed to the fascination of the Orient – just like the Saxon rulers more than 400 years ago.

The story of a passion

It is not exactly known when the first Ottoman works of art found their way to Dresden. What is certain is that by 1591 the Rüstammer already had a separate section among its holdings for objects of oriental origin. From 1614 this part of the collection was referred to as the "Türkische Cammer". Initially, it consisted primarily of diplomatic gifts which were later supplemented by pre-planned purchases and commissioned works. The passion for collecting reached its climax during the reign of August the Strong who, like several other European rulers, had a predilection for the fashion of 'turquerie' and put on splendid Turkish-style entertainments in Dresden –

including one on the occasion of the marriage of his son Friedrich August II to the daughter of the Emperor, Maria Josepha of Austria, in 1719.

Over the course of the centuries, the Saxon electors accumulated one of the most important collections of Ottoman weapons, horse bridles, costumes, tents, flags and other works of art dating from the 16th to the 19th century. The acquisition of new objects and the removal of others, primarily owing to their continual use and consequent deterioration, meant that the Türkische Cammer experienced a great many ups and downs throughout its history. Its absolute nadir was reached during and shortly after the Second World War, when the turmoil resulted in most of the collection being transported to Russia. Following the return of the holdings, only a small number of the oriental objects were included in the Rüstammer's permanent exhibition in the Semper Building at the Zwinger which opened in 1959. During the following decades, the remaining objects were gradually restored and investigated in detail. A great deal of time, effort and resources were expended in order to create conditions such as have never previously been enjoyed by this collection. The result of this unique process is today's Türkische Cammer with its sophisticated exhibition concept devised by Curator Holger Schuckelt and implemented by the firm of architects Architekturbüro Peter Kulka.

Equipment of a 17th-century Ottoman cavalryman



Early 19th-century oriental edged weapons



The Türkische Cammer today – an authentic reinvention

Together with the Grünes Gewölbe, the Türkische Cammer presents the Dresden Residenzschloss in a manner commensurate with the demands of courtly representation during the Renaissance and Baroque periods. The main attraction is a lovingly restored Ottoman state tent, which enables modern visitors to experience at first hand the splendour and beauty of oriental artistic decor. It took more than ten years of hard work for the lavish appliqués made of silk and gilt leather to be restored to their former glory. With its enormous dimensions of 20 m in length, 8 m in width and 6 m in height it is the focal point of the exhibition, and thanks to the dramatic lighting in the room it evokes the atmosphere of oriental nights.

Along with the weapons, flags and caftans on display in the Türkische Cammer, the magnificent Ottoman horse equipment, which has also been lovingly restored, constitutes a further highlight of the exhibition. The ornamental trappings are displayed on specially carved life-size wooden Arabian horses which enchant the visitor with their lifelike appearance and dynamic posture.

In this way, the exhibition concept of the Türkische Cammer is, on the one hand, associated with traditional and

scientific/conservational requirements and, on the other, it builds bridges to the present and future through its innovative and modern form of presentation. On the basis of this concept, the Türkische Cammer has become a magnet for visitors that is definitely on a par with the other attractions of the Staatliche Kunstsammlungen Dresden and whose visitor numbers have surpassed all expectations.

The opening – an intercultural encounter

However, the Türkische Cammer is more than just another museum highlight in Dresden. It is above all a place of intercultural encounter: a place which demonstrates just how closely related Ottoman Turkish and Saxon/German culture have been throughout the centuries. Curiosity and fascination with what was different is just as much in evidence as fear of a foreign culture. This gives the Türkische Cammer a highly topical, political dimension, with the museum being a place for experiencing the interplay between the two cultures both in the past and in the present day.

The great political significance attached to the Türkische Cammer is reflected in the visit of the Turkish Foreign Minister Ahmet Davutoğlu and his German counterpart

The ceremonial cutting of the ribbon by Prof. Dr. Martin Roth, Prof. Dr. Ahmet Davutoğlu, Foreign Minister of the Republic of Turkey, Saxon Prime Minister Stanislaw Tillich, Dr. Guido Westerwelle, Federal Foreign Minister, and Prof. Dr. Dirk Syndram (from left)

At the opening of the Türkische Cammer speeches were delivered by Curator Holger Schuckelt ...

... Joachim Hoof, CEO of the Ostsächsische Sparkasse Dresden, ...

... and the Turkish Ambassador Ahmet Acet



Dr. Guido Westerwelle on the occasion of its opening. Their tour of the exhibition was followed by a press conference in which they called the exhibition “an outstanding German-Turkish cultural project”.

This was preceded by an official opening ceremony held in the large auditorium of the Staatsschauspiel Dresden. There, Director-General Prof. Dr. Martin Roth and Prof. Dr. Dirk Syndram, Director of the Rüstkan, addressed the audience of invited guests, who numbered around 650. In their official speeches, the Saxon State Minister for Science and the Arts, Prof. Dr. Sabine Freifrau von Schorlemer, and the Turkish Ambassador Ahmet Acet referred to the opening of the Türkische Cammer as “a new highlight of Saxon cultural heritage” and as a moment “of very special significance for the multifaceted relations between Germany and Turkey”. They were followed by the Turkish-born author and actress Emine Sevgi Özdamar who, in an address composed in a very personal and literary style, described her own relationship with Germany. There then followed addresses by Joachim Hoof, CEO of the Ostsächsische Sparkasse Dresden, and Dina Topbaş, Chair of the Semiha Sakir Foundation, two important providers of financial support for the Türkische Cammer. The opening ceremony concluded with the speech by the Curator of the exhibition, Holger Schuckelt. A gala dinner attended by the two foreign ministers and Prime Minister Stanislaw Tillich completed the evening.

Scholarship and cultural exchange

Since the opening of the Türkische Cammer in March 2010, additional impetus has been given not only to political and social aspects, but also to scholarly research. First of all, an extensive catalogue was published in which the collection of Ottoman art in Dresden was presented with unprecedented breadth and wealth of detail. In connection with the opening, a scholarly symposium was held in association with the London Institute for Strategic Dialogue and the German Foreign Office, which brought together leading museum specialists, researchers and representatives of Turkish culture. They included Julian Raby, Director of the Freer Gallery of Art at the Smithsonian Institution in Washington D. C., Prof. Dr. Avinoam Shalem of the Ludwig-Maximilians-Universität in Munich, Oliver Watson, Director of the Museum of Islamic Art in Doha, Qatar, and Cem Özdemir, Federal President of the political party Bündnis 90/Die Grünen.

Under the title “Islamic Culture – its place in Europe past and present”, the two-day conference considered historic and present-day points of contact between the cultures of East and West. One perspective consisted of artistic motifs and forms of expression viewed from the point of view of the history of art and architecture, which provide evidence of many forms of cultural transfer. From a different perspective, the Türkische Cammer raises questions as to the history of the collection, the motives of the collectors and hence, its role in political history.

The scientific symposium held in connection with the opening of the Türkische Cammer



The participants included Prof. Dr. Avinoam Shalem of the Ludwig-Maximilians-Universität in Munich



... as well as (from left to right) Dr. Stefan Weber, Director of the Museum für Islamische Kunst in Berlin, Prof. Dr. Martin Roth and Prof. Dr. Dirk Syndram



A further theme was devoted to the present-day reality of mutual cultural influence and adaptation. Finally, discussion focused on the social role that a museum can or should play in this process today. For on one point, all the participants agreed: that mediating between cultures is a task which museums must increasingly assume in the future and a sphere in which they bear social responsibility at an international level.

The future and the social relevance of the museum

The Türkische Cammer is a cultural nucleus which has come to be of major societal and international importance, but which is in need of further development and reinforcement in the future. It is a point of identification for those who seek their cultural roots; it is a place for making acquaintance with oriental culture and a beacon of international understanding. Along with all these multifarious levels of meaning, which place a high degree of responsibility on the museum, it is above all one thing: a treasure house of the Staatliche Kunstsammlungen Dresden whose unique fascination will undoubtedly enchant a great many more visitors.



View into one of the Gerhard Richter rooms, ...



... the display storeroom: from the Baroque to the present day, ...



... and the Klingersaal with art from the fin de siècle period



A PHOENIX FROM THE WATERS – THE OPENING OF THE NEW ALBERTINUM

Above the sandstone-clad late 19th-century Neorenaissance building hovers a state-of-the-art architectural masterpiece – a steel structure weighing around 2700 tonnes. With this combination of the historic and the ultramodern, the new Albertinum has been open to the 21st-century public since 19 June, 2010. The building located on the Brühlsche Terrasse also constitutes a bridge between yesterday and tomorrow in another sense. The converted and completely refurbished building accommodates two of Dresden's most important art museums – the Skulpturensammlung and the Galerie Neue Meister – thus providing an insight into the development of the fine arts over the past 200 years. What is special about this insight is its perspective, for the tours through both the Galerie Neue Meister and the Skulpturensammlung begin with a pioneer of modern art. In the sculpture collection it is Auguste Rodin, who rebelled against the prevailing idealistic aesthetics of academic art, seeking new forms of representation.

Like Rodin in the sphere of sculpture, Caspar David Friedrich also marked the emergence into a new era in painting. His romantic landscapes are expressions of a new subjectivity, signifying a new strength on the part of the individual, which was to influence numerous subsequent generations of artists.

Starting point: disaster

It was thanks to a disaster that the Albertinum received the chance to completely revamp both its contents and its architectural legacy: the devastating flood of the River Elbe in 2002. At that time, water entered the underground storerooms of the Albertinum and the Zwinger, making it necessary to evacuate all the works of art stored there.

Although the Albertinum reopened its doors to visitors just a few days after the flood, it was clearly evident that extensive restoration work was urgently required – the objects stored there were clearly under threat and the vaulted basement had suffered damage.

Yet this dramatic situation became the starting point of a unique campaign: 45 contemporary artists – including Gerhard Richter, Eberhard Havekost, Georg Baselitz and Gotthard Graubner – donated their own works for an auction which was held upon the initiative of Helge Achenbach in the Neue Nationalgalerie in Berlin in autumn 2002. The proceeds, which amounted to € 3.4 million, laid the financial basis for the restoration work. At the same time, this unforgettable expression of solidarity also provided moral encouragement and, hence, the strength to implement a new and unusual concept. As a result, the firm of the architect Volker Staab was commissioned with the restoration of the building and the conduct of redevelopment work in 2005 – a decision which was not difficult in view of the irresistible ingenuity of the design.

A bird's eye view of the new Albertinum with the "Ark for Art"



Architect Volker Staab



The Ark

Back in biblical times, there was a legendary way of safeguarding valuable items in the face of a flood. In drawing up his designs, Volker Staab took up this idea and adapted it to the needs of a modern museum. As a result, an "Ark for Art" was created – under the auspices of the state-owned enterprise Sächsisches Immobilien- und Baumanagement – 17 metres above the inner courtyard of the building, ensuring that the works of art are safe from any imaginable flood that might strike in the future. The previously open courtyard is now spanned by a bridge-like structure which constitutes the roof and accommodates two floors of store rooms and painting restoration workshops. In an area totalling 1,130 square metres, space has been created for around 6,000 paintings belonging to both the Gemäldegalerie Alte Meister and the Galerie Neue Meister, and four further museums can also store some of their holdings here. Gaps along the sides of the canopy structure enable daylight to penetrate into the large hall below, which has now become a new, central room in the building.

In addition to creating these new architectural features, the existing fabric of the building has also been restored. The aim here, however, was to adapt the rooms to the require-

ments of a modern museum – through special lighting technology, for example – whilst at the same time preserving the historic character of features such as the Klingersaal and the neo-Renaissance facade. This has resulted in a symbiosis in which the new and historic elements of the building complement one another to their mutual advantage. In this way, it was possible for the old building of the Albertinum – which was initially built as an arsenal in 1563 – to completely re-create itself for the 21st century and, with its illustrious history behind it, to look forward to an exciting future in which it will serve its newly defined task: as a museum of art from the Romantic period to the present day.

A new home for sculptures

Since the reopening of the Albertinum, the Dresden sculptures have been on view on the ground floor and on the first floor of the building. In the newly designed entrance hall on Georg-Treu-Platz, visitors are immediately greeted by Ulrich Rückriem's "Egyptian", which was produced specifically for this location, and Balthasar Permoser's "Chronos" created in 1695, whilst in the interior courtyard Stella Hamberg's "Berserkers" lend a special atmosphere and structure to the large space.



This also reveals another important aspect of the new exhibition concept: with the new Albertinum, Dr. Moritz Woelk, Director of the Skulpturensammlung, and his colleague Prof. Dr. Ulrich Bischoff, Director of the Galerie Neue Meister, have created a museum of modern art which – in the spirit of Rodin – regards itself as a “bridge between yesterday and tomorrow”.

With Rodin’s famous “Thinker” and Edgar Degas’ “Ballerina”, the new sculpture hall with an area of 1,200 square metres takes visitors on a journey through time embracing 125 exhibits leading right up to contemporary works by Tony Cragg and Birgit Dieker. GDR art, which constitutes an important section of the collection, is represented by outstanding works by such artists as Wieland Förster, Walter Arnold and Hermann Glöckner. However, the older holdings of the Skulpturensammlung are also presented in a surprising, new way: the vast array of sculptures held in the collection, ranging from Antiquity to the Baroque period, have been put on view in three display storerooms. At the same time, this method of presentation enables visitors to get a “behind-the-curtains” glimpse of an extensive collection such as this.

The return of the Modern Masters

The reopening of the Albertinum also marked the return of the works belonging to the Galerie Neue Meister after an absence of four years and a number of international guest exhibitions. Now around 300 masterpieces dating from the Romantic period up to the present day are on view in the newly designed permanent exhibition on the second floor. Paintings by artists ranging from Caspar David Friedrich to

Gerhard Richter are presented chronologically, providing visitors with a tour through the art of the modern period. In keeping with the exhibition concept he has devised, Director Ulrich Bischoff occasionally interrupts the chronological sequence and instead permits masters from the 19th and 20th centuries such as Monet, Degas, Slevogt and Kokoschka to enter into dialogue with contemporary works. At the same time, the exhibition focuses particularly on the works of three internationally renowned contemporary artists who originate from Saxony, who left their homeland in GDR times and whose works are now displayed in specially dedicated rooms in the Albertinum: Gerhard Richter, A. R. Penck and Georg Baselitz. There are even two works by Richter which were created specifically for their location in the Albertinum. They express the artist’s special relationship with the building, since it was not least the proceeds from Richter’s work “Fels” (Rock) in the charity auction that made a particularly important contribution to the restoration of the Albertinum after the flood.

The first special exhibition in the new Albertinum, which was entitled “Das versprochene Land” (The Promised Land), was dedicated to those artists who, through their generosity, made it possible to create this new museum space which was admired by 100,000 visitors in the first four months. The exhibition included important works of national and international contemporary art.

19 June, 2010 – A Celebration for Artists

This exemplifies how the conceptual plans for both special exhibitions and the permanent exhibition actively engage and involve important contemporary artists in their de-

The Semper Opera House Ballet performing a work choreographed by William Forsythe



Jeff Wall and the Canadian Ambassador in Germany, Peter M. Boehm



A celebratory ritual (from left to right.): Prof. Dr. Martin Roth, Director of the National Gallery of Canada Marc Mayer, Canadian Ambassador to Germany Dr. Peter M. Boehm, Saxon Prime Minister Stanislaw Tillich, sculptor and Rector of the Kunstakademie Düsseldorf Tony Cragg, President of the Deutscher Sparkassen- und Giroverband Heinrich Haasis, Prof. Dr. Ulrich Bischoff and Dr. Moritz Woelk



sign – it was therefore only logical that the opening event should be organised as a celebration of artists.

Many of them came, including Gerhard Richter, Eberhard Havekost, Gotthard Graubner, Neo Rauch, Rebecca Horn and Jeff Wall. However, there were also many collectors and other prominent guests from the spheres of art and culture, politics and business among the 1,400 participants.

The celebrations began in the afternoon with an official opening ceremony. Director-General Prof. Dr. Martin Roth and Prime Minister Stanislaw Tillich referred in their speeches to the outstanding importance of the new Albertinum for the diversity of the Staatliche Kunstsammlungen and for their international reputation. There then followed the address by the President of the Deutscher Sparkassen- und Giroverband, Heinrich Haasis, who praised the long-standing cooperation of his institution with the Staatliche Kunstsammlungen. Next, the sculptor and Rector of the Kunstakademie Düsseldorf, Tony Cragg, presented an artist's view of the newly designed building. This view was then complemented by that of Dr. Moritz Woelk, who as director of the Skulpturensammlung explained the new concept behind his exhibition.

After a guest performance by the Semper Opera House Ballet of a work choreographed by William Forsythe, the second part of the opening ceremony began. For this day saw not only the opening of the Albertinum with its new exhibition concepts, but also the opening of the exhibition by the Canadian photographic artist Jeff Wall entitled "Transit" in the neighbouring Kunsthalle im Lipsiusbau. The conjoining of these two events demonstrates how strong the desire of the Staatliche Kunstsammlungen is to

establish the area around Georg-Treu-Platz as a centre for modern and contemporary art in Dresden. Peter M. Boehm, the Canadian Ambassador to Germany, and Marc Mayer, Director of the National Gallery of Canada, underlined this importance in their addresses and praised the exhibition as a uniquely comprehensive overview of the work of the great photographer Jeff Wall. Ulrich Bischoff, Director of the Galerie Neue Meister, took up this idea and used it to explain the role of the Albertinum as a museum of modern art and his new concept behind the arrangement of the paintings in the building.

After that, the Albertinum was opened by the speaker cutting the ribbon.

But the celebrations on 19 June, 2010 did not end with the official ceremonial acts. In the evening, guests were invited once again to take part in a large party. This began with musical contributions by top ranking musicians such as Jan Vogler, Eldar Djangirov and the Balanescu Quartet, whose programmes blurred the boundaries between classical music, jazz and new music. Later, the DJ duo Pony Pop turned the evening into a wonderful party which continued into the early morning hours with much dancing and high spirits.

It was a celebration for artists which clearly demonstrated how closely the Albertinum is associated with the creators of art in carrying out the tasks assigned to it. It owes much to them, both in an artistic sense and also as a result of its recent history. The Albertinum has thus become a centre of modern art in Dresden, which can look forward to the future with confidence and curiosity, thanks to the self-confidence born of its high-quality collection.

The ceremonial opening in the inner courtyard of the Japanisches Palais: Prime Minister Stanislaw Tillich during his address



A special international guest: Henry Arnhold



Cutting the ribbon together (from left to right): Prof. Dr. Martin Roth, Prof. Dr. Sabine Freifrau von Schorlemer, Dr. Ulrich Pietsch, Prof. Dr. Kurt Biedenkopf, Dr. Achim Middel-Schulte, Lord Mayor of Dresden Helma Orosz, Henry Arnhold and Prof. Dr. Klaus-Ewald Holst



THE ENCHANTING FRAGILITY OF THE BLUE SWORDS

Three centuries of porcelain history in the Japanisches Palais

It was not only the Staatliche Kunstsammlungen Dresden which had a major anniversary to celebrate in 2010. Meissen also saw the centenary of a special event: the establishment exactly 300 years ago of Europe's first porcelain manufactory by August the Strong. This laid the foundations for a fascination which has lost none of its radiance in the meantime and to which the Porzellansammlung of the Staatliche Kunstsammlungen Dresden devoted two exhibitions in its anniversary year entitled "Triumph der blauen Schwerter" (Triumph of the Blue Swords) and "Zauber der Zerbrechlichkeit" (The Fascination of Fragility).

The history of this fascination began with the invention of European hard-paste porcelain by Johann Friedrich Böttger in 1708 and the foundation of the Royal Porcelain Manufactory in 1710. The princely courts of Europe had long been in search of the secret of how to manufacture "white gold". Now Saxony had finally succeeded in producing this precious material, so that it was no longer dependent on imports from Asia. Meissen porcelain (Meissener Porzellan®) soon became an indispensable status symbol for the aristocracy of Europe. August the Strong's addiction to this material was unparalleled among his contemporaries. His passion for it led him to assemble what was at the time the largest collection of

Far Eastern and Meissen porcelain in Europe. In order to create an appropriate setting in which to indulge his "maladie de porcelaine", he planned to convert the Japanisches Palais into a gigantic Porcelain Palace.

Triumph of the Blue Swords

Even though this plan was never fully implemented, the Porzellansammlung of the Staatliche Kunstsammlungen Dresden under the directorship of Dr. Ulrich Pietsch took the anniversary year as an opportunity to realise August the Strong's dream by holding an illustrious exhibition in the Japanisches Palais. Under the title "Triumph der blauen Schwerter – Meissener Porzellan® für Adel und Bürgertum 1710–1815" (Triumph of the Blue Swords - Meissen Porcelain for Aristocracy and Bourgeoisie 1710 – 1815), a comprehensive overview of Meissen porcelain art from the Baroque to the Biedermeier period was on show from 8 May until 29 August 2010. Around 800 exhibits illustrated the history of an era in which Meissen was unrivalled as the predominant European manufactory. Around half of the items on display were taken from the extensive storerooms of the Dresden Porzellansammlung, works which are not normally on public view except in special exhibitions. These were supplemented by loans from major museums and private collections around the world, from such places as Amsterdam, Moscow, New York, London, Paris, Prague and Budapest. In this way the exhibition provided a particularly strong impression of the artistic virtuosity of Meissen porcelain art and the diversity of its motifs and forms of representation.

... sculptural works created in the Meissen Porcelain Manufactory, including the "Peacock on a Tree Stump", model: Johann Joachim Kaendler, 1734, ...

The exhibition in Dresden had a great deal to offer: a plate, knife and fork from the service made for King Christian VI of Denmark, 1740/1745, ...



... and high-quality loans such as "Shuo Lao in a Tree", Meissen c. 1730, The Metropolitan Museum of Art, New York



A particular focus of interest for Curator Dr. Claudia Banz was the table service as an expression of refined table culture. In order to underline the magnificence and colourfulness of the exhibits, the Spanish exhibition architect Juan de Cubas chose a contemporary minimalist presentation concept as a contrast to the Baroque opulence.

Dancing porcelain

The ceremonial opening of the largest and most important exhibition of 18th-century Meissen porcelain, which took place on 7 May, 2010, was characterised by this opulence and the continuing fascination for porcelain as an exceptional material. Around 700 invited guests came to the Japanisches Palais in order to celebrate – in the illuminated inner courtyard and later in a tour of the exhibition – this unique opportunity to view such a diverse range of porcelain works of art in a single place.

Prime Minister Stanislaw Tillich, State Minister Prof. Dr. Dr. Sabine Freifrau von Schorlemer and Lord Mayor Helma Orosz, in particular, referred in their respective addresses to the radiant appeal of these works of art and to their importance for Dresden and Saxony, both artistically and economically. The significance of Meissen porcelain for the entire Free State of Saxony was also emphasised by Dr. Christian

Striefler, Director of the Staatliche Schlösser, Burgen und Gärten (State Palaces, Castles and Gardens) of Saxony.

He was followed on the speaker's rostrum by two special international guests: Sir Christopher Mallaby, former British Ambassador to Germany, and the by now almost legendary porcelain collector Henry Arnhold from New York. Whereas Sir Christopher provided a fascinating insight into his memories of Germany in the years immediately before and after the peaceful revolution in the GDR, Henry Arnhold impressively described his special relationship with Dresden and Meissen porcelain. Born into a Jewish family of bankers in Dresden, he was forced to leave his homeland under the pressure of the Nazi regime. However, he never cut his connections with his Saxon roots – especially because he succeeded in taking a large proportion of his parents' art and porcelain collection with him into exile in America. Today, he owns the most important collection of Meissen porcelain outside of Europe.

The last two speeches during the evening focused specifically on the organisation of the exhibition. Prof. Dr. Klaus-Ewald Holst, chairman of the board at VNG – Verbundnetz Gas AG Leipzig, considered it first from the perspective of a business partner, without whose support such a major project could not have been realised.

View of the exhibition “The Fascination of Fragility”,
Ephraim-Palais, Berlin

“Dancing Porcelain” during the
opening ceremony in Dresden



The opening ceremony in Berlin: State Secretary in
the Federal Ministry of Finance Werner Gatzert,
Dr. Ulrich Pietsch and Dr. Franziska Nentwig, Director-
General of the Stiftung Stadtmuseum Berlin



The concept behind the exhibition was then explained by the Director of the Porzellansammlung, Dr. Ulrich Pietsch. The official part of the evening ended with a performance of a “porcelain ballet”, in which the figures depicted in Meissen porcelain were brought to life on the stage.

The Fascination of Fragility

The story of the enchanting appeal of European porcelain, which was so elegantly expressed in dance form, began in Meissen, but its reputation and the secret of how to produce this precious material soon extended beyond the borders of Saxony during the 18th century. Porcelain manufacturers were rapidly established all over Europe. Nevertheless, until the middle of the 18th century Meissen dominated the form and decor of porcelain, and its designs were much imitated. Serious competition only came into being after the rise of manufactories like those of Sèvres and Berlin.

It is not difficult to imagine the wide range of historical and artistic interrelationships that determined the world of European porcelain manufacturers at that time. Even today, their works bear impressive testimony to that. In order to trace these interrelationships and underline the European dimension of the phenomenon of porcelain art, the Porzellansammlung of the Staatliche Kunstsammlungen Dresden organised a second exhibition, parallel to that in Dresden, to be held in Berlin under the title “Zauber der Zerbrechlichkeit – Meisterwerke europäischer Porzellan Kunst” (The Fascination of Fragility - Masterpieces of European Porcelain Art). This exhibition in the Ephraim-

Palais, organised in association with the Stiftung Stadtmuseum Berlin, demonstrated the development of European porcelain culture over the course of the 18th century, showing the patterns it followed and how innovations gave new directions to its design repertoire.

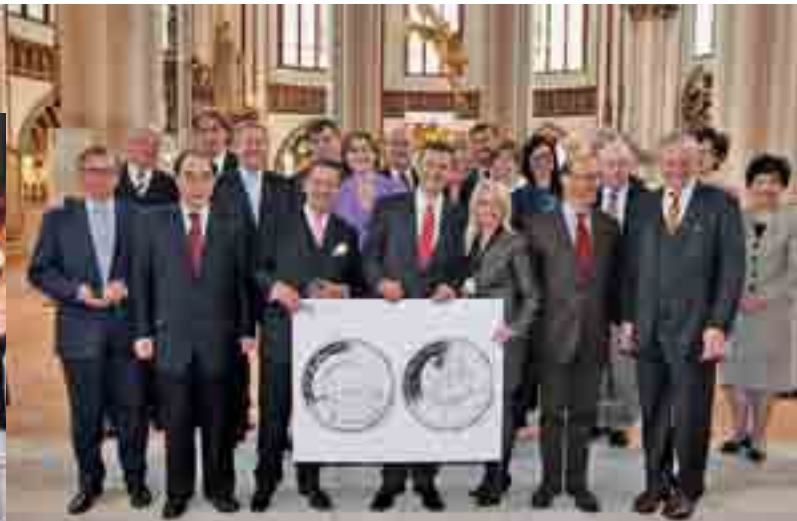
Around 500 porcelain objects were assembled in Berlin for this unique display. A fifth of them were from the Dresden Porzellansammlung, with the remaining items being on loan from Berlin, Amsterdam, St Petersburg, Sèvres and elsewhere. They were produced in around 50 European manufactories. In the exhibition concept drawn up by Curator Dr. Theresa Witting the specific features of the different production sites were presented, as well as common elements within a shared tradition. The dominance of Meissen in terms of design was clearly in evidence, as was also the reciprocal influence of European competitors on Saxon production.

Porcelain and diplomacy

Viewing the phenomenon of porcelain from this perspective demonstrated one thing, in particular: that “white gold” has not only an artistic and an economic dimension, but also a political one, having always been closely associated with international relations. It is therefore not surprising that the opening of the exhibition on 9 May, 2010 in Berlin’s Nikolaikirche was attended by diplomats from all the countries from which objects had been loaned for the exhibition.

The speakers therefore included correspondingly high-ranking representatives of the diplomatic corps. The wel-

Presentation of the € 10 commemorative silver coin minted to mark the anniversary of the invention of European hard-paste porcelain



The early works of Vermeer: "Diana and her Companions" c.1632–1654; "Christ with Mary and Martha", c.1654–1655; "The Procuress", 1656



coming speech by the Director-General of the Stiftung Stadtmuseum Berlin was followed by addresses delivered by the Ambassador of Italy, Michele Valensise, and the Head of the Department of Culture and Communication in the German Foreign Office, Werner Wnendt. State Secretary Iris Spranger then spoke on behalf of the city administration of Berlin. In her address she turned her attention away from the role of porcelain in the diplomatic context to the importance of this versatile material in our everyday life today – we can hardly imagine being without it. These thoughts were also taken up by State Secretary Werner Gatzler from the Federal Ministry of Finance. He also presented the € 10 commemorative silver coin produced by his Ministry in honour of the tercentenary of the invention of European hard-paste porcelain. At this point the speeches had come full circle and many different levels of meaning and various historical narratives that had been discussed came together in a single moment: a moment which lies 300 years in the past, when August the Strong took advantage of Johann Friedrich Böttger's invention – both for himself and, as a result, also for everyone else, thus creating a Europe which still cannot resist the charms of "white gold".



BEAUTIFUL AND AUDACIOUS – THE EARLY VERMEER

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In the second half of the anniversary year, the Gemäldegalerie Alte Meister surprised its visitors with a very special exhibition: from 3 September until 28 November, 2010 it showed the "early Vermeer". The Dutch master Jan Vermeer is one of the most famous painters in the history of art. As part of an international joint project, the Gemäldegalerie collaborated with the Mauritshuis in The Hague and the National Gallery of Scotland in Edinburgh to present the three early paintings by the young artist: "Diana and her Companions", c.1653/54; "Christ with Mary and Martha", c.1654/55 and "The Procuress", 1656. After being restored, they were on view together for the first time - an event which is unlikely to be repeated for a long time to come and which was a worthy addition to the highlights of the anniversary year 2010. The exhibition had previously been on display in The Hague and was then also shown in Edinburgh.

An article (entitled "Eine schöne Frechheit") in the newspaper Die ZEIT at the time of the opening of the exhibition in Dresden praised the beauty of the works of art, but also remarked upon the museum's audacity in presenting such a small number of carefully selected paintings. In the same breath, however, it commended the way in which the organisers had developed a convincing exhibition from a clearly defined starting point. "A beguiling exhibition" was how it was described in a headline in the Frank-

An astrolabe from the Mathematisch-Physikalischer Salon like those seen on paintings by Vermeer



Ladies' garments like this one can be seen in Vermeer's paintings



furter Allgemeine Zeitung in an article which went on to say, “Wherever three or four paintings come together in his name, we have to speak of a major Vermeer exhibition. For more genuine Vermeers are rarely found in one place. Too great is the reluctance of the museums to lend the precious originals, too huge is the insurance value, and perhaps too justified is the fear of art robbers or importunate visitors”.

The early works

The aim of the exhibition was not to impress with a great abundance of works, but to focus on the early paintings by this great artist. Even in his early works, Jan Vermeer (1632–1675) shows himself to be a master of his trade. In Dresden each of the three early works by Vermeer was compared with paintings by other artists, which both demonstrated the starting point for Vermeer’s search for his own style and showed his independence from earlier precedents. National and international loans by important painters such as Jacob van Loo, Jan van Bijlert, Matteo Rosselli and Simon Peter Tilmann provided a deep insight into Vermeer’s early artistic phase and clearly showed the path of his development from his early works to his particularly acclaimed interior scenes.

One of these interior scenes is indisputably his famous work “Girl Reading a Letter at an Open Window”, which was painted in about 1659. It entered the collection of the Gemäldegalerie Alte Meister in 1742 and was thenceforth presented in a gilt rococo frame, one of the famous “Dresden Gallery frames”. This painting is today regarded as one of the major works of world art and, along with Raphael’s “Sistine Madonna” and Giorgione’s “Sleeping Venus”, it is one of the most popular paintings in the Dresden Gemäldegalerie Alte Meister. After more than 250 years, this painting was shown in the exhibition for the first time in a typical Dutch frame. A selection of important works of Dutch craftsmanship, such as furniture, vases, glasses and plates accompanied the exhibition and set the paintings in their contemporary context.

Experimental setup and reconstruction

The exhibition “The Early Vermeer” also provided an opportunity to take a rather different look at the “Girl Reading a Letter at the Open Window” and to view the work from a completely different perspective. For a museum education project, the room depicted in the painting was reconstructed. Visitors to the exhibition could experience the room and its perspective in an installation. It was pos-

Furnishings which frequently appear in Vermeer's paintings of interior scenes



A combination of works of art and explanatory exhibits



sible to adopt the position of the painter and then compare one's visual impression with the actual painting. For this experiment, professors, lecturers and students at the Hochschule für Bildende Künste Dresden had created a walk-in reconstruction of the room depicted in Vermeer's painting, including all its fittings and a lifesize figurine wearing a costume modelled on that of the Girl Reading a Letter. This made it possible for the first time to test scientific hypotheses concerning Vermeer's spatial, lighting and composition concept by means of experimentation, and to present the findings in a way that was comprehensible to the general public. The work was based on extensive material and pictorial analysis conducted by the art historians and restorers of the Staatliche Kunstsammlungen Dresden and on mathematical calculations and computer simulations carried out at the Technische Universität Dresden. The starting point, the approach taken and the findings from the work on and with this reconstructed room were presented in detail in the exhibition catalogue.

Accompanying programme

The exhibition was accompanied by a wide-ranging programme of events. In a joint project between the Staatliche Kunstsammlungen Dresden, the Volkshochschule (adult education centre) Dresden and the Hochschule für Bildende Künste Dresden entitled "Im Prisma des Vermeer" (In the Prism of Vermeer) a number of evening talks were held on painting and the painting techniques used by this artist, on issues of perspective and spatial arrangement, as well as on the reconstruction of the room in the

exhibition. Guided tours and art conversations, as well as educational events for school classes, viewings for senior citizens and special guided tours for visitors with hearing and sight impairments, elucidated the early works of Vermeer from various points of view.

In association with the Hochschule für Bildende Künste Dresden, the Staatliche Kunstsammlungen Dresden also produced the DVD "Blaue Punkte auf blondem Haar" (Blue Dots on Blonde Hair). This 36-minute film presents investigations and experiments concerning the working process of Jan Vermeer.

The exhibition demonstrated how, with stylistic confidence and self-assurance, Vermeer adopted influences from a wide variety of artists from Italy and from the North and South Netherlands, for example, and how upon this basis he developed his own compositions to achieve a highly idiosyncratic and unusual effect. At the same time, the works of this young and open-minded artist, who enjoyed experimenting, already bear the characteristics which were to become so decisive in determining his mature style, such as his exceptional ability as a painter of figures, his intense interest in the effect of light and his preference for a reflective atmosphere of calm in his pictures.

View of the exhibition rooms in the Jägerhof, with the Grossschönau Damask Weaving Room, 1913, in the foreground



A visitor in front of the mechanical theatre depicting the Passion of Christ in seven scenes



GERMANY'S ONLY FOLK ART MUSEUM GETS A FACELIFT

The holdings of the Staatliche Kunstsammlungen Dresden reflect the entire world and their exhibitions give them an international presence. One of the museums in the alliance of world-famous art collections, however, focuses particularly on Saxony: the Museum für Sächsische Volkskunst mit Puppentheatersammlung (Museum of Saxon Folk Art with Puppet Theatre Collection).

This small but delightful museum attracts visitors of all ages throughout the year, especially families: it could even be dubbed the “intergenerational centre” of the Staatliche Kunstsammlungen. Yet this family museum is special in another respect, too: it is the only museum of folk art in Germany. As if there had not already been enough celebrations and openings in 2010, in November this building was reopened after being thoroughly renovated. For Dr. Igor Jenzen, Director of the Museum since 2004, the need for extensive modernisation was also an opportunity to carefully modernise the content of the exhibition whilst paying due respect to its traditions.

The ground floor first provides explanations of what folk art is and what Oskar Seyffert (1862–1940), Professor at the Kunstgewerbeschule Dresden and himself a painter, understood by the concept. He regarded folk art (‘Volkskunst’) as a counter-concept to applied arts (‘Kunstgewerbe’), a term which had fallen into disrepute. At the time, this was a revolutionary approach. At exhibitions, trade

fairs and in lectures he disseminated his ideas with great enthusiasm. In 1896, he eventually founded the Museum für Sächsische Volkskunst.

The exhibition explores different aspects of the broad spectrum of folk art, ranging from simple handicrafts and the typical products of Saxon domestic industry, through the skills of traditional needlework and craftsmanship, down to individual endeavours to beautify everyday objects. Taking Saxon pottery as an example, the regional character of folk art is illustrated according to technical and stylistic aspects as well as market and guild-specific considerations.

The most important traditional spheres in which folk art plays a significant role are religion, love and death. The highlight of this part of the collection is a mechanical figure theatre from the first half of the 19th century which can now be presented in its entirety following its thorough restoration. Its seven scenes arranged in a semicircle depict the Passion of Christ from the Last Supper to the Resurrection. This mechanical marvel with its highly dramatic movements takes us back to the time before the invention of film, when there were various attempts at reproducing life by means of mechanical devices. Its constructor rented accommodation in a town for a period of three months and charged 10 pfennigs admission for visitors to see the mechanical theatre in action. Today, the animation is shown in a video.

Whereas after the Second World War the concept of folk art in the Federal Republic of (West) Germany withered into insignificance, the GDR filled the old theme with a

Other things to see include: a toy horse belonging to the Saxon royal family (with the toy horse for visiting children below)...

... a bed and cupboard from the Faktorenhof in Ebersbach, 1800, ...

and a doll's house dating to around 1900 with an integrated playing area for young visitors



new content. Under Socialism, folk art was regarded as the art of the working class and as proof of that class's cultural competence. Consequently, courses in carving, painting and lacemaking were organised in which skilled artists provided thorough instruction in the various techniques and conveyed sound knowledge about art – irrespective of the ideological slant, which was sometimes clearly articulated, sometimes less so. It is this good-quality teaching that explains why in the eastern federal states of Germany it is taken for granted that the concept of folk art is still a recognized and respected variant in the art and culture scene. The “do-it-yourself” principle, which in GDR times was often enough simply a case of making a virtue out of necessity. Sometimes it was simply impossible to obtain professionally made Nutcracker figures from the Ore Mountains. Folk Art had – and still has – the potential to initiate a new form of creativity which may either be an end in itself or may attract a viewing audience.

A particularly stimulating section of the new exhibition is devoted to this variant of the broad concept of folk art, which is known as autodidactic art. As previously in the collection on the first floor and in the Puppet Theatre

Collection in the attic, curious children can now find a Children's Trail with various hands-on, experimental and play activities on the ground floor, too.

The Museum für Sächsische Volkskunst regards itself not only as a poetic place for lovers and tourists, but, above all, as a lively family museum which is developing further into the “intergenerational centre” of the Staatliche Kunstsammlungen Dresden.



Special Exhibitions



Page 32: "In the Prism of Vermeer", experimental set-up based on Vermeer's "Girl Reading a Letter", a joint project conducted by the Hochschule für Bildende Künste and the Volkshochschule Dresden

Yanomani Girl, photo from the exhibition "Amazonia – Indians of the Rain Forest and Savannas", Museum für Völkerkunde Dresden



View of the exhibition "Crossing the Seas with Fortuna"



He influenced Saxon-Danish relations: "Elector August of Saxony", Lucas Cranach the Younger



Punch, c. 1946/49 (costume replaced), Museum für Sächsische Volkskunst



EXHIBITIONS IN DRESDEN

- **Amazonien – Indianer der Regenwälder und Savannen (Amazonia – Indians of the Rainforests and Savannas)**

Exhibition by the Museum für Völkerkunde Dresden, Staatliche Ethnographische Sammlungen Sachsen
Japanisches Palais, Palaisplatz 11
29th April, 2009 – 31st December, 2011
This exhibition presents magnificent headdresses, impressive masks, highly developed ceramics and long weapons of extreme dimensions, as well as giving an overview of the various cultural landscapes of Amazonia. It examines the origins and distinctive features of these cultures and also considers the current situation of the indigenous peoples of Amazonia. The exhibits are all taken from Saxon collections, the oldest items dating from the 19th century. As well as objects from tribal cultures which have long been extinct, there are also exhibits from tribes which were only contacted for the first time a few years ago.

- **Kasper – eine deutsche Karriere (Kasper – A German Career)**

Exhibition by the Puppentheatersammlung
Museum für Sächsische Volkskunst

Jägerhof, Köpckestraße 1

16th May, 2009 – 31st January, 2010

In puppet theatre, there have always been heroes and comic figures. For over 200 years this figure has in Germany been called 'Kasper'. Over time, he was transformed from an anarchist, ruffian, coward and slacker into a useful member of society. During the Nazi period, he was turned into a German hero. In the GDR, he did not fit in. His place on the stage was taken up by Young Pioneers until Kasper's plebeian roots were discovered. In the 1980s, he was able to reclaim his political dimension in puppet plays for adults.

- **Von Mali bis Borneo. Neuerwerbungen der Jahre 2006 bis 2008 (From Mali to Borneo. New Acquisitions 2006–2008)**

Cabinet exhibition by the Museum für Völkerkunde Dresden, Staatliche Ethnographische Sammlungen Sachsen
Japanisches Palais, Palaisplatz 11
11th July – 31st December, 2009
In the years 2006 to 2008, the Dresden Völkerkundemuseum was able to purchase a total of 507 objects. The annual budget for acquisitions is not sufficient to fill existing gaps in the collection through purchases of high-quality objects. Donations and gifts from the friends and sponsors of the museum are therefore very gladly received.

- **»Mit Fortuna übers Meer«. Sachsen und Dänemark – Ehen und Allianzen im Spiegel der Kunst (1548–1709) (Crossing the Seas with Fortuna. Saxony and Denmark – Marriages and Alliances Mirrored in Art [1548–1709])**

Exhibition by the Grünes Gewölbe
Residenzschloss, 2nd floor
24th August, 2009 – 4th January, 2010
For two centuries the Electorate of Saxony cultivated very close relations with the mighty kingdom of Denmark. Through the marriage of Duke August, the later Elector of Saxony, to the Danish Princess Anna in 1548, a strong political alliance was formed between Dresden and Copenhagen. A further three lavishly celebrated weddings took place during the course of the 17th century. The final climax in this alliance policy was the four-week state visit by the Danish King Frederik IV to the court of August the Strong in 1709. Three hundred years after the impressive celebrations that took place during the meeting of these two rulers, the Staatliche Kunstsammlungen Dresden and the Royal Collections of Rosenborg Castle in Copenhagen held a large-scale joint exhibition in which the role of the fine arts for high-level politics was vividly illustrated.

The Parade Garment of Elector Moritz of Saxony, restored at the Abegg-Stiftung in Riggisberg, Switzerland



Beate Gutschow, C-print, 1999 (Courtesy of Louise and Eric Franck Collection, London, Barbare Gross Galerie, Munich, Produzentengalerie Hamburg, Sonnabend Gallery, New York)

Wieland Förster, Portrait of Elfriede Jelinek, 2000, Skulpturensammlung



Georg Baselitz, From Wermisdorf to Ekely (Remix), 2006



- **Das Prunkkleid des Kurfürsten Moritz**
Einzigtartiges Renaissance-Kostüm restauriert in der Abegg-Stiftung/Schweiz für Dresden (The Parade Garment of Elector Moritz Unique Renaissance costume restored for Dresden at the Abegg-Stiftung in Switzerland)

Exhibition by the Rüstkammer
Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum
5th September, 2009 – 15th March, 2010
The ceremonial garments of the Electors of Saxony held by the Dresden Rüstkammer are among the most important cultural treasures in Europe. The planned permanent exhibition in the Residenzschloss will necessitate a large amount of restoration. The Abegg-Stiftung in Riggisberg, Switzerland generously offered to undertake the restoration at its own expense of the oldest costume in the collection, the Parade Garment of Elector Moritz of Saxony dating from the mid-16th century, in its internationally renowned textile workshop. As a sign of gratitude, this unique Renaissance costume was presented in a special exhibition along with other items of fashion from the same period.

- **Interim exhibition**
“Sculpture in the Zwinger” IV
Wieland Förster zum 80. Geburtstag. Alle Werke seiner Stiftung (Wieland Förster on his 80th Birthday – The Artist’s Donated Works)
Exhibition by the Skulpturensammlung

Zwinger, entrance in the Zwinger courtyard between the Gemäldegalerie and the Wallpavillon

23rd September, 2009 – 7th March, 2010
To mark the 80th birthday of the great German sculptor Wieland Förster, an exhibition was held featuring the generous donation of 58 sculptures which he has bestowed to the Staatliche Kunstsammlungen Dresden. During his youth, Wieland Förster was strongly influenced by his traumatic experience of the destruction of Dresden and his imprisonment in Bautzen. Starting out from these painful ordeals, but also on the basis of his experience of human love, he concentrated on suffering, physical and emotional threats and death as the main subjects of his art. These themes are reflected in ominous symbolic figures. As a counterbalance to these works, he has also produced energetic female nudes expressing a love of life and self-assertion.

- **Georg Baselitz. Dresdner Frauen (Georg Baselitz. Women of Dresden)**
Exhibition by the Galerie Neue Meister and the Gemäldegalerie Alte Meister
Gemäldegalerie Alte Meister, Semperebau am Zwinger
10th October, 2009 – 28th February, 2010
To mark the 20th anniversary of the fall of the Wall, this exhibition presented two major groups of works by Georg Baselitz which were produced in 1989 and 1990 and which must be regarded as among

the most significant artistic compositions from that period. The monumental cycle of paintings entitled “45” relates to the destruction of Dresden and the end of National Socialist tyranny. The cycle has its counterpart in the “Women of Dresden”, a group of yellow-painted and roughly hewn wooden sculptures on high plinths. It was the women who were the first to provide stability to their war-torn families (with the men absent) and to the devastated cities. This core section of the exhibition was complemented by paintings and drawings which revealed the inspirational sources of Georg Baselitz’s artistic work.

- **Beate Gutschow place(ments)**
Exhibition by the Staatliche Kunstsammlungen Dresden
Kunsthalle im Lipsiusbau, Brühlsche Terrasse
10th October, 2009 – 17th January, 2010
Beate Gutschow’s pictures appear to be realistic photographs; only upon closer inspection does it become evident that each one is in fact a complicated jigsaw puzzle made up of fragments of reality. Beate Gutschow explores the relationships between the experience of reality, its representation, and pictures. She combines up to a hundred individual images to create a picture. Ideal projections of nature and architecture are thus called into question, as are also perceptual patterns, traditional image conventions and people’s unbroken faith in the authenticity of photographic reproduction.



Angelo Bronzino, "The Stroganoff Madonna", Pushkin State Museum of Fine Arts, Moscow



"20 Years After – Toys from the GDR",
Museum für Sächsische Volkskunst



Christian Borchert, from the
"Berlin Wall" cycle, Kunstfonds



- **Kami. Silence – Action. Japanische Kunst der Gegenwart auf Papier**
(Kami. Silence – Action. Japanese Contemporary Art on Paper)
Exhibition by the Kupferstich-Kabinett and The Japan Foundation supported by The National Museum of Modern Art Tokyo
The exhibition was under the patronage of the Embassy of Japan in Germany, Berlin. 15th October, 2009 – 18th January, 2010
Residenzschloss, Kupferstich-Kabinett
Nowadays, Japanese art on paper often tends to feature less prominently in European perceptions of Japanese contemporary art than other media. This exhibition consciously focused on the contemporary forms of expression found in drawing and graphic art. "Kami" (paper, god/deity) refers not only to the material of the support; its second meaning also alludes to a religious, mythological or existential dimension. "Silence" and "action" epitomise overarching questions, such as that of the relationship between tradition and modernity.
- **A Guest of Honour from Moscow**
Die »Madonna Stroganoff« von Angelo Bronzino aus dem Staatlichen A. S. Puschkina Museum für Bildende Künste (The "Stroganoff Madonna" by Angelo Bronzino from the A. S. Pushkin State Museum of Fine Arts)
Cabinet exhibition by the Gemäldegalerie Alte Meister
Semper Building at the Zwinger

With kind support provided by GAZPROM Germania GmbH.
28th October, 2009 – 31st January, 2010
The "Stroganoff Madonna" by Angelo Bronzino was produced in Florence in about 1545. At that time the city was developing into a centre for a new artistic style called Mannerism, whose extravagance and elaborate design vocabulary was radically different from the principles of the Renaissance. The Gemäldegalerie Alte Meister holds only a small collection of Mannerist works. The generous loan from Moscow enabled visitors to Dresden to gain a concentrated insight into this period. Through this exhibition, the Staatliche Kunstsammlungen Dresden continued the series of collaborative projects with the Pushkin Museum entitled "Director's Choice".

- **Mauerbilder. Fotografien von Christian Borchert 1963–1990**
(Wall Pictures. Photographs by Christian Borchert 1963–1990)
Exhibition by the Kunstfonds in cooperation with the Goethe Institute Dresden
Königsbrücker Straße 84, 01099 Dresden
6th November, 2009 – 10th April, 2010
The works of the photographer Christian Borchert (1942 – 2000), who was born in Dresden and was active for many years in Berlin, includes a comparatively little-known group of works on the subject of the Berlin Wall. These artistic photographs taken between 1963 and 1990 document

the existence and end of this structure which was the architectural embodiment of the division of Germany – and is now its most striking relic. Borchert's cycle reflects without pathos forty years of German history.

- **Advent und Weihnachten im Jägerhof 20 Jahre danach – Spielzeug aus der DDR**
(Advent and Christmas in the Jägerhof 2009: 20 Years After – Toys from the GDR)
Exhibition by the Museum für Sächsische Volkskunst
Jägerhof, Köpckestraße 1
28th November, 2009 – 31st January, 2010
For many years Frank Lange from Putzkau (in Saxony) has been collecting GDR toys. He has succeeded in acquiring many toys which were produced in only small numbers, and exclusively for export and were therefore already scarce in GDR times.
- **Josef Hegenbarth beobachtet Menschen**
(Josef Hegenbarth's Observation of People)
Exhibition by the Kupferstich-Kabinett Josef-Hegenbarth-Archiv, Calberlastraße 2
21st January – 29th April, 2010
This exhibition was entirely devoted to the artist's portrayal of the human figure: nude drawings, portraits, old people, young people and children, people at work and on the street and people relaxing. The works were selected in accordance with a quotation from the artist: "I love people and draw them wherever I find them". It was Hegenbarth's desire to



Melkus RS 1000 GT123, four-cylinder in-line engine by Audi, Kunstgewerbemuseum



Titian (Tiziano Vecellio), Portrait of a Lady in White, c.1555, Gemäldegalerie Alte Meister



reflect how fundamentally different, how unique they are, to depict the characteristic features, the temperament, the strength, joy and pain of each individual.

- **Kami. Japanische Kunst der Gegenwart auf Papier. Teil 2 (Kami. Japanese Contemporary Art on Paper. Part 2)**
Exhibition by the Kupferstich-Kabinett
30th January – 28th February, 2010
In Part 2, this exhibition concerning Japanese contemporary art on paper was presented in a modified form. As well as recent acquisitions, works from the holdings of the Kupferstich-Kabinett which had not previously been exhibited were displayed.
- **Die Türkische Cammer Sammlung orientalischer Kunst in der kurfürstlich-sächsischen Rüstammer Dresden (The Türkische Cammer/Turkish Chamber – The Collection of Oriental Art in the Saxon Electoral Rüstammer in Dresden)**
Permanent exhibition in the Residenzschloss
Opened on 7th March, 2010
Between the 16th and the 19th century, the Electors of Saxony assembled numerous outstanding treasures associated with the fashion known as 'turquerie'. During the reign of the Saxon Elector and later King of Poland August the Strong, admiration for the Ottoman Empire reached its climax. This resulted in one of the world's most magnificent and impor-

tant collections of Ottoman weapons, horse trappings, costumes, tents, flags and other works of art. The largest object in the Türkische Cammer is an Ottoman three-masted tent – a dream in gold and silk which is 20 m long, 8 m wide and 6 m high. Other highlights include eight life-sized carved wooden horses, all of which are decked out with splendid bridles and saddles. A total of more than 600 ornate objects exhibited in a space measuring 750 square metres reveal the incredible opulence of the Türkische Cammer.

- **Melkus. Die ideale Linie Autodesign aus Dresden (Melkus. The Ideal Line – Automobile Design from Dresden)**
Exhibition by the Kunstgewerbemuseum Kunsthalle im Lipsiusbau, Brühlsche Terrasse
11th March – 16th May, 2010
This exhibition showed three cars produced by the Dresden firm MELKUS, the Formula III racing car MELKUS 64 ("The Cigar") built in 1964, the RS 1000 sports car, which was developed from 1966 onwards and of which 101 were built between 1970 and 1979, and the RS 2000, which was presented at the IAA in Frankfurt in 2009, the latest creation by MELKUS, along with design models and tape renderings. The exciting discovery for this exhibition, however, consisted of the designs and execution drawings from the Melkus company archives, which had

never previously been displayed. They illustrated how these racing and sports cars had come into being.

- **Schaudepot #5. Arbeitsbilder (Storeroom No. 5. Work Pictures)**
Exhibition by the Kunstfonds
Storeroom of the Kunstfonds, Marienallee 12
18th March – 4th May, 2010
The theme of the exhibition Storeroom 5 was work. The working individual and his environment are long-standing motifs in the fine arts and the form of their portrayal always reflects the prevailing image of man. Many of the works from GDR times preserved in the Kunstfonds tell of hard, mostly physical work and refer at the same time to the proclaimed "leading role of the proletariat". The selection of exhibits ranged from portraits of workers and depictions of everyday working life to industrial landscapes and images from agriculture.
- **Tizian – Die Dame in Weiß Das restaurierte Meisterwerk VI (Titian – The Lady in White The Restored Masterpiece VI)**
Exhibition by the Gemäldegalerie Alte Meister
Semper Building at the Zwinger
20th March – 15th August, 2010
Few artists have been celebrated for their portraits as ardently as the Venetian Renaissance painter Titian (c.1488 –1576). The "Lady in White" is one of his most graceful portraits, but also one of his most enig-

Traditional dancer at the "CROW Fair: Pow wow of the Crow Indians of Montana", Museum für Völkerkunde Dresden



Piet Mondrian, Design for a room for Ida Bienert, 1926, Kupferstich-Kabinett



Lucas Cranach the Elder, Adam and Eve, Gemäldegalerie Alte Meister



Hand-made batik hip cloth, 1942/1946, Museum für Völkerkunde Dresden



matic. This masterpiece was presented in an exhibition following its restoration. The exhibition provided an insight into the meticulous work of the restorers as well as the painting technique of the artist. It also investigated questions as to who the lady in the painting might be and why she is wearing a white dress. Two more paintings by the same artist were also on show, along with works by several other artists, to set "The Lady in White" within the context of Venetian portrait painting as a whole.

- **Cranach-Präsentation in der Gemäldegalerie Alte Meister (Cranach Exhibition in the Gemäldegalerie Alte Meister)** Semper Building at the Zwinger 20th March – 15th August, 2010 Lucas Cranach – father, son and workshop – are sufficiently well known, but this exhibition made it clear that Dresden has the largest collection of their works in the world. The paintings on display dealt with dynastic subjects as well as mythological and biblical themes, ranging from the large Hercules panels and "Paradise" to Adam and Eve and the small portraits of the reformers Luther and Melanchthon, along with portraits of members of the House of Wettin and unidentified individuals from the Reformation period, plus various scenes from the life of Christ and the story of John the Baptist.

- **Schaufenster in die Sammlung: Javanische Batik (A Window on the Collection – Javanese Batik)** Exhibition by the Museum für Völkerkunde Dresden, Staatliche Ethnographische Sammlungen Sachsen Japanisches Palais, Palaisplatz 11 24th March – 17th November, 2010 Batik is one of the most important forms of expression in Javanese culture. The textiles bear motifs with numerous symbolic meanings which are a visible expression of Javanese beliefs, ethics and social order. In a cabinet exhibition the Dresden Völkerkundemuseum presented nine selected hand-made batik works from its collection. These batiks were made between 1860 and 1945. Two particularly beautiful items were purchased from an Indonesian private collection last year.

- **CROW FAIR: Powwow bei den Crowindianern Montanas Fotoausstellung von Gunter Jentzsch (CROW FAIR: Pow wow of the Crow Indians of Montana Photo exhibition by Gunter Jentzsch)** Exhibition by the Museum für Völkerkunde Dresden, Staatliche Ethnographische Sammlungen Sachsen Japanisches Palais, Palaisplatz 11 24th March, 2010 – 9th January, 2011 The Crow Fair – initiated in 1904 originally to encourage agriculture among the Crow

Indians – is now one of the most important pow wows in North America. Every year in August the Crow Indians celebrate this major festival. In a camp consisting of hundreds of tepees, camping tents and motor caravans, the festival, which extends over several days, involves dance competitions, parades with riders and decorated wagons, as well as many other events. This small photographic exhibition conveyed impressions of four pow wows on the Crow Indian Reservation which took place between 1996 and 2009.

- **Aus der Sammlung des Dresdner Kupferstich-Kabinetts 15 × 1 \ \ 45 + (From the collection of the Dresden Kupferstich-Kabinett 15 × 1 \ \ 45 +)** 15 major works // drawings after 1945 Kupferstich-Kabinett, Residenzschloss 31st March – 12th July, 2010 In connection with the 450th anniversary of the Staatliche Kunstsammlungen Dresden, the Kupferstich-Kabinett held a double exhibition featuring major works from the collection and post-1945 drawings. Fifteen rarely exhibited exceptionally valuable major works were presented individually for just one week at a time, including sheets by Jan van Eyck, Rembrandt, Caspar David Friedrich and Ernst Ludwig Kirchner. Parallel to these masterpieces, selected works from the museum's rich collection of post-1945 drawings by German and international artists were also displayed.

The Wasewitz coin hoard, 18th century, Münzkabinett



Allegory of Autumn, 1755–1760, on loan from Prague, Uměleckoprůmyslové muzeum



The artist Prof. Ulrike Grossarth in her exhibition "Fabrics from Lublin", Kunstfonds/Kunsthaus Dresden



• **Schätze aus Sachsens Erde. Münzfunde von der Antike bis zum 19. Jahrhundert (Treasures from the Soil of Saxony. Coin hoards dating from antiquity to the 19th century)**

Exhibition by the Münzkabinett in association with the Landesamt für Archäologie, Dresden

Residenzschloss, Hausmannsturm
1st April – 1st November, 2010

The Münzkabinett administers the coin hoard archive of the Free State of Saxony, which has grown to around 20,000 coins since its institution in 1994. A number of coin hoards from this collection were presented, showing a cross-section of finds dating from antiquity to the 19th century and explaining their significance for the history of Saxony. The exhibition included such outstanding treasures as the hoard of dinars dating from the Roman imperial period (2nd century) found in Schwepnitz, the hoard of bracteates (13th century) found in Lichtenau and the hoard of gold coins (17th century) found in Leipzig.

• **Zukunft seit 1560. Die Ausstellung (State of the Art since 1560. The Exhibition)**

Exhibition by the Staatliche Kunstsammlungen Dresden
Residenzschloss

18th April – 7th November, 2010

In 2010 the Staatliche Kunstsammlungen Dresden celebrated the past and future of its 450-year-old collection in a major

Anniversary Exhibition. Historical sources prove that the Kunstammer was founded by Elector August in 1560. In doing so, he laid the basis for one of the oldest and most important collections in Europe. The thematic sections entitled Creation – Longing – Curiosity – Confrontation – Appeal stood for key phenomena and impulses in connection with the works and guided the visitor through the exhibition. The show included paintings, sculptures, prints, historic weapons and suits of armour, costumes, medals, porcelain wares, scientific instruments and tools, as well as pretiosa from the holdings of the Staatliche Kunstsammlungen and other Dresden collections, supplemented by outstanding works on loan from German and international museums.

• **Triumph der blauen Schwerter. Meissener Porzellan® für Adel und Bürgertum 1710–1815 (Triumph of the Blue Swords. Meissen Porcelain for Aristocracy and Bourgeoisie 1710–1815)**

Exhibition by the Porzellansammlung
Japanisches Palais, Palaisplatz 11
8th May – 29th August, 2010

This exhibition concentrated on the highly eventful first hundred years of the Meissen Porcelain Manufactory. Between 1710 and 1815, Meissen developed the whole spectrum of this material's potential and celebrated its greatest triumphs. Meissen porcelain was the epitome of European

porcelain art, long defying the competition from the newly founded manufactories. It even managed to survive the crises of the Seven Years War and the Napoleonic Wars and to flourish again thereafter. The exhibition presented a comprehensive overview of the artistic and technical development of Meissen porcelain and also cast a new light on the "white gold" from Saxony by raising socio-economic and historical questions.

• **Dschungelbuch (Jungle Book)**

Exhibition by the Senckenberg Naturhistorische Sammlungen Dresden
Kunstgewerbemuseum, Schloss Pillnitz, Bergpalais

12th June – 31st October, 2010

Shir Khan the Tiger, Balu the Bear, Colonel Hathi and his troop of elephants: the animals from Rudyard Kipling's "Jungle Book" have fascinated millions of people around the world. Axel Gomille, a photographer and biologist, had the opportunity to travel to the land of his dreams and seek out the animals from the Jungle Book. Fantastic photos bear witness to his adventurous journey. They provided the background for the Senckenberg Naturhistorische Sammlungen Dresden to show these animals in an exhibition. Exquisite birds, exhibited in showcases and diorama images, came together with pythons, cobras and tortoises.

A source of inspiration for the artist:
historic photographs of the streets of Lublin
by Stefan Kielsznia



Jeff Wall, Morning Cleaning, 1999



Anja Bohnhof & Karen Weinert, from
the series entitled "Notes of Absence"



- **Stoffe aus Lublin/Bławatne z Lublina (The Fabric of Lublin)**

Ulrike Grossarth: contemporary art and Stefan Kielsznia: historic photographs of the streets of Lublin

Exhibition by the Kunstfonds and the Kunsthaus Dresden, Städtische Galerie für Gegenwartskunst, in association with the cultural centre "Brama Grodzka-Teatr NN", Lublin/Poland

The exhibition was supported by the Kulturstiftung des Bundes (German Federal Cultural Foundation).

Kunsthaus Dresden, Rähnitzgasse 8
11th June – 19th September, 2010

In her pictorial works produced over the past few years, Ulrike Grossarth has utilised the unique historical photographs by the photographer Stefan Kielsznia (1911 – 1987), who in 1938, shortly before the German occupation, documented everyday life in the Jewish quarter of Lublin, where the streets were dominated by textile shops and small craft workshops. The exhibition showed paintings, graphic animations and sculptural works, in which Grossarth transformed details from the photographs into abstract emblems and also into objective references to a living culture and society whose absence is still felt today.

- **Abwesenheitsnotizen. Fotografien von Anja Bohnhof & Karen Weinert (Notes of Absence. Photographs by Anja Bohnhof & Karen Weinert)**

Exhibition by the Kupferstich-Kabinett Josef-Hegenbarth-Archiv, Calberlastraße 2
17th June – 23rd September, 2010

In their work entitled "Notes of Absence", Anja Bohnhof and Karen Weinert investigate the effect of the former homes and places of work of historically important personalities, which have now been turned into museums. The presentation of rooms such as Bertolt

Brecht's study in Berlin or that of Albert Einstein in Caputh as authentic places is based on their furnishings, which have either been preserved in the original, have been reconstructed or have been recreated in imitation of the style of the respective period. Bohnhof and Weinert empty the rooms and document their vacant condition in a photograph. The images of the naked rooms raise questions as to the whereabouts of an aura when there are no longer any personal objects remaining to suggest that the former resident might only just have left the room.

- **Wiedereröffnung des Albertinums – Kunst von der Romantik bis zur Gegenwart (The Reopening of the Albertinum – Art from the Romantic period to the present day)**
Bühlsche Terrasse/Georg-Treu-Platz
Opened on 20th June, 2010

Following its redevelopment and refurbishment, the new Albertinum was reopened on 20th June, 2010 as a centre for art from the Romantic period to the present day. The new exhibition halls are shared by the Galerie Neue Meister and the Skulpturensammlung.

The collections of both these museums are world renowned, with paintings ranging from Caspar David Friedrich to Gerhard Richter and sculptures from Auguste Rodin up to the 21st century. Huge glass-fronted display storerooms give the visitor an unprecedented insight into the inner workings of the museum and put previously hidden works of the collection on permanent view. Within the Staatliche Kunstsammlungen Dresden, it is the role of the new Albertinum to act as a bridge between the past and the future. The new Albertinum as a whole is intended as a meeting place between painting and sculpture, between the Romantic and the modern and between East and West.

- **Jeff Wall. Transit (Jeff Wall. Transit)**

Exhibition by the Galerie Neue Meister Kunsthalle im Lipsiusbau, Bühlsche Terrasse
20th June – 10th October, 2010
Parallel to the opening of the Albertinum, the Staatliche Kunstsammlungen Dresden held a major exhibition of works by the Canadian artist Jeff Wall (* 1946). The photographs assembled under the motto

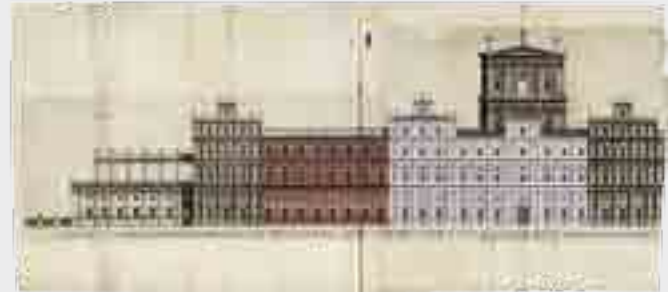
Thomas Struth, Paradise 09, 1999, Rheingold Collection



Carl Robert Kummer, Indian fig cacti on Capri, 1833, Galerie Neue Meister



The facade of the "Temple of Solomon", c. 1690, Museum für Hamburgische Geschichte



"Transit" dealt with the theme of transition and change in the context of historical, sociological and everyday experiences. Against a background of social upheavals and the reassessment of values that have taken place over the past 20 years in the eastern part of Germany, these images of transitions and changes could be well appreciated in Dresden. Furthermore, the exhibition provided an overview of Wall's artistic oeuvre from the 1980s to the present.

- **Das versprochene Land (The Promised Land)** Exhibition by the Galerie Neue Meister Albertinum, first floor, contemporary art 20th June, 2010 – 29th May, 2011 In summer 2002, the museums of the Staatliche Kunstsammlungen Dresden were threatened by extremely high floodwaters in the River Elbe. The subsequent charity auction entitled KÜNSTLER HELFEN ALTEN UND NEUEN MEISTERN (Artists help the Old and Modern Masters) expressed a promise on the part of those involved: that they would assist in finding a way to store the works of art in a flood-proof location. In memory of this collective expression of solidarity, the Staatliche Kunstsammlungen Dresden dedicated the opening of the Albertinum to the artists and held a special exhibition entitled "The Promised Land". In an area measuring nearly 1,400 square metres, a range of works was presented consisting of impor-

tant national and international items of contemporary art, thus providing visitors with a spectrum of pledges, promises and desires, on the one hand, and of scepticism, threats and disappointments, on the other. This exhibition was made possible by generous loans of top quality paintings from individual private collectors, companies and galleries, and, above all, through the dedicated commitment of the Gesellschaft für Moderne Kunst in Dresden e.V. and the Rheingold Collection.

- **Carl Robert Kummer zum 200. Geburtstag Schaukabinett der Galerie Neue Meister (On Carl Robert Kummer's 200th Birthday. Show cabinet of the Galerie Neue Meister)** Albertinum, second floor 20th June – 21st November, 2010 The newly established exhibition series entitled "Schaukabinett" (Show Cabinet) in the Albertinum is intended to present selected works from among the holdings of the Galerie Neue Meister which are not on permanent display owing to lack of space. The first exhibition in this series was dedicated to the Dresden landscape painter Carl Robert Kummer (1810–1889). To mark the 200th anniversary of his birth, four works by this artist which are currently held by the collection were displayed alongside selected loans from the Städtische Galerie Dresden and from private collections in Dresden.

- **Fragmente der Erinnerung. Der Tempel Salomonis im Dresdner Zwinger (Fragments of Memory. The Temple of Solomon in the Dresden Zwinger)** Exhibition by the Staatliche Kunstsammlungen Dresden in association with the Staatliche Schlösser, Burgen und Gärten Sachsen, the Hochschule für Technik und Wirtschaft Dresden and the Museum für Hamburgische Geschichte Zwinger, Wallpavillon, and Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum 25th June – 5th September, 2010 The starting point for this exhibition was the imposing model of the Temple of Solomon, which was purchased by August the Strong in 1732 and was then exhibited for more than a century in the Zwinger, where it was admired as one of Dresden's special sights. Displayed alongside other objects relating to Jewish customs, it was a highlight of a collection known as the "Juden-Cabinet" (Jewish Cabinet), probably the first Jewish ethnographical museum in the world. Today, the model of the Temple is on view in the Museum für Hamburgische Geschichte in Hamburg. The project "Fragments of Memory" took the 300th anniversary of the start of construction work on the Zwinger as an opportunity to commemorate this almost forgotten aspect of the history of the Dresden art collections by setting up an installation by the media artist Dina Boswank accompanied by objects relating

Set of drawing implements from the Dresden Kunstammer, c.1580, Mathematisch-Physikalischer Salon



Hermann Glöckner, Grey Chimney, 1931, Kupferstich-Kabinett



Johannes Vermeer, The Procuress, 1656, Gemäldegalerie Alte Meister



to the model of the Temple and the former "Juden-Cabinet".

- **Das besondere Kunstwerk in der Rüstammer**
Schwert, Rapier und Linkehanddolch – Zeugnisse virtuoser Fechtkunst in der Rüstammer (Special Works of Art in the Rüstammer: Sword, Rapier and Left-hand Dagger – Testimony to Fencing Expertise in the Rüstammer)

Semper Building at the Zwinger
6th July – 31st October, 2010

The Dresden Rüstammer holds top quality weapons which illustrate the development of fencing arms from the sword to the rapier. The broad, double edged blade of the sword is mainly intended for cutting, whereas the long, narrow, pointed blade of the rapier, which developed in the 16th century, is mainly intended for thrusting. The sword was used against armoured knights in man-to-man combat. The rapier served as a weapon for knights in a civilian context, such as at court.

- **Hermann Glöckner. Werke bis 1945 (Hermann Glöckner. Works up to 1945)**
Exhibition by the Kupferstich-Kabinett Residenzschloss
28th August – 7th November, 2010
Hermann Glöckner's predilection for geometrical objects is evident throughout his entire oeuvre. Even in his early drawings, the compositional lines structuring his

images already point to the principle which was later to inform his "Tafelwerk" and led him later, in the post-1945 period, to create his folded sculptures and three-dimensional objects. The exhibition in the Dresden Kupferstich-Kabinett focused on the development of this design vocabulary from its intuitive beginnings to its later comprehensive exploration.

- **Der frühe Vermeer (The Early Vermeer)**
Exhibition by the Gemäldegalerie Alte Meister
Semper Building at the Zwinger
3rd September – 28th November, 2010
For the first time after their restoration, the early works of Jan Vermeer (1632 – 1675) were displayed together in an exhibition, a cooperative venture between the Gemäldegalerie Alte Meister, the Mauritshuis in The Hague and the National Gallery of Scotland in Edinburgh. This was a unique opportunity to see the early works of Vermeer, to which little regard had been paid in the past, reunited in an exhibition. Rarely exhibited works held by the Gemäldegalerie Alte Meister and loans from national and international museums and private collections gave a profound insight into the early phase of Vermeer's development as an artist. A special section of the exhibition was devoted to a key work in the artist's oeuvre: his "Girl Reading a Letter at an Open Window" (c.1657–1659).

- **Genau messen = Herrschaft verorten.**
Das Reißgemach von Kurfürst August, ein Zentrum der Geodäsie und Kartographie (Princely Map-making – Delineating the Contours of Power. The Drafting Chamber of Elector August, Centre of Geodesy and Cartography)

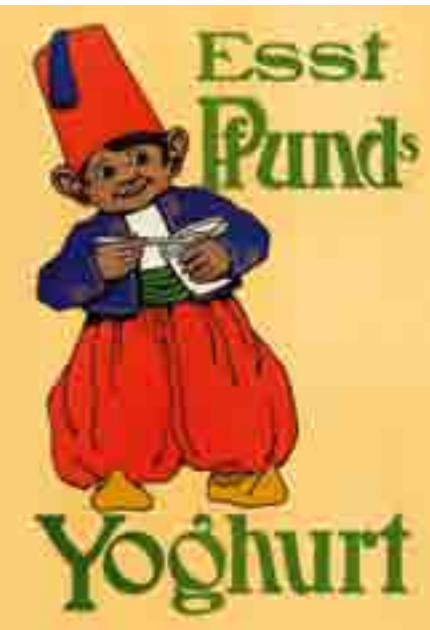
Exhibition by the Mathematisch-Physikalischer Salon in cooperation with the Hauptstaatsarchiv Dresden

Exhibition in the Neues Grünes Gewölbe, Sponsel-Raum

23rd September, 2010 – 23rd January, 2011

To measure accurately means to define the extent of one's power – even Elector August of Saxony was familiar with this principle. As early as 1587 the Kunstammer, which he had established in 1560, already contained almost 1,000 mathematical and technical devices as well as numerous survey plans and maps of Saxony drawn in his own hand. The tools and scientific instruments stored in the Reißgemach (drafting chamber) for the personal use of the Elector were at the cutting edge of contemporary technology and satisfied the demands of a princely collection in terms of representation and prestige. Taking as its basis the splendid documents produced as a result of land surveys commissioned or even carried out by the Elector both within and outside Saxony, the exhibition showed its visitors the connection between the granting of the electoral privilege to the Albertine line

Advertisement for "Pfunds Yoghurt", c. 1900, Kupferstich-Kabinett



Eberhard Havekost, Cushion, 2010, Galerie Gebr. Lehmann Berlin/Dresden



Kurt Furchtner, Nutcracker, c. 1900, Museum für Sächsische Volkskunst



Three hand puppets from the "Kaspertheater" of Christian Heinrich Niedermeier, Museum für Sächsische Volkskunst mit Puppentheatersammlung



of the House of Wettin in 1547 and the measures undertaken by Elector August to define his claim to power in the public arena.

- **Hugo Erfurth und Josef Hegenbarth. Eine Künstlerfreundschaft (Hugo Erfurth and Josef Hegenbarth. A friendship between two artists)**

Exhibition by the Kupferstich-Kabinett Josef-Hegenbarth-Archiv, Calberlastraße 2 14th October, 2010 – 13th January, 2011
The Dresden Kupferstich-Kabinett holds around 300 photographs by Hugo Erfurth, one of the most important representatives of portrait photography in the first half of the 20th century. The collection includes a group of works from the estate of Josef Hegenbarth – testifying to a friendship between the artist and the photographer, who worked in Dresden until 1933. Hegenbarth had received a total of 29 photographs from Erfurth in exchange for some drawings and watercolours. The exhibition presented a selection of these photographs. Portraits of fellow artists such as Gotthard Kuehl, Oskar Zwintscher and Hans Thoma were included, as well as role portraits of actresses and dance photographs of the Wiesenthal sisters.

- **Kunst für die Straße – Plakate aus dem Kupferstich-Kabinett der Staatlichen Kunstsammlungen Dresden (Art for the Street – Posters from the Kupferstich-Kabinett of the Staatliche Kunstsammlungen Dresden)**

Exhibition by the Kupferstich-Kabinett in association with the Dresdner Volksbank Raiffeisenbank and the KUNSTFORUM foundation of the Berliner Volksbank Dresden, Villa Eschebach 27th October, 2010 – 21st January, 2011
This exhibition presented, for the first time, a comprehensive overview of poster art held in the Kupferstich-Kabinett. The focus was on artistically designed posters from the period before 1914 which were intended for advertising purposes in business and tourism or as publicity for art exhibitions, thus providing examples of the different groups of works at various stages of the collection's development.

- **Ausstellung | Eberhard Havekost (Exhibition | Eberhard Havekost)**

Exhibition by the Galerie Neue Meister Kunsthalle im Lipsiusbau, Brühlische Terrasse 13th November, 2010 – 6th February, 2011
At the centre of Eberhard Havekost's artistic activity is critical reflection concerning our present-day world, in which we are saturated with images. He explores the visual perception of the objective world and its pictorial abstraction. He scrutinises the visual rhetoric of media images

and the typical image types which condition our everyday consumption of images. In his paintings, he constantly analyses the subjective view of reality. He dispels faith in the homogeneous appearance of reality through divergently perceived images. In his works, he combines methods which he had already developed in earlier groups of works: reflecting or matte projection surfaces, frontal views and changes of perspective, and analysis of culturally standardised design.

- **"Weihnachten im Jägerhof: Überraschung!" ("Christmas in the Jägerhof: Surprise!")**

Exhibition by the Museum für Sächsische Volkskunst Jägerhof, Köpckestraße 1 27th November, 2010 – 30th January, 2011
Getting into the Christmas spirit by visiting the Museum für Sächsische Volkskunst is a popular tradition in Dresden. The time-honoured Jägerhof with its quaint vaulted rooms is decorated every year with a multitude of individually designed Christmas trees. Folk artists demonstrate their skills. In the crafts room, visitors can paint and try their hand at various crafts. In 2010, after having been closed for nearly a year for refurbishment, the museum had some special Christmas surprises on offer: it had been made barrier-free and a lift installed, and the ground floor had been completely revamped, with new perspectives on traditional contents.

Andreas Dress, Easter Walk XI, from the portfolio: Easter Walk, 1979, Kunstfonds



El Lissitzky, Self-portrait (draughtsman), 1924, Kupferstich-Kabinett



Carl Gustav Carus, Oaks by the Sea. The island of Vilm, 1835, Galerie Neue Meister



- **Kasper – eine deutsche Karriere II (Kasper – A German Career II)**
Exhibition by the Puppentheatersammlung Museum für Sächsische Volkskunst, Jägerhof, Köpckestraße 1
27th November, 2010 – 1st May, 2011
Almost unchanged recreation of the exhibition as it was displayed before the refurbishment of the Jägerhof (see 16th May, 2009 – 31st January, 2010).

- **KunstFotografie. Emanzipation eines Mediums (Art Photography – The Emancipation of a Medium)**
Exhibition by the Kupferstich-Kabinett Residenzschloss
4th December, 2010 – 7th March, 2011
When photography became established as an artistic image medium around 1900, the Dresden Kupferstich-Kabinett played a pioneering role. Under the influence of the art photography movement around 1900, the view of photography as merely a means of reproducing art was revised, and from 1899 onwards a collection of “pictorial photographs” was built up. Works by leading international art photographers were collected. With the use of elaborate alternative photography processes, the art photographers created atmospheric landscapes, expressive portraits and contemplative genre studies. This exhibition traced the various stages in the history of this emancipation of photography up to the 1930s, with a

group of works specially produced for the Kupferstich-Kabinett by the Leipzig photographer Claudia Angelmaier providing a contemporary artistic reflection on this development.

- **DICHT-KUNST. Goethes Werk als Inspirationsquelle (ART OF POETRY. Goethe’s Work as a Source of Inspiration)**
Exhibition by the Kunstfonds in association with the Dresden Goethe Institute Goethe-Institut Dresden, Königsbrücker Straße 84
8th December, 2010 – 8th April, 2011
Again and again, artists have been inspired to venture new interpretations of works by Johann Wolfgang Goethe (1749–1832). Whenever there is an anniversary of the birth or death of the poet, such activity intensifies. In this exhibition, sheets from print portfolios were shown which were created in the anniversary years 1959, 1979 and 1999 and which reflect 40 years of art history in an impressive way. Above all, however, they convey the prevailing image of Goethe in each respective period and show different views of artists in respect of the ‘prince of poets’. The exhibition encompassed 34 prints by 12 artists who live, or lived, in Saxony, including Rudolf Nehmer, Andreas Dress, Gotthard Graubner, Eberhard Göschel, Peter Herrmann, Gerda Lepke, Michael Morgner, Max Uhlig and Thea Richter.

EXHIBITIONS IN OTHER GERMAN CITIES

- **NEUERwerbungen – Eingänge für Sammlung und Bibliothek 2006 bis 2009 (Acquisitions – New Objects for the Collection and Library 2006–2009)**
Cabinet exhibition by the Völkerkundemuseum
Herrnhut, Staatliche Ethnographische Sammlungen Sachsen
Herrnhut, Goethestraße 1
18th August, 2009 – 25th January, 2010
Since the last presentation of new acquisitions in spring 2006, approximately 400 objects have been added to the museum’s holdings. These include both objects dating from the period of the Herrnhut missionaries and objects from the 20th and early 21st centuries. A selection of these was presented to the public for the first time in a special exhibition.
- **Carl Gustav Carus. Natur und Idee (Carl Gustav Carus – Nature and Ideas)**
Exhibition by the Staatliche Kunstsammlungen Dresden and the Staatliche Museen zu Berlin
2nd phase: Berlin, Alte Nationalgalerie
9th October, 2009 – 10th January, 2010
Carl Gustav Carus (1789–1869) achieved great renown as a physician, natural scientist and artist. He is regarded as an example of a “universal scholar” akin to Goethe and Alexander von Humboldt.

In 2010, the Mathematisch-Physikalischer Salon held a guest exhibition in Augsburg entitled "Worldly Splendour"



View of the Generalife, photo from the exhibition "ANDALUSIA – Islamic Buildings – Catholic Cathedrals – Paradisiacal Gardens"



From the exhibition "In Search of Diversity": the excavation at Ancon, Peru, 1875



The Staatliche Kunstsammlungen Dresden, which hold the largest collection of his artistic works – as many as 22 paintings and more than 700 drawings and prints – collaborated with the Staatliche Museen zu Berlin to organise a large-scale exhibition presenting not only Carus's works of art, but also his activities in the scientific and medical fields as well as illustrating his wide-ranging personal and social relationships.

- **ANDALUSIEN – islamische Bauten – katholische Kathedralen – paradisische Gärten (ANDALUSIA – Islamic Buildings – Catholic Cathedrals – Paradisiacal Gardens)**
Photo exhibition in the Völkerkundemuseum Herrnhut, Staatliche Ethnographische Sammlungen Sachsen
Herrnhut, Goethestraße 1
22nd October, 2009 – 5th April, 2010
Andalusia has countless treasures that testify to its rich cultural history – buildings and sites which are now part of the world's cultural heritage. They often bear witness to encounters between two cultural spheres. During the Middle Ages, Islam and Christianity were in immediate proximity to one another for nearly 800 years, leading to tolerance and cross-fertilisation, but also to the Reconquista and the Inquisition. This exhibition presented a number of buildings – the Great Mosque of Cordoba, the Madinat al-Zahra,

the Alhambra in Granada, the Cathedrals of Seville and Granada – as well as gardens whose origins lie in the Islamic period of al-Andalus.

- **Maurische Architektur im Norden Marokkos Fotografien von Andreas Herrmann (Moorish Architecture in Northern Morocco Photographs by Andreas Herrmann)**
Foyer exhibition in the Völkerkundemuseum Herrnhut, Staatliche Ethnographische Sammlungen Sachsen
Herrnhut, Goethestraße 1
22nd October, 2009 – 5th April, 2010
In parallel with the special exhibition "ANDALUSIA – Islamic Buildings – Catholic Cathedrals – Paradisiacal Gardens", around 40 colour photographs by Andreas Herrmann (from Strahwalde) were presented. During the Reconquista on the Iberian Peninsula, Moors and Sephardic Jews were driven out of Andalusia. Many of them settled in Morocco. However, even before that there were buildings in Morocco which were modelled on Andalusian precedents. The Mosque of Cordoba and the Minaret of Seville played a particularly important role. Andreas Herrmann's photographs enable comparisons to be drawn between the Moorish architecture of Morocco and that of Andalusia.

- **Weltenglanz – Der Mathematisch-Physikalische Salon Dresden zu Gast in Augsburg (Worldly Splendour – Guest Exhibition by the Mathematisch-Physikalischer Salon Dresden in Augsburg)**

Augsburg, Maximilianmuseum
20th November, 2009 – 14th February, 2010

For the first time in the history of the Mathematisch-Physikalischer Salon, the collection's most valuable objects were shown for a few weeks outside Dresden. In the exhibition entitled "Weltenglanz" (Worldly Splendour) the Maximilianmuseum in Augsburg showed nearly all the highlights of the Mathematisch-Physikalischer Salon. The scientific instruments were returning to their place of origin, since in the 16th and 17th centuries Augsburg was Europe's centre for the manufacture of luxury goods: during that period silver and goldsmith's works, clocks and scientific instruments found their way into many important collections, including the Mathematisch-Physikalischer Salon in Dresden's Zwinger.

- **Auf der Suche nach Vielfalt – Ethnographie und Geographie in Leipzig (In Search of Diversity – Ethnography and Geography in Leipzig)**

Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig, Staatliche Ethnographische Sammlungen Sachsen
Leipzig, Johannisplatz 5–11

Photograph by Andreas Ullrich
from the "Yosemite" series



"Wild Potatoes" from the exhibition
"Images from the Dream Time"



Painted eggs from
Central Australia



4th December, 2009 – 14th February, 2010
To mark the 600th anniversary of the foundation of Leipzig University, an exhibition was held in Leipzig with the title "In Search of Diversity – Ethnography and Geography in Leipzig", which examined the history of these academic disciplines. Their changeful history was illustrated through the examples of important researchers and collectors. It extended from the appeal by Leipzig citizens to purchase the "culturhistorische Sammlung" (cultural history collection) of Gustav Klemm in 1869 and the foundation of the Leipzig Völkerkundemuseum and the Museum für Länderkunde to the establishment of the Staatlich-Sächsisches Forschungsinstitut and the Ethnographisches Seminar at the University of Leipzig, as well as through wars, destruction and new beginnings right up to the present day.

- **Schauen, spielen, lesen (Look, play, read)**
Children's cabinet at the Völkerkundemuseum Herrnhut, Staatliche Ethnographische Sammlungen Sachsen
Herrnhut, Goethestraße 1
8th February – 29th August, 2010
For a period of more than six months a special room was available for young visitors. Look, play, read – that was the motto of this children's cabinet in which dolls from the museum's collection were dis-

played in a showcase. There were also various games, crafts and painting materials, as well as children's books.

- **Rund ums Ei – Vom Weltenei zum Osterfest (All about eggs – from the Cosmic Egg to Easter traditions)**
Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig, Staatliche Ethnographische Sammlungen Sachsen
Leipzig, Johannisplatz 5–11
4th March – 18th April, 2010
The spectrum of this exhibition ranged from natural eggs to the eggs of the Eisenach Spring Festival, from Easter palms and Easter bread to the colourful Christian Easter eggs and the decorated eggs of non-European cultures. With approximately 1000 eggs from 50 countries on display, the exhibition demonstrated how the egg has inspired the imagination of people on every continent. Numerous rituals and ideas developed in different cultures and in connection with different religious views. Each philosophy is impressively reflected using a wide range of different artistic media and techniques. Colours and designs served to reinforce and support the rich symbolism of the egg.

- **Abschlussausstellung Andreas Ullrich, Meisterschüler der Hochschule für Graphik und Buchkunst Leipzig (Master's exhibition by Andreas Ullrich, Master student of the Hochschule für Graphik und Buchkunst Leipzig)**
GRASSI Museum für Völkerkunde zu Leipzig, Staatliche Ethnographische Sammlungen Sachsen
Leipzig, Johannisplatz 5–11
30th March – 30th April, 2010
The museum provided the young Leipzig artist Andreas Ullrich with a platform for showing the final work produced for his Master's degree in Media Art in a cabinet exhibition. The work consisted of three parts: a Samurai suit of armour made of used punch cards, the monochrome 3-D photo series entitled "Yosemite" and the large format Diasec series "Mattresses". The exhibition was intended to explore the boundaries between the classical media of photography, anaglyphs and sculpture and considered the ways in which they fuse or are transformed into one another. The aim was also to critically interrogate the contemporary, mostly effect-oriented use of these media with regard to the culture industry.

Photograph from the exhibition
“face to face”



The exhibition “Time for Tibet: The Art of
the Wisdom of Tibet” illustrated the culture
and way of life of the Tibetan people



- **Bilder der Traumzeit – Zeitgenössische Malerei in Zentralaustralien (Images from the Dream Time – Contemporary Painting in Central Australia)**

Völkerkundemuseum Herrnhut, Staatliche Ethnographische Sammlungen Sachsen Herrnhut, Goethestraße 1

30th April – 15th August, 2010

Magical and religious concepts have had a crucial influence on the art of the indigenous peoples of Australia. In the past, their art was always closely associated with ritual and was therefore one of the most important ideological foundations of their way of life. It was used to express both economic necessities and social behaviour, as well as both real knowledge and fantastical concepts of nature and society. The dry desert regions of Australia provided a special medium for art - the desert sand itself. Since the 1970s, the inhabitants of the aboriginal settlement of Papunya, as well as aborigines of other tribes, have developed a new art form based on these traditions. Using acrylic paints, they paint patterns on canvas known as “dot paintings“, whose origins go back to the earlier sand paintings.

Beteiligung der Porzellansammlung an der Ausstellung

The Porzellansammlung participated in the exhibition

- **Der Stein der Weis(s)en. 300 Jahre Mythos Manufaktur Meissen: Die Albrechtsburg als Porzellanschloss (The Tercentenary of the Meissen Manufactory: Albrechtsburg Castle as a Porcelain Palace)**

Meissen, Albrechtsburg

8th May – 31st October, 2010

- **Zauber der Zerbrechlichkeit. Meisterwerke europäischer Porzellankunst (The Fascination of Fragility. Masterpieces of European Porcelain Art)**

Exhibition by the Porzellansammlung of the Staatliche Kunstsammlungen Dresden in association with the Stadtmuseum Berlin Berlin, Ephraim-Palais

9th May – 29th August 2010

This unique exhibition painted a lively portrait of European porcelain in the 18th century. The entire spectrum of European porcelain was on show, from elegant French court porcelain and English wares to German and Italian porcelains. For the exhibition, the Ephraim-Palais was transformed into a magical “Porcelain Palace”. When presented in such an international context, the collected masterpieces of the most famous Berlin manufactory, the KPM, also developed their own special charisma. This exhibition in Berlin was part of the Staatliche Kunstsammlungen Dresden’s tercentenary celebrations commemorating the invention of European hard-paste porcelain.

- **face to face: Photographs from Thanh Hoa, Vietnam**

Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig, Staatliche Ethnographische Sammlungen Sachsen Leipzig, Johannisplatz 5–11

4th – 27th June, 2010

Ngô Văn Biểu is blind. Nguyễn Thị Phượng uses a wheelchair. And they are photographers whose works were exhibited at the Goethe Institute in Hanoi. They are two of 16 people with disabilities who learned within just a few months to record their everyday surroundings in photographs. They may be blind, paralysed or have hearing or speech impairments, yet they all love life and wish to overcome difficulties. A photography project organised by the German development agency “Deutscher Entwicklungsdienst” (ded) in Hanoi gave them an opportunity to learn more about themselves, more about the world “outside” and more about how they can make contact with other people. The photographs tell of the daily lives of people with disabilities in Vietnam, of their dreams and hopes. And they show a picture of Vietnam that is not usually seen.

- **Zeit für Tibet: Kunst und Weisheit Tibets (Time for Tibet: The Art and Wisdom of Tibet)**

Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig, Staatliche Ethnographische Sammlungen Sachsen



The healer Manuela Mamani during a sacrificial offering and prayer



The exhibition "Crossing the Seas with Fortuna" in Copenhagen, Denmark



Leipzig, Johannisplatz 5–11
4th – 19th September, 2010
Antique and modern Buddha figures, diverse crafts, photos of landscapes and monasteries, herbal medicine and a powerful and peaceful sand mandala illustrated the culture and way of life of the people of Tibet. The exhibition was intended both to enchant visitors with the richness of this ancient culture and at the same time demythologise it. The figures and works of art on display were collected by Dr. Geshe Gendun Yontens during numerous visits to Tibet, India and Nepal. It was supplemented by photos from these journeys. During the exhibition, a sand mandala was created there by Tibetan monks.

- **Warlukurlangu Artists: Zeitgenössische Kunst der Ureinwohner Australiens aus Yuendumu und Nyipirri (Contemporary Art of the Indigenous Peoples of Australia from Yuendumu and Nyipirri)**
Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig, Staatliche Ethnographische Sammlungen Sachsen Leipzig, Johannisplatz 5–11
6th – 31st October, 2010
The exhibition "Warlukurlangu Artists: Contemporary Art of the Indigenous Peoples" showed a choice selection of contemporary works of Aboriginal Art from Australia's indigenous art centre, the

"Warlukurlangu Artists Aboriginal Corporation". This exhibition was part of a series of exhibitions entitled "Pro Community" and was under the patronage of the Australian embassy.

- **KALLAWAYA – Heilkunst in den Anden (The Art of Healing in the Andes)**
Exhibition by the GRASSI Museum für Völkerkunde zu Leipzig in association with the Universitätsklinikum Leipzig Leipzig, Johannisplatz 5–11
3rd December, 2010 – 14th August, 2011
Ideas about sickness and healing are very diverse around the world and are among the most fascinating themes in the study of cultural differences. The special exhibition "KALLAWAYA – The Art of Healing in the Andes" explored the answers produced by the Kallawaya healing culture in the High Andes of Bolivia in response to the constant threats to human life through sickness and affliction. The Kallawaya are indigenous Quechua-speaking itinerant healers whose healing skills are still much in demand even in the urban centres of South America. Their roots extend back to pre-Columbian times. In 2003, the Kallawaya culture was placed on UNESCO's non-material cultural heritage list.

EXHIBITIONS ABROAD

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- **Tro, Styrke, Karlighed.**
Danmark – Sachsen 1548–1709
The 2nd phase of the exhibition MIT FORTUNA ÜBERS MEER. Sachsen und Dänemark – Ehen und Allianzen im Spiegel der Kunst (1548–1709) (CROSSING THE SEAS WITH FORTUNA. Saxony and Denmark – Marriages and Alliances Mirrored in Art [1548 to 1709])
Copenhagen, Rosenborg Castle
17th February – 24th May, 2010
- **De jonge Vermeer**
1st phase of the exhibition "Der frühe Vermeer" (The Young Vermeer)
Exhibition by the Gemäldegalerie Alte Meister, the Mauritshuis in The Hague and the National Galleries of Scotland, Edinburgh
The Hague, Mauritshuis
12th May – 22nd August, 2010
- **The Young Vermeer**
3rd phase of the exhibition "Der frühe Vermeer"
Exhibition by the Gemäldegalerie Alte Meister, the Mauritshuis in The Hague and the National Galleries of Scotland, Edinburgh
Edinburgh, National Galleries of Scotland
8th December, 2010 – 13th March, 2011

From the Collections





Dining room, 1914, Kunstgewerbemuseum



SELECTED PURCHASES AND DONATIONS

Galerie Neue Meister

- Max Ackermann
Black Mark, 1954
Oil and tempera on thin plywood, 120 × 57 cm · ACK o646
Reverse: mark on the plywood reading M.ACKERMANN SCHWARZES ZEICHEN 1954
Donated by Annaliese Mayer-Meintschel, Dresden; in memory of Rudolf Mayer
- Karl Gottfried Traugott Faber
View of Dresden, 1824
Oil on canvas, 53 × 43 cm
Donated by MUSEIS SAXONICIS USUI – Society of Friends of the Staatliche Kunstsammlungen Dresden
- Eberhard Havekost
Glass, Bo7, 2007
Oil on canvas, 65 × 45 cm
Donated by Dr. Oswald van de Loo & Dr. Heribert Heckschen to the Gesellschaft für Moderne Kunst in Dresden e.V.; purchased from Galerie Gebr. Lehmann, Dresden/Berlin
On loan to the Galerie Neue Meister since 2010

- Erich Heckel
End of the Valley, 1923/10
Oil on canvas, 82.5 × 95 cm
upper right: EH 23
reverse of canvas: Erich Heckel 23 Graues Endtal · reverse of stretcher frame: Erich Heckel Talende
Bequeathed by Horst Krall, Meerbusch
- Paula Modersohn-Becker
Moorland Ditch, c.1900
Oil on cardboard on plywood, 54.5 × 42 cm
Donated by Marie Elisabeth, née Clarenbach, and Dr. med. Wulf Becker-Glauch, Ennigerloh
- Florian Thomas
Railroad Overpass, 2009
Oil on canvas, 100 × 160 cm
Donated by Karin Hänel and Bernd Bilitewski, Dresden

Gemäldegalerie Alte Meister

- Carl Bantzer
Portrait of Dr. Karl Woermann
Canvas, 58 × 39 cm
Donated by Gesa Specovius
- Dresden gallery frame. 1750
Made for the painting lost in the war Jan Brueghel (I), Plain with Windmills
Oak, 26.5 × 37.5 cm, Galerie-Nr. 886
Purchased with support from the Anne-Lise Dohrmann Foundation

Grünes Gewölbe

- Lidded goblet
Nuremberg, 1603–1625
Silver, cast, embossed, chased, punched, fire-gilt; height 40 cm, weight 550 g
Purchased via Galerie Henrich, Munich
- Lidded goblet on round feet with coins
Probably Saxony c.1645
Silver, cast, embossed, chased, partly fire-gilt; height 26 cm, weight 1160 g
Purchased via Galerie Henrich, Munich
- Snuff box
Germany, c.1750
Gold, quartz (chalcedony)
Donated by Achim Roesner, Hamburg

Kunstgewerbemuseum

- Dining room
Buffet, sideboard, dining table, 2 arm-chairs, 4 chairs, long-case clock, mirror
Design: Adelbert Niemeyer, c.1910
Execution: Deutsche Werkstätten Hellerau, 1914
Cherry wood, mahogany and okoumé veneer
Donated by the Society of Friends of the Kunstgewerbemuseum Dresden

Charles Hutin after Rembrandt von Rijn,
The Sacrifice of Manoah and his Wife, c.1715,
Kupferstich-Kabinett



Johann Friedrich Dinglinger, Vineyard near Wachwitz,
1746, Kupferstich-Kabinett



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- Assortment of gaming pieces and playing cards
Germany, Austria, France and elsewhere, 19th/20th century
Paper, mother-of-pearl, wood, lacquer and other materials
Donated by Jutta Schoeller-Meinz, Bad Iburg
- 3 Beakers
Stefan Strube, Final work at the HAWK Hildesheim
Silver, concrete
Purchased from the artist at the Grassmesse Leipzig
- Assortment of lace collars and ribbons
Charlotte Krause, Dresden-Hellerau, c.1920
Cotton and other materials, sewn, woven, pillow-laced
Donated by Reinhard Krause-Kleint, Dresden

Kupferstich-Kabinett

- Charles Hutin after Rembrandt von Rijn
The Sacrifice of Manoah and his Wife, c. 1715
Chalk on blue paper, 33.5 × 40.4 cm
Purchased with funds donated by the Society of Friends of the Kupferstich-Kabinett Dresden

- Samuel van Hoogstraten (?)
Tobias and the Fish
Brown pen, brown wash, 18.8 × 27 cm
Donated by Thomas Ketelsen, Dresden
- Johann Friedrich Dinglinger
Vineyard near Wachwitz. 1746
Watercolour, graphite
Donated by the art dealer Frank Knothe, Augustus-Rex-Kunsthandel Dresden
- 8 graphic works (one scroll painting in ink and several coloured woodcuts) by Japanese artists from the 18th to the early 20th century
Donated by Christian Dittrich, Dresden
- Assortment of 7 drawings and 79 prints, including works by Caspar David Friedrich, Philipp Hackert, Carl Blechen, Karl Friedrich Schinkel, Anton von Werner and Adolph Menzel
Purchased from the heirs to the Freund Collection, which was restituted in 2010, using special funds provided by the Free State of Saxony and with financial support by the Society of Friends of the Kupferstich-Kabinett Dresden.
The works include, among others:

- Eduard Bendemann
“Wine Festivals” (Scene from the frieze for the “Ball and Concert Hall” in Dresden Palace)
Pencil, brown pen, watercoloured, 13.9 × 61 cm
Purchased from a Munich private collector, made possible through a donation by Christoph Müller, Berlin
- Franz Hanfstaengl
“Die vorzüglichsten Gemälde der königlichen Galerie zu Dresden. In photographischen Abbildungen nach den Originalen“ (The Most Excellent Paintings of the Royal Gallery in Dresden. In Photographic Reproductions after the Originals) 1860
Three photograph albums
Gift from private donations and from members of the Society of Friends of the Kupferstich-Kabinett Dresden
- Freimund Edlich et al.
“Aus der Heimat” (From the Homeland) 1880s
Album with photographs
Purchased using the Kupferstich-Kabinett's own funds
- Box of prints to mark the 80th birthday of Werner Schmidt, with 22 graphic works by various artists and one glass object, plus texts by 14 authors, initiated and assembled by Gabriele Muschter
Donated by MUSEIS SAXONICIS USUI – Friends of the Staatliche Kunstsammlungen Dresden

Jürgen Graetz, Niederneuendorf
VEB Baumechanik, 1978,
Kupferstich-Kabinett



Gottfried Brockmann, Little Horse,
Kupferstich-Kabinett



Rod puppets from the production of "Der Bauch"
(The Belly), 1980, Museum für Sächsische Volkskunst



- Lutz Dammbeck
A media collage
Purchased with funds donated by the Society of Friends of the Kupferstich-Kabinett Dresden
and 44 artist's posters
Donated by the artist
- Dieter Goltzsche
15 graphic works
Donated by the artist upon being awarded the Hans-Theo Richter Prize
1 drawing, 4 etchings and 1 artist's book
Purchased using the Kupferstich-Kabinett's own funds
- Mark Lammert
13 etchings and lithographs
Donated by the artist
- Christiane Baumgartner
"Nachtfahrt" (Night Journey), 2009
9 woodcuts
Purchased using the Kupferstich-Kabinett's own funds
- Ulrich Wüst
4 photographs
Donated by the artist
4 photographs
Purchased with funds from the Society of Friends of the Kupferstich-Kabinett Dresden

- Claudia Angelmaier
"Lost Data", 2010
Purchased using funds from the Hypo-Kulturstiftung, Munich
- Jürgen Graetz
4 photos
Purchased using the Kupferstich-Kabinett's own funds
13 photos
Donated by the artist
- Karen Weinert und Anja Bohnhof
3 photographs from the series "Abwesenheitsnotizen" (Notes of Absence)
Two donated by the artists, one purchased using the Kupferstich-Kabinett's own funds
- Martin Mannig
14 drawings
Donated by Galerie Gebr. Lehmann, Dresden/Berlin
- Hana Usui
3 drawings
Donated by Galerie Oko, Vienna
1 drawing
Purchased using the Kupferstich-Kabinett's own funds
- Gottfried Brockmann
Little Horse (Design for a soft toy).
Undated [c.1926]
Pencil and wax crayon on paper
Donated by Jan Brockmann, Berlin

- Wolfgang Smy
2 drawings
Purchased using the Kupferstich-Kabinett's own funds

Museum für Sächsische Volkskunst Puppentheatersammlung

- 84 hand puppets and various props for 13 productions of the puppet theatre "Puppenbühne Gottfried Reinhardt" from the period 1972–1996
Donated by the scene builder, figure designer and painter Gottfried Reinhardt
- Three rod puppets for a production of "Der Bauch" (The Belly) by Kurt Bartsch, produced at the Berlin Schauspielschule, Puppet Theatre Department, 1980 (now Hochschule für Schauspielkunst "Ernst Busch", Department of Puppet Theatre), Design: Christian Werdin
Donated by Christian Werdin, Frauenhagen
- Figures and set for a production of "Der kleine Onkel", (The Little Uncle), Theater Waidspeicher, Puppentheater Erfurt, 1994. With documentation of the production process.
Decor: Andreas Günther and Lars Frank
Donated by Andreas Günther, Erfurt

Helmut Zobl, Medal entitled
"Zobl-Welttaler Nr. XI", 2009,
Münzkabinett



Ottoman velvet cushion,
c. 1600, Rüstkammer



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Puppets for the productions "Guignol in Paris" (Design: Jarmila Maresová, Staatliches Puppentheater Dresden, 1978) and "Klein Zaches genannt Zinnober" (Design: Christian Werdin, Puppentheater der Stadt Dresden, 1998)

Donated by Theater Junge Generation, Puppentheater Dresden

Münzkabinett

- Saxony, King Johann, 20 Mark 1873, gold; King Albert, 10 Mark 1888, gold; King Georg, 20 Mark 1903, gold; King Friedrich August III, 20 Mark 1905, gold
Donated by retired pastor Heinz Raulf, Boxberg
- Unknown artist, medal commemorating the death of Heinrich Donat von Freywald auf Pieltz und Groß Coynitz, 1785
Tin, engraved
Donated by Michael Böhmer, Bautzen
- Helmut Zobl
Medal entitled "Zobl-Welttaler Nr. XI", 2009, silver
Donated by the artist
- Assi Madekivi
Congress medal "Tango – FIDEM XXXI" from Tampere (Finland), 2010, bronze
Purchased at the FIDEM Congress in Tampere, Finland

Porzellansammlung

- 57 Meissen porcelain objects, Meissen between 1740 and 1760
Donated from the estate of a Swiss private collector
- Four ice pots, Meissen c. 1730 (return of war losses)
From a public collection
- 2 lidded vases, Meissen, c. 1730 (return of war losses)
From a private collection

Rüstkammer

- Fabric
Ottoman
Cotton, gold thread, canvas, silver thread
Length of cloth with canvas binding, red, beige, light blue, dark blue, golden yellow striped, with silver and gold thread, various patterns
Length 343 cm, width 84.5 cm, weight 1811 g
Donated by Klaus Bambach-Hodel

- Fabric
Ottoman
Velvet, silk, silver thread
Red silk velvet, embroidered with silver spangle threads in relief embroidery and appliqué technique, consisting of three lengths of fabric sewn together; depiction of a landscape with palms, flowers, leaves and scrolling tendrils.
Length approx. 238 cm, width 170 cm, weight 2040 g
Donated by Klaus Bambach-Hodel
- Velvet cushion
Ottoman, Bursa, Turkey, c. 1600
Velvet, silk, gold thread
Height approx. 101 cm, width approx. 59 cm
Donated by Franz J. Ippoldt

Skulpturensammlung

- Jürgen Schön
Faltung (Folded sculpture), 2002
Aluminium, white patinated, 38 × 60 × 58 cm
Donated by Viola Hellmann
- Helmut Heinze
Standing nude boy, 1976/77
Bronze, 112 × 26 × 31 cm
Donated by a private collector



Mask, 1st half of the 20th century,
Völkerkundemuseum Herrnhut



Ethiopian manuscript, late 19th/early 20th century,
GRASSI Museum für Völkerkunde zu Leipzig



- Ulrich Rückriem
Untitled (Egyptian)
Anröchter dolomite, 342 × 118 × 64 cm
Purchased from the artist with support from PARAGONE, the Society of Friends of the Skulpturensammlung, and MUSEIS SAXONICIS USUI – Friends of the Staatliche Kunstsammlungen Dresden

- Olaf Holzapfel
Yellow Three Rooms, 2009
Acrylic glass, aluminium, lacquer,
48 × 55 × 52 cm,
Stand: 78 × 65 × 66 cm
Donated by the artist and Galerie Gebr. Lehmann, Dresden/Berlin

- Stephan von Huene
Sirenen Low, 1999, Height: 293 cm × width: 200 cm × depth: 520 cm
Organ pipes, wood and steel construction, video projection
Donated by Petra von Huene

Staatliche Ethnographische Sammlungen Sachsen

GRASSI Museum für Völkerkunde zu Leipzig

- Ethiopian manuscript
Late 19th/early 20th century
Three parts: Gospel of St. John, Prayer to Jesus Christ, List of kings
92 pages of parchment, wooden binding (16 × 10.5 × 4.5 cm), leather case with carrying strap (18 × 16 × 6 cm)
Donated by Dr. Johanna Eggert (purchased in Addis Ababa in 1965)
- Painted Tapa (wan) of the Maisi tribe from the Wiaku region, Collingwood Bay Oro Province, Papua New Guinea, mid-20th century
Ceremonial dance costume and valuable object for bartering, 140 × 87 cm
Donated by Dr. Johanna Eggert (purchased in Papua New Guinea in 1970)
- Chest ornament, also used as battle ornament
Madang, Astrolabe Bay, Papua New Guinea
Wood, rattan, plant fibres, ovula and nassa snails, length: 25 cm × width at the top: 28 cm
Donated by Dr. Johanna Eggert (purchased in Goroka in 1972)

Völkerkundemuseum Herrnhut

- Three masks used in Buddhist dances Northern India: Ladakh, 1st half of the 20th century, wood, carved, front side painted
Collector: Helga Wittkamp, Stralsund (former Tibet House)
Nos. 1 and 2 purchased by the Society of Friends of the Völkerkundemuseum Herrnhut and donated to the museum; No. 3 donated by the collector

Kunstabibliothek

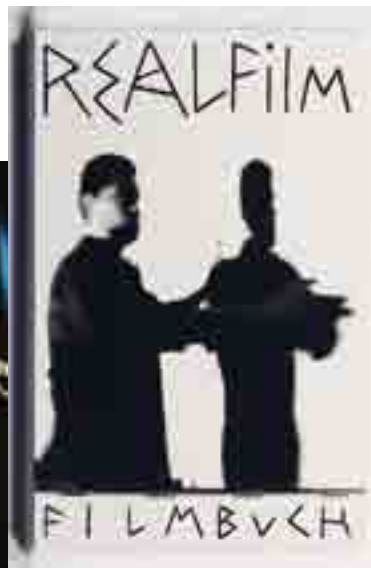
Acquisitions and inter-library loan exchanges

- Acquisitions: 3,642 volumes, including 1,528 donations
Particularly generous donors were Prof. Rainer Beck, Prof. Dr. Ulrich Bischoff and Dr. Jürgen Rainer Wolf
- Inter-library loan exchanges: with 583 institutions in 29 countries – 302 in Germany, 281 abroad
There were 622 incoming and 1,239 outgoing inter-library loan exchanges

Tilo Baumgartel, Technoir,
2008, Kunstfonds



Lutz Dammbeck, Artist's book "REALFilm",
1986/2008, Kunstfonds



Karl Raetsch, Untitled (Electricity
Pole I), 1962, Kunstfonds



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Kunstfonds

Promotional purchases by the Cultural
Foundation of the Free State of Saxony
(a selection)

- Tilo Baumgartel
Technoir, 2008
Video animation, 5:56 min.
- Lutz Dammbeck
Artist's book "REALFilm", 1986/2008
Various hand-made papers, laminations,
soil, hemp; artist's book in linen-bound
box with embossed printing,
44.6 × 30.8 × 2 cm
- Tobias Hild
Little House, 2008
Oil/canvas, 155 × 130 cm
- Stephanie Kiwitt
Vectra, 2009
C-Print, 160 × 120 cm
- Oliver Matz
Trunk I, 2008
Old wood, furniture fragments, tree bark,
53 × 75 × 159 cm
- David Schnell
Thermal, 2009
Aquatint on handmade paper, 52.8 × 70.2 cm

- Rosi Steinbach
Bea, 2010/July, 2010/Christoph, 2007
Ceramics, each approx. 46 × 42 × 27 cm

Donations (a selection)

- Karl Raetsch
Untitled (Electricity Pole I), 1962
Aquatint, 21.5 × 16.1 cm
Donated by Barbara Raetsch
- tander lund
Untitled, 1992
Monotype/mixed technique/black paper,
50.4 × 70 cm
Donated by the artist
- Karl Raetsch
Still-life. Bottle and Bread, 1999
Oil/canvas, 61 × 63.5 cm
Donated by Barbara Raetsch

Gerhard Richter Archiv

- Gerhard Richter
Eye Clinic, 1966
Offset print in black on white offset paper,
Poster for a solo exhibition in the City
Galerie, Zurich, 83.9 × 59.3cm,
Signed and dated: G. Richter/30.III.66

SELECTED PUBLICATIONS

Galerie Neue Meister

- Galerie Neue Meister Dresden: Compre-
hensive catalogue of the collection in two
volumes, ed. by Ulrich Bischoff on behalf
of the Galerie Neue Meister of the Staatli-
che Kunstsammlungen Dresden,
published by: Verlag der Buchhandlung
Walther König, Cologne 2010.
Volume 1: with texts by Ulrich Bischoff,
Birgit Dalbajewa, Gerd Spitzer, Heike
Biedermann, Dietmar Elger, Andreas
Dehmer et al.
Volume 2: Illustrated comprehensive
catalogue
- In the series entitled "In der Dresdener
Galerie", the volumes "Caspar David
Friedrich" and "Malerei des Fin de siècle"
were published in 2010
- Das neue Albertinum. Kunst von der
Romantik bis zur Gegenwart.
– Eine Brücke zwischen Vergangenheit
und Zukunft – Zur Wiedereröffnung
des Albertinums in Dresden eds: Ulrich
Bischoff and Moritz Woelk, Galerie Neue
Meister and Skulpturensammlung of the
Staatliche Kunstsammlungen Dresden,
Deutscher Kunstverlag Berlin/Munich
2010



Gemäldegalerie Alte Meister

- Cranach in der Gemäldegalerie Alte Meister Dresden. Exhibition catalogue, ed: Bernhard Maaz, Deutscher Kunstverlag Berlin/Munich 2010
- Die Sixtinische Madonna von Raffael, ed.: Andreas Henning, Deutscher Kunstverlag Berlin/Munich 2010
- Dresden – Venedig. Begegnungen zweier Kulturstädte, eds: Barbara Marx and Andreas Henning, Leipzig 2010
- Tizian. Die Dame in Weiß, Reihe “Das restaurierte Meisterwerk”. Exhibition catalogue, eds: Andreas Henning and Günter Ohlhoff, Sandstein Verlag, Dresden 2010
- Der frühe Vermeer, Exhibition catalogue, ed.: Uta Neidhardt; Deutscher Kunstverlag Berlin/Munich 2010
- DVD “Blaue Punkte auf blondem Haar”. Johannes Vermeer “Brieflesendes Mädchen am offenen Fenster”. Untersuchungen und Experimente zum Werkprozess, published by the Staatliche Kunstsammlungen Dresden in association with the Hochschule für Bildende Künste Dresden 2010

Grünes Gewölbe

- Die Inventare der kurfürstlich-sächsischen Kunstammer in Dresden, eds.: Dirk Syndram and Martina Minning, produced

by Jochen Vötsch, the inventories dated 1587 – 1619 – 1640 – 1741, 4 volumes in a box, Sandstein Verlag, Dresden 2010

Kupferstich-Kabinett

- Christian Dittrich: Johann Heinrich von Heucher und Carl Heinrich von Heineken. Beiträge zur Geschichte des Dresdner Kupferstich-Kabinetts im 18. Jahrhundert, eds.: Martin Schuster and Thomas Ketelsen, Dresden 2010
- Untitled (On the 65th birthday of Hans-Ulrich Lehmann). Exhibition catalogue Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden (March/April 2010). Dresden 2010
- Druckgraphik: zwischen Reproduktion und Invention, eds.: Markus A. Castor, Jasper Kettner, Christien Melzer and Claudia Schnitzer, Berlin [and elsewhere] 2010
- Glöckner. Gemälde und Zeichnungen. 1904–1945. Catalogue of the paintings and drawings by Christian Dittrich. Catalogue of the photographs by Werner Schmidt. Edited by Werner Schmidt in association with Christian Dittrich, Bernd Heise and Sebastian Schmidt, published by the Kupferstich-Kabinett of the Staatliche Kunstsammlungen Dresden and the estate of Hermann Glöckner, Sandstein Verlag, Dresden 2010

- Kunst für die Straße. Plakate aus dem Kupferstich-Kabinett der Staatlichen Kunstsammlungen Dresden, published by the KUNSTFORUM Foundation of Berliner Volksbank, with contributions by Karin Kolb and Hans-Ulrich Lehmann. Exhibition catalogue Dresden, Villa Eschebach der Dresdner Volksbank Raiffeisenbank, Berlin 2010
- KunstFotografie. Katalog der Fotografie von 1839 bis 1945 aus der Sammlung des Dresdner Kupferstich-Kabinetts, ed.: Agnes Matthias, Berlin/Munich 2010

Mathematisch-Physikalischer Salon

- Fragmente der Erinnerung. Der Tempel Salomonis im Dresdner Zwinger. Facetten eines barocken Architekturmodells und eines frühen jüdischen Museums (English Edition: Fragments of Memory. The Temple of Solomon in the Dresden Zwinger. Facets of a Baroque Architectural Model and an Early Jewish Museum), eds.: Thomas Ketelsen and Michael Korey, Deutscher Kunstverlag Munich/Berlin, 2010
- Genau messen = Herrschaft verorten. Das Reißgemach von Kurfürst August, ein Zentrum der Geodäsie und Kartographie. Katalog zur Ausstellung des Mathematisch-Physikalischen Salons im Sponselraum des Neuen Grünen Gewölbes, eds.: Wolfram Dolz and Yvonne Fritz, Deutscher Kunstverlag Berlin/Munich 2010



Münzkabinett

- Dresdner Numismatische Hefte Nr. 6 – Münzfunde aus Böhmen und Sachsen, published by Numismatischer Verein zu Dresden e.V. and the Münzkabinett, Dresden 2010

Porzellansammlung

- “Triumph der blauen Schwerter – Meissener Porzellan für Adel und Bürgertum”, Exhibition catalogue (English edition: “Triumph of the Blue Swords – Meissen Porcelain for Aristocracy and Bourgeoisie”), eds.: Ulrich Pietsch and Claudia Banz, Seemann Henschel Verlag Leipzig 2010
- “Zauber der Zerbrechlichkeit – Meisterwerke europäischer Porzellankunst”, Exhibition catalogue (English edition: “Fascination of Fragility – European Porcelain Masterpieces”), eds.: Ulrich Pietsch and Theresa Witting, Seemann Henschel Verlag, Leipzig 2010

Rüstkammer

- Holger Schuckelt, Die Türckische Cammer – Sammlung Orientalischer Kunst in der kurfürstlich-sächsischen Rüstkammer Dresden, Exhibition catalogue, Sandstein Verlag, Dresden 2010

- Holger Schuckelt, Türckische Cammer – Orientalische Pracht in der Rüstkammer Dresden, Meisterwerke (English edition: The Turkish Chamber – Oriental Splendour in the Dresden Armoury, Masterpieces), (Turkish edition: Türckische Cammer – Dresden Cebehanesinde Doğu Görkemi, Şaheserler), Deutscher Kunstverlag, Berlin/Munich 2010

Skulpturensammlung

- Astrid Nielsen, Wieland Förster in Dresden. Katalog der Skulpturen der Wieland Förster Stiftung an den Staatlichen Kunstsammlungen Dresden mit einem Verzeichnis seiner Werke im öffentlichen Raum, Dresden/Berlin 2010

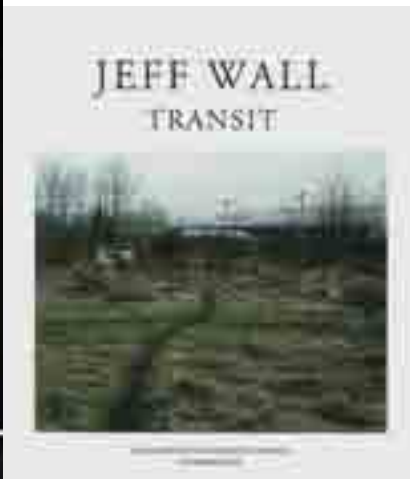
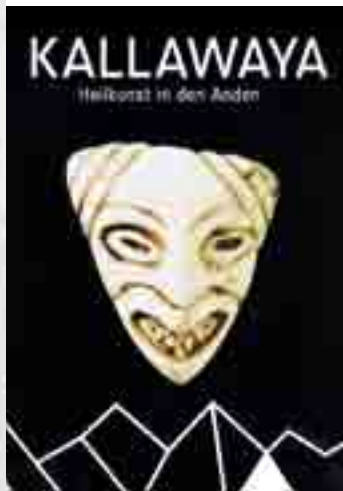
Staatliche Ethnographische Sammlungen Sachsen

- Jahrbuch der Staatlichen Ethnographischen Sammlungen Sachsen, Vol. XLV. Berlin 2010
- Abhandlungen und Berichte der Staatlichen Ethnographischen Sammlungen Sachsen, Vol. 54. Berlin 2010
- Buddhas Leuchten und Kaisers Pracht, Bestandskatalog der Pekinger Sammlung Hermann Speck von Sternburg, Vol. 2. eds.: Claus Deimel and Wolf-Dietrich Freiherr Speck von Sternburg, Leipzig 2010

- Kallaway. Heilkunst in den Anden. Exhibition catalogue by the GRASSI Museum für Völkerkunde zu Leipzig, eds.: Iris Edenheiser and Claus Deimel, Leipzig 2010

Director-General's Office

- Publications in connection with the Anniversary Exhibition “Zukunft seit 1560. Die Ausstellung” 3 volumes (Vol. 1 Die Ausstellung [The Exhibition], Vol. 2 Die Chronik [The History], Vol. 3 Die Anthologie [The Anthology]), eds.: Karin Kolb, Gilbert Lupfer and Martin Roth, Vols. 2 and 3 edited by Volkmar Billig, Deutscher Kunstverlag Berlin/ Munich 2010
- Jahrbuch der Staatlichen Kunstsammlungen Dresden, Vol. 33, Reports and essays 2006/2007, Dresden 2010
- Jahrbuch der Staatlichen Kunstsammlungen Dresden, Vol. 34, Reports and essays 2008, Dresden 2010
- Four issues of “Dresdener Kunstblätter”, the quarterly journal of the Staatliche Kunstsammlungen Dresden, now in its 54th year, were published, including special issues for the Anniversary Exhibition “Zukunft seit 1560” and the opening of the “New Albertinum”. Deutscher Kunstverlag Berlin/Munich 2010



**Director-General's Office/
Galerie Neue Meister**

- Jeff Wall. Transit. Exhibition catalogue, eds.: Ulrich Bischoff and Mathias Wagner, Munich 2010
- Eberhard Havekost. Ausstellung. Exhibition catalogue, ed.: Eberhard Havekost, Distanz Verlag Berlin 2010

**Director-General's Office/
Marketing department**

- Vom Schönsten das Beste. Die Staatlichen Kunstsammlungen Dresden (English edition: The Fairest of Them All. The Dresden State Art Collections), eds.: Martina Miesler and Gilbert Lupfer, Stuttgart 2010

**Director-General's Office/
Museum Education department**

- Zwei Engel entdecken die Skulpturensammlung. Museumsführer für Kinder, issued by the Staatliche Kunstsammlungen Dresden, Sandstein Verlag, Dresden 2010

Gerhard Richter Archiv

- Gerhard Richter. Volker Bradke, 1966 16 mm, b/w, 14:32 min., edited by Dietmar Elger, Cologne 2010 (Schriften des Gerhard Richter Archiv Dresden, Vol. 6)

- Dietmar Elger, Gerhard Richter in der Dresdener Galerie, Lampertswalde 2010 (Schriften des Gerhard Richter Archiv Dresden, Vol. 7)
- Gerhard Richter. Translated into French by Caroline Jouannic, Paris 2010
- Gerhard Richter. A Life in Painting. Translated into English by Elizabeth M. Solaro, Chicago, 2010
- Strukturen und Schichtungen. Bilder von Raimund Girke, in: Raimund Girke. Struktur. Exhibition catalogue VGH Galerie Hanover/ Bonn 2010

**SELECTED RESTORATION
PROJECTS**

Galerie Neue Meister

- The new exhibition of the Galerie Neue Meister in the Albertinum was the main focus of the painting restoration department's work from 2009. Around 500 paintings and frames had to be inspected and their condition assessed before being brought from their temporary storerooms. In many cases conservational work was required. In addition, the opening of the new exhibition was a welcome opportunity to enable museum visitors to gain a greater sense of the unity between pictures and their frames in 19th and 20th century art. The focus was on research and on the expert restoration of historic picture frames. Thus, it was possible to return several paintings to their original frames, from which they had been separated in past decades. Some of these had been badly damaged in the flood and so were in need of thorough-going restoration. The works reunited with their frames in this way included: Hans Unger "The Muse", Franz von Lehnbach "Portrait of Otto Fürst von Bismarck", Anselm Feuerbach "Landscape with Goats", Ferdinand von Rayski "Portrait of the Cathedral Canon Baron Zobel von

Damage to the background of the "Portrait of a Lady" by Michiel Jansz. van Mierevelt



Anselm Feuerbach's "Landscape with Goats" in its restored original frame



Infra-red reflectograph of the "Girl Reading a Letter at an Open Window" by Jan Vermeer



Giebelstadt", Max Liebermann "Self-Portrait. 1929", Max Slevogt "Sermon in a Cairo Mosque" and Bernhard Kretschmar "To the Ball".

Faithful replicas of lost original frames were produced for key works, such as "Paradise Lost" by Franz von Stuck and Max Slevogt's "Nile Barges by the Granite Rocks" resulting from his travels in Egypt. Ernst Ludwig Kirchner's "Two Standing Nude Girls by the Stove" was given a frame in the style of artist's frames from Kirchner's lifetime. "The Mustang Squadron" by Gerhard Richter was again placed in a simple wooden frame at the request of the artist.

Gemäldegalerie Alte Meister

- **Jan Vermeer, "Girl Reading a Letter by an Open Window"**

One of the particular highlights of the Dresden exhibition calendar in 2010 was the special exhibition by the Gemäldegalerie Alte Meister on the early works of Jan Vermeer. The Dresden painting "Girl Reading a Letter at an Open Window", which the artist produced shortly after the early painting "The Procuress", demonstrates Vermeer's development towards his typical interior scenes. Special attention was therefore devoted to this painting during the preparatory phase of this exhibition. The numerous alterations and corrections made by the artist during the

painting process were investigated, described and presented both in an instructional film and in a reconstruction.

The study of the painting using infrared reflectography provided insights into the lower paint layers and into the early phase of the development of the painting through examination of the underdrawing and underpainting layers. It was discovered for the first time, for example, that the artist had originally painted the back of a chair decorated with four small lions' heads, but that he had later removed this. The chair was originally intended to enrich the foreground of the painting and reinforce the impression of spatial depth. A considerable amount of restoration work was required during the preparations for the exhibition, for example the thorough restoration of a portrait of a lady by Michiel Jansz. van Mierevelt. When the severely yellowed varnish was removed from this painting, considerable damage to the paint layer was revealed, particularly in the background, which had previously been concealed under extensive overpainting conducted in the past. Following the difficult process of retouching these paint losses and carefully replacing the paint layers, which had been rubbed off the lady's face and garments, this outstanding work by one of the most illustrious portrait painters and contemporaries of Vermeer in Delft could be returned to the Gemäldegalerie.

Kupferstich-Kabinett

- **Johann Mock, "The Granting of the Order of the Garter to Elector Johann Georg IV of Saxony in the Hall of Giants in 1693"**

In 2010, the gouache entitled "The Granting of the Order of the Garter to Elector Johann Georg IV of Saxony in the Hall of Giants in 1693" by Johann Mock was restored in the restoration workshop of the Kupferstich-Kabinett. This drawing is the only document that depicts the ornate Renaissance interior of the Hall of Giants (Riesensaal) in colour. Because the images are drawn on parchment, which reacts hygroscopically, and because the reverse is also lined with laid paper, tension led to flaking of the paint and small areas of loss. The loose and powdery areas were carefully fixed using adhesives. The parchment was then mounted on an acid free honeycomb board using Japanese paper. This protects the parchment from warpage, which could lead to further flaking. After the first drying phase, it was necessary to fix loose paint particles a second time following further retouching of the areas of loss. After that, the mounted drawing was placed in a honeycomb frame und fitted with a passe-partout. In order to avoid new damage, the whole construction was framed and hermetically sealed.

Johann Mock's drawing "The Granting of the Order of the Garter to Elector Johann Georg IV of Saxony in the Hall of Giants in 1693" following its restoration



The Oehme Theatre presents a challenge to the restorers: it was originally built without a single nail



A Russian ruler's medal made of silver, 18th-century: above: before restoration; below: after cleaning and conservation



Museum für Sächsische Volkskunst mit Puppentheatersammlung

In connection with the exhibition "The Art of the Enlightenment" at the National Museum of China in Beijing in 2011, several unusual objects were restored:

- **The Oehme Theatre**

A model theatre was formerly owned by the family of a Zittau town councillor named Oehme. It was made in about 1800 as a model of a large theatre stage complete with all stage machinery (changes of scene, trapdoors, adjustable lighting) and was converted into a domestic puppet theatre in about 1850. The particular challenge with regard to its restoration was that the theatre had originally been built without a single nail or screw and could be completely disassembled. It was decided to document later alterations but not to reverse them.

- **Transparency scroll showing "The Corpus Christi procession in Rome" (Saxony, 2nd quarter to middle of the 19th century)**

This scroll, which is more than 11 m long (and was originally even longer), was wound out before the eyes of the spectators to musical accompaniment whilst being illuminated from behind. Small perforations in the screen had the effect of highlighting the ornate garments of the church dignitaries. The difficulty in

restoring this object, which is now wound around large drums, was its size. Furthermore, in some parts large areas of the paint had become detached. Because the image has to be illuminated from behind, it was not possible to apply any support materials on the reverse.

Münzkabinett

- **Russian rulers' medals from the 18th century**

In connection with scientific investigations regarding the collections of the Münzkabinett, attention was given to the Russian rulers' medals dating from the 18th century (Tsar Peter I to Tsarina Catherine II). It was found that 21 of the 161 medals belonging to this collection were in urgent need of restoration and conservation work. All except one of these items are embossed medals made of silver, copper or tin. One object was a cast medal made of copper plated tin. The silver surfaces, some of which were severely tarnished with black areas, had to be cleaned and then conserved using a transparent coating of varnish in order to restore their legibility. In the case of the medals embossed in copper, it was necessary not only to remove corrosion products, but also to eliminate old conservation layers and conserve them again using micro-crystalline wax. The removal of a thick

layer of image-obscuring white wax from the only cast medal was also followed by conservation using micro-crystalline wax. The tin medals were also treated in the same way after being cleaned.

Rüstkammer

- **Set of hunting weapons mounted with emeralds formerly owned by Johann Georg I**

One of the remarkable objects held in the Rüstkammer is the emerald-mounted set of ceremonial weapons dating from 1608. Elector Christian II of Saxony commissioned it from the master craftsman and court goldsmith Gabriel Gipfel. He presented it as a Christmas gift to his brother Duke Johann Georg I that same year. The set consists of a belt, hunting knife with sheath, eviscerating knife with sheath and various instruments.

The set also includes a dog's collar, hunting bag, powder flask and hunting horn with strap. All the straps are decorated with ornamental floral mountings made of gilded silver, along with mounted emeralds. Additional highlights are the enamelled metal appliques on the decorative plates on the objects. The condition of the textile coating, which dates from the mid-20th century and has been damaged through exposure to light, made it necessary to conduct restoration work on

Hunting knife sheath (detail)
from the set of hunting weapons
dated 1608, after restoration



Statue of Aphrodite before restoration ...



... and during restoration: Hans Effenberger
reassembling the restored parts



the entire set. It was decided to remove all the mountings, to replace the cotton velvet with suitably dyed silk velvet and to remount all the conserved decorative mountings.

Skulpturensammlung

- **In preparation for the reopening of the museum**

approximately 60% of the large figures and small-format classical and post-classical sculptures were transferred from their temporary storerooms into the new Albertinum. In addition, restoration and conservation work was conducted on those objects which were to be put on view in the exhibitions and display store-rooms. This involved work with many different materials – marble, sandstone, bronze and plaster. In addition, further conservational and restoration work was conducted on the collection of mediaeval wooden sculptures.

- **Attic red-figure vases for the Corpus Vasorum Antiquorum**

As part of the research work concerning the Attic red figure vases for the Corpus Vasorum Antiquorum, based at the Bavarian Academy of Arts in Munich, work began on the technological investigation, cleaning and restoration of this collection in the Skulpturensammlung.

- **Restoration of the statue of Aphrodite**

In 2010, work began on restoring an antique sculpture, a statue of Aphrodite (Inv. Hm 301). The whole statue had probably been shattered into countless pieces in late antiquity and had presumably been put back together after its rediscovery. In this condition, the statue came to Dresden in 1728 as part of the Roman collection of Cardinal Alessandro Albani. The restoration process involved first numbering, documenting and describing the individual antique fragments and the existing Baroque additions. Then the individual parts were separated, rusty dowels detached and old colophony bonding resins removed. After analysis of the materials, the fragments were reassembled and the stability of the statue ensured by means of stainless steel reinforcements and irreversible epoxy resin bonding. This figure is part of a larger group of statues combining the motif of the naked goddess of love in the style of the Medici Venus and the “Capitoline Venus” with an expansive cloak.

Staatliche Ethnographische Sammlungen Sachsen

- **Guardian of the World (Heavenly King of the West),**

Speck von Sternburg Collection
These guardian deities or Heavenly Kings, also called Buddha’s bodyguards, are often found near the entrances to Chinese and Japanese monasteries. According to ancient Buddhist cosmology, the four Guardians of the World live on the upper slopes of Mount Meru (Sumeru), each of whom watches over one cardinal direction of the world: Virudhaka (King of the South), Virupaksha (King of the West), Vaishravana or Kubera (King of the North) and Dhritarashtra (King of the East). Their bodies are protected by armour and on their heads they wear helmets or crowns. They have been known in China since the fourth century and have been venerated since the Tang Dynasty. The core of this statute was created using wood and wire. This was covered with a glued, sand-like substance. There then followed at least two layers of textiles affixed using a glue compound. For the modelling, a mixture of powdered slate or clays and binding agents was used. On the surface of the bolus ground, a layer of leaf gold and a layer of oil bronze gilding were added. The restoration work involved the cleaning of the surface, the removal of old restorations

... shrinkage and bulging cracks were repaired and the treated areas subsequently re-gilt.

The Guardian of the World (detail) was cleaned, ...



Antje Blumenstein, "homogenisiert 4", 1999 (detail) before restoration and after removal of paint runs and drips



(plaster, wood putty) and the impregnation of shrinkage and bulging cracks caused by extensive corrosion on the structural wires. The surfaces were polished and the repaired areas treated with bolus and re-gilt.

- **Small wooden chest for storing writing utensils from Korea (14th – 15th century)**

The chest is rectangular and coated with reddish brown lacquer. On the corners, edges and on the front wall are ornate brass mounts featuring openwork and engraving. Inside the chest are individual compartments for the writing utensils. The chest was restored in order to be displayed in the Korea exhibition. First of all, general cleaning took place. The interior of the chest and the outer surfaces were cleaned by suction. The lacquer surface was cleaned carefully using a soft sponge slightly dampened with soft water containing a little tenside. The metal mounts were cleaned using acetone and cotton wool buds before being conserved with micro-crystalline wax and polished with a cotton cloth. Two conspicuous defects or areas of damage in the lacquer on the sides were filled with several layers of traditional chalk ground (warm glue/bone glue, chalk and red pigment). After sufficient drying, they were levelled and smoothed with a scalpel, retouched and coated with transparent or lightly coloured shellac.

Other, inconspicuous scratches and areas of slight damage in the lacquer were left visible as traces of usage. Owing to some damage to the feet, the chest was unstable; foot brackets were therefore carved out of coniferous wood and affixed using warm glue. After that, the original forms were replaced and all feet set at the same height. They were then retouched (using acrylic paints) and covered with a thin coating of transparent shellac.

Kunstfonds

- **Antje Blumenstein, "homogenisiert 4", Oil on fabric, 1999**

This painting by Antje Blumenstein, which was purchased for the Kunstfonds in 2000 as one of the promotional purchases by the Free State of Saxony, was exhibited for several years in the Saxon State Chancellery. During an inspection, a conservational problem was discovered: the surface of the paint layer was found to be excessively sticky and as a result of accumulations of binding agents, paint runs and drips had developed. The stickiness, the accumulations of binding agents and the presence of what is known as 'orange peel', indicated that too many binding agents had been used. As well as excessive use of turpentine in the paint, the mixing of additional substances, e.g. non-drying oils or plasticisers, can cause this

condition. External effects such as extreme temperature fluctuations or solvent evaporation (from carpets, for example) also promotes such changes of state. Extensive chemical analysis of the binding agents used in the painting was not possible. Various tests and a study of the environment were unable to identify the cause in this case. The measures undertaken on the work itself included the removal of drips of red paint which had run into white areas. Conservational precautions were taken for the future storage, transportation and presentation of this work of art.

Scientific and
research projects



Page 62: Holger Schuckelt, Curator of the "Türkische Cammer", planning the arrangement of objects in the showcases

Created specially for the valuable Ottoman bridles and saddles belonging to the Türkische Cammer: life-size wooden horses by the sculptor Walter Hilpert

The costume designer Anja Ackermann preparing a figurine for the presentation of a suit of chainmail

A significant moment: members of staff including Prof. Dr. Dirk Syndram and Holger Schuckelt (3rd and 4th from right respectively) during the provisional erection of the 20 m long Ottoman three-masted tent



SCIENTIFIC PROJECTS AND COOPERATION

For the Staatliche Kunstsammlungen Dresden 2010 was a year full of spectacular openings and exhibitions, from the opening of the Türkische Cammer in the Residenzschloss and the exhibitions about Dresden and Meissen as the places of origin of European porcelain in the Japanisches Palais in Dresden and the Ephraim-Palais in Berlin to the reopening of the Albertinum as a "House of Modernity". It might be imagined that in this year which was devoted primarily to the presentation of works of art, scholarly activities must necessarily have been reduced. But that is not the case at all. Indeed, it was quite the opposite: the anniversary year gave an additional impetus to research. This can be illustrated by the example of several projects which were directly or indirectly associated with the major events of 2010.

Example: Research on the Türkische Cammer

The "Türkische Cammer", this exceptional exhibition of Ottoman tents, ceremonial weapons, ornate bridles and much more, is a masterly achievement, not only in terms of its design. This new permanent exhibition in the Residenzschloss was only possible thanks to many years, or even decades, of intensive research on the holdings of the Rüstkammer, involving the investigation of the history, provenance and significance of the objects now presented in the Türkische Cammer. Only through this research has it become possible to explain the exhibits to museum

visitors. This can be taken as a classic example of the most fundamental task of museums: long-term scientific work on their own holdings. When sufficient time and space is made available for this type of research, it can lead to such wonderful results as this outstanding exhibition. The Türkische Cammer also demonstrates how important research is for understanding the exhibits – and in this case also for understanding a foreign culture. Amazement and aesthetic delight on the part of visitors is important, but only when the background knowledge provided by research is available does a museum visit become a truly memorable experience.

Example: Comprehensive catalogues to mark the opening of the Albertinum

The publication of comprehensive museum catalogues or, in the case of collections with complex sub-divisions, the publication of individual catalogues for the different collections, is regarded as one of the most important ways of emphasising not only the importance of the museum but also of demonstrating the scholarly expertise of the museum's curators. For several years now, researchers at the Skulpturensammlung have been collaborating with colleagues from university institutes, with financial support from the Ernst von Siemens Cultural Foundation, to produce a catalogue of their most important group of objects, the antique sculptures. In spring 2011, a two-volume, comprehensive, scientific documentation is to be published about Roman ideal sculpture. In 2010, work also began in cooperation with the Bavarian Academy of Sciences on a catalogue concerning the "Attic red figure vases".

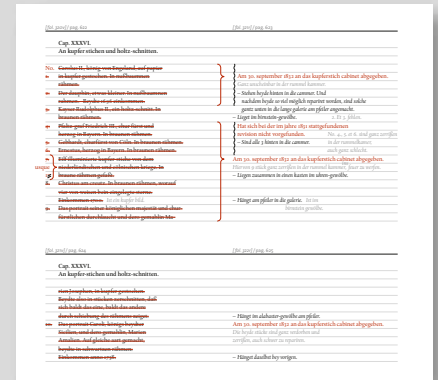
Dr. Hubert Burda delivers an address during the international colloquium "Chambers of Curiosities. Permanent Modernisation"



Inventory of the Royal Kunstkammer in Dresden drawn up in 1741 in the original ...



... and in the new edition published in 2010



However, the researchers did not only direct their gaze towards the distant past. In 2010, work also started on preparing a comprehensive catalogue of the post-1945 works owned by the Dresden Skulpturensammlung. The Galerie Neue Meister was able to present its new comprehensive catalogue in time for the reopening of the Albertinum. It documents more than 2,500 paintings and other works of art with photographs – recording the entire holdings of the gallery. This new catalogue had long been awaited both by the academic community and by visitors, since its predecessor was published as long ago as 1987. It provides, among other things, a profound overview of the many items acquired since the end of the GDR and clearly presents the collecting profile of the gallery.

Example: The Kunstkammer, its inventories and the history of the Dresden collection

The year 2010 was the anniversary year of the Staatliche Kunstsammlungen Dresden, because the establishment of a Kunstkammer in Dresden Palace can be dated to 1560. At least that was the year cited by the supervisor of the Kunstkammer Tobias Beutel in 1671, when he published the first printed description of the Dresden art collections under the title "Chur-Fürstlicher Sächsischer stets grünender hoher Cedern-Wald ..." This anniversary was not only marked by the holding of the major exhibition "Zukunft seit 1560" (State of the Art since 1560) in the Residenzschloss; it was also accompanied by numerous scholarly activities relating to the establishment and development of the Kunstkammer and the history of the

Staatliche Kunstsammlungen Dresden as a whole. At the end of this year, it can justifiably be said that significant progress has been made in the study of the history of the Dresden institutions.

A particular highlight was the international colloquium organised jointly by the Grünes Gewölbe and the Humboldt University in Berlin entitled "Kunstkammer. Die permanente Modernisierung" (Chambers of Curiosities. Permanent Modernisation), which dealt with the history and the various types of Kunstkammers in Europe. As a result, it became clear that the Dresden Kunstkammer was not the first of its kind but was nevertheless one of the earliest and most important ones. It also became evident that the various chambers of art and curiosities, which combined products of human craftsmanship and "wonders" of nature, had very different collecting focal points. The Dresden Kunstkammer founded by Elector August of Saxony in the mid-16th century, for example, reflected this ruler's predilection for handicrafts and technology.

The colloquium also provided an ideal setting for the presentation of an editorial masterwork: scholars from the Grünes Gewölbe and the Rüstkammer presented the results of many years of intensive work on a scholarly edition of the Kunstkammer inventories dating from 1587 (the first Kunstkammer inventory), from 1619, from 1640 and from 1741. This makes it possible for the first time to trace the development of the Kunstkammer collection object by object.

Drs. Andre van der Goes (back left) and participants in the “Dresden Summer – International Academy for the Arts” visiting the Orangery at Schloss Pillnitz

Prof. Dr. Horst Bredekamp, Professor of Art History at the HU Berlin, and Prof. Dr. Dirk Syndram during the colloquium in the Hans Nadler Hall in the Residenzschloss



The four volumes are supplemented by photographs of the *Kunstammer* objects still held in the museum collections today. This will be followed in 2011 by a volume of essays, which will provide the necessary historical background. This exemplary publication was only possible as a result of close cooperation with the Saxon State Archives, Main State Archives Dresden, and through the financial support provided by numerous donors, including the Rudolf-August Oetker Foundation and “Die *Kunstammer* Georg Laue” in Munich.

The colloquium held in connection with the closing of the Anniversary Exhibition “Zukunft seit 1560” directed attention not so much towards the emergence of the Dresden collections out of the electoral *Kunstammer*, but rather towards their differentiation and expansion from the 18th century onwards. The almost 20 speakers at this conference included external researchers as well as academic staff from the Staatliche Kunstsammlungen Dresden. It became clear that the history of the Staatliche Kunstsammlungen, and of the individual museums within the alliance, is a field of research that is of far more than regional significance. It is an essential theme of international museum studies and historical research.

The opening of the exhibition “Zukunft seit 1560” was accompanied not only by the obligatory exhibition catalogue and an anthology, but also by a chronology setting out for the first time all the important dates in the history of the Dresden museums, from their initial beginnings around 1500 down to the present day, supplemented by important dates in Saxon history and international cultural history.

Example: Dresden Summer – International Academy for the Arts

To mark their anniversary, the Staatliche Kunstsammlungen Dresden gave themselves a gift: for the first time, the “Dresden Summer – International Academy for the Arts” took place, an intensive eight-day programme of studies in English for museum staff and other scholars. Representatives of renowned international museums, such as the Hermitage in St Petersburg, the Kunsthistorisches Museum in Vienna and the Château de Compiègne, took advantage of the opportunity to get a behind-the-scenes view of the Dresden collections, for example the Grünes Gewölbe, the Porzellansammlung and the Gemäldegalerie Alte Meister. The guided tours were given by Peter Kulka, the architect of the remodelled Residenzschloss, and Volker Staab, the architect of the new Albertinum, as well as the directors and curators of the collections. Intense discussions made the “Summer Academy” into much more than a mere sight-seeing programme; it was a high-level exchange between specialists. The society of friends of the Grünes Gewölbe and other private donors made this new programme possible, and it is to be continued in 2011.

That the Staatliche Kunstsammlungen intend to attach greater significance to the further education of academic staff in future is also evident from the start of an employee exchange programme with the National Museum of China in Beijing. In association with the Staatliche Museen zu Berlin and the Bayerische Staatsgemäldesammlungen in Munich, the Staatliche Kunstsammlungen Dres-

Prof. Dr. Ulrich Bischoff with the participants in the Summer Academy in front of the painting "Um die Freiheit" (For Liberty) (1895) by Sascha Schneider



In the scheme entitled "Learning in the Albertinum" school students can engage directly with original works of art



den have organised a study visit to Europe lasting several weeks for ten colleagues from Beijing; a reciprocal visit is planned for next year.

Furthermore

Of course, not all the scientific and scholarly activities of the Staatliche Kunstsammlungen were related to the anniversary year. As an example, mention should be made of the catalogue of pre-1945 photographs held by the Kupferstich-Kabinett, the publication of which was associated with an exhibition in the Residenzschloss. Another important project was the research conducted on religion and society in the kingdom of Loango at the mouth of the Congo in preparation for an exhibition planned for late 2011 at the Grassi Museum für Völkerkunde zu Leipzig. And ...

Last but not least: The Staatliche Kunstsammlungen and the Technische Universität Dresden

Although an exceptionally important criterion of museum research is the ability to work directly with the holdings, museum scholars also need to co-operate with institutions of higher education. The most obvious partner for the Staatliche Kunstsammlungen Dresden is the city's Technische Universität (University of Technology). Very close relations have traditionally existed with the Institute of Art and Music History in the Faculty of Philosophy. Several scholars from the Staatliche Kunstsammlungen regularly teach in the Art History department in the ca-

capacity of honorary professors, extraordinary professors or lecturers. Most recently, the Director of the Galerie Neue Meister, Dr. Ulrich Bischoff, was appointed an honorary professor. In association with the Art Education department, the programme for the project "Lernort Albertinum" (Learning in the Albertinum) was developed, in which the museums are to be used as a place for extramural teaching, not only in connection with art lessons. The Galerie Neue Meister is undertaking research in cooperation with the Institute of Sociology in the production of a "Bildatlas – Kunst in der DDR" (Pictorial Atlas – Art in the GDR). The list of activities could easily be continued.

In 2010, the Technische Universität Dresden launched an initiative to intensify the relationships between the faculties of the university and the various non-university research institutions in Dresden. For this purpose, the organisation "Dresden Concept – Exzellenz in Wissenschaft und Kultur" (Dresden Concept – Excellence in Science and Culture) was established. The Staatliche Kunstsammlungen Dresden are pleased to have become an active member. Even before that, the Staatliche Kunstsammlungen enthusiastically participated in drawing up and formulating the application for the Technische Universität Dresden's participation in the second round of the Federal Government's "excellence initiative". For despite their international orientation, the Staatliche Kunstsammlungen see themselves as a partner in the Dresden research network and as a feature of the Dresden scientific and academic landscape.

Back in the collection: The “Nereid with Sweetmeat Dish” from the Swan Service of Count Heinrich von Brühl, 1738

Two lidded vases (pre-war condition), c.1725/30; the one on the left is now without its lid, but both could be indisputably identified as Wettin property



Screenshot of the Daphne database: this page relates to an object in the Rüstkammer



PROVENANCE, RESEARCH AND RESTITUTIONS

By setting up the provenance research, recording and inventory project entitled “Daphne” in 2008, the Saxon State Government and the Staatliche Kunstsammlungen Dresden signalled that special attention was being focused on research concerning the holdings and the settlement of open questions as to provenance. In conducting this project, which is planned to extend over several years, the Staatliche Kunstsammlungen Dresden is playing an outstanding role among all German museums.

One of the primary aims of this provenance research is to identify the property of the former Saxon royal family. After the end of the Second World War, works of art belonging to the House of Wettin were seized by the Red Army and then by German authorities as part of the “Land Reform”. Many objects were transported to the Soviet Union or were sold by German authorities in order to obtain hard currency; some later ended up in state-owned museums. Identifying these objects is now one of the biggest challenges, not least owing to the sometimes unclear or even contradictory sources: not all the lists which were drawn up in the first months after the war stand up to critical scrutiny. In 2010, it was possible to complete the research work in the Porzellansammlung, all approximately 19,000 objects were checked one by one – a task which kept around a dozen researchers busy for more than two years. An agreement between the Free

State of Saxony and the House of Wettin concerning the results of the research work aims not only to settle all open questions regarding the holdings, but also to ensure that even those porcelain objects identified as having been Wettin property on 8 May, 1945 can nevertheless remain in the Porzellansammlung. Meanwhile, intensive work is being continued in the other museums.

Less spectacular is the investigation of cases resulting from what is referred to as the “Schlossbergung”, which have a similar historical background. From the second half of 1945 onwards, in the wake of the “Land Reform” in the Soviet Occupied Zone, all estates above a certain size were expropriated. The purpose of these expropriations was to redistribute agricultural land, but – as a side effect of the clearance of castles and manor houses – their contents, from cupboards and porcelain services to ancestor portraits, were also affected. Some of these items were distributed to the museums to compensate for the items which had been transported to the Soviet Union by the Trophy Commissions. In 1994, after the reunification of the two German states, the legislature created a legal framework for the return of property, provided that the former owners submitted an application within a certain period and could furnish proof of their ownership. The processing of these applications has been a routine activity for the museums and administrative bodies of the Staatliche Kunstsammlungen Dresden for years now, but the “Daphne” project has enabled this work to be intensified further.

Although other case groups are larger, particularly great importance is attached to searching for works of art which

... Karl Friedrich Schinkel, Gothic Church behind Trees, Kupferstich-Kabinett ...



From the Freund Collection: Jakob Philipp Hackert, The Venus Pond in the Berlin Zoo (Tiergarten), Kupferstich-Kabinett ...



... Carl Blechen, Hunter and Hound by a Pond, Kupferstich-Kabinett



were seized from their owners in the course of Nazi persecution. These are mostly works which Jewish owners were forced to sell, or which were confiscated, after 1933 and which later ended up in museums, mostly after several further changes of ownership. The “Daphne” project enables the Staatliche Kunstsammlungen Dresden to successively check the provenance of all acquisitions since 1933. In 2010, indications were again found that certain items had been seized in connection with persecution.

When the internal research has been completed, a find is registered in the database of the coordinating office in Magdeburg (www.lostart.de). At the end of 2010, there were several cases in which the Staatliche Kunstsammlungen Dresden were involved in negotiations with former owners – with good prospects of a conclusion being reached in 2011.

In one important case, these negotiations were completed in 2010 and the items in question were purchased (with the support of the Saxon State Government and the society of friends of the Kupferstich-Kabinett). This case involved more than six dozen drawings, watercolours and graphic sheets dating mainly from the 19th century, including works by such artists as Caspar David Friedrich, Karl Friedrich Schinkel, Carl Blechen and Adolph von Menzel. They originated from a private collection, the Freund Collection (a daughter of Mr and Mrs Freund, Gisèle Freund, was one of the world’s most renowned reportage and portrait photographers). This Berlin family, who until 1933 were wealthy and highly respected, succeeded in emigrating in good time, but their straitened

financial circumstances in exile compelled them to part with their art collection.

Like hundreds of other works of art, these sheets came to Dresden as part of the “Sonderauftrag Linz” (Special Commission: Linz); they were not intended for the Kupferstich-Kabinett but were simply left here at the end of the war. Hitler’s “Sonderauftrag Linz” was closely associated with Dresden because between 1939 and 1945 the director of the Gallery Hans Posse and his successor Hermann Voss also functioned as “special commissioners” for the acquisition of works of art for the planned “Führermuseum” in Linz. The “Linz Assortment” in the Kupferstich-Kabinett, which includes sheets by Antoine Watteau and François Boucher, was included in the inventory after the war without any detailed information being known about their provenance. Since it was suspected that at least some of the sheets may have been confiscated as a result of persecution, the “Daphne” researchers and staff of the Kupferstich-Kabinett undertook intensive investigations. The interim results, however, were that the matter could not be clarified without conducting research in external archives. An application was therefore submitted to the Berlin “Office for Provenance Research” for support in conducting investigations elsewhere, including the Federal Archives in Koblenz, to search for indications of the former owners of the works. In summer 2010, a researcher who specialises in the “Sonderauftrag Linz” embarked on this project.

After many years of research, a successful conclusion was reached shortly before the end of the year in the case of

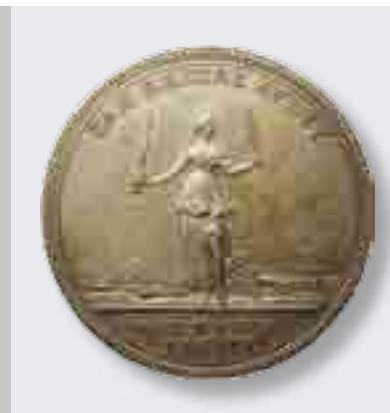
Works which came to Dresden as part of Hitler's "Special Commission: Linz": Caspar David Friedrich, Design for an altarpiece: Cross in the Mountains, Kupferstich-Kabinett



From the collection belonging to Otto Horn: Margrave Dietrich the Hard-Pressed, ...



... Johann Leonhard Oexlein, Medal commemorating the Treaty of Hubertusburg, 1763 (obverse and reverse)



the collection of the Meissen wine dealer Otto Horn, who died in 1945. His collection, which incorporates more than 45,000 numismatic objects, has been held in the Münzkabinett for the past 40 years. As part of the settlement between the Staatliche Kunstsammlungen and the Otto and Emma Horn Foundation, the purchase of a large number of particularly important items was agreed, ensuring that they will continue to be publicly accessible. All these cases concerned works of art which, for a variety of reasons, could not – from a present-day point of view – be simply left in the collections. On the other hand, there are still tens of thousands of items which have been missing from the Staatliche Kunstsammlungen Dresden since the end of the Second World War. This is also a field of investigation for provenance researchers. However, a great deal of perseverance is necessary since the legal situation (particularly with regard to statutes of limitations and purchases made in good faith) and political conditions in countries where items from the museums are thought to be held do not seem to be favourable to the possibility of their return. It is regarded as a success that through contact with two Ukrainian museums it has been determined beyond doubt that paintings are held there which were previously considered war losses. The Dresden Porzellansammlung regained two very valuable Meissen porcelain vases known as "Turmzimmervasen" ('tower-room vases'). These two works were produced during the heyday of the Meissen Porcelain Manufactory, in about 1730. After they were evacuated for safekeeping during the war in 1941, all trace of them was lost. In 2008, one of

these vases was offered for sale to a third party by a private collector who was unaware of their provenance. Negotiations with the seller led to an amicable agreement in 2010. The second vase also returned in 2010, having been donated by a private collector. Another war loss is set to return to Dresden in the near future: the figure of a Nereid, a precious porcelain table decoration from the legendary Swan Service belonging to Count Heinrich von Brühl, has been found in the USA. It had been on loan to the Porzellansammlung from the von Brühl family since 1920 and at the end of the war it disappeared (probably as a result of theft). It was then purchased, via two art dealers, by the Museum of Art in Toledo, Ohio. Now that Dr. Ulrich Pietsch, Director of the Dresden Porzellansammlung, has ascertained the identity of the Nereid, the American authorities are making preparations for its return.

The Porzellansammlung holds numerous Böttger porcelain wares: two tea bowls and one cup with saucers, 1715–1720, ...

Medal depicting "Le Baron de Boettger", portrait of Böttger, c.1723/25



... three beakers, c.1715, ...



WHITE GOLD COMES FROM SAXONY

Materials researchers confirm the birthplace of European hard-paste porcelain

In February 2010, a conference was held in Dresden at which scientists and porcelain experts of the Staatliche Kunstsammlungen Dresden agreed with materials science specialists from the Technische Universität Bergakademie Freiberg (TU Freiberg Mining Academy) and the Dresden-Rossendorf Research Centre (FZD) on methods for conducting scientific and art historical investigations and findings in connection with a recent research report published in London. This report had identified three vessels dating from the period around 1680 as being made of hard-paste porcelain. Ceramics historians had concluded from this that British manufacturers had developed a procedure for the production of porcelain even before its legendary invention in Saxony by Johann Friedrich Böttger. "The recent findings in England do not necessitate the rewriting of the history books," said Dr. Ulrich Pietsch, Director of the Porzellansammlung of the Staatliche Kunstsammlungen Dresden, after the conference. "The experiment report written by Johann Friedrich Böttger on 15 January, 1708 is still to be regarded as the hour of birth of European hard-paste porcelain. We only need to add a footnote saying that porcelain containing kaolin may possibly have been produced elsewhere without the manufacturers realising it, said Ulrich Pietsch. However, it must first be proven beyond all doubt that the porcelain

under investigation really was produced in Vauxhall (England) and is not a Chinese import that was then decorated with enamel paints in England, perhaps in the Vauxhall glassworks. A number of such items are to be found in Europe. The Dresden Porzellansammlung also contains such wares.

The white porcelain vases analysed in England are held at Burghley House in Lincolnshire. Technical investigations were conducted at Imperial College and the British Museum, where the vases were subjected to scanning electron and energy dispersive x-ray spectroscopy, whereupon they were reclassified not as soft-paste – as was the case hitherto – but as hard-paste porcelain. On the basis of the fact that the vases were recorded in a deed of gift in 1683, the authors concluded that English manufacturers may have developed such porcelain some years prior to its invention in Saxony. "At the Dresden-Rossendorf Research Centre, numerous works of art have already undergone non-destructive proton beam analysis," said Dr. Christian Neelmeijer, a physicist at the Rossendorf Institute of Ion Beam Physics and Materials Research. In 2009, larger areas of breakage on authentic Meissen porcelain products were investigated and analysed. The chemical composition of these items, in particular with regard to their aluminium oxide content, was different from the findings established by the British Museum when testing the English vases.

Dr. Bernd Ullrich, a scientist at the Institute for Ceramics, Glass and Building Materials at the TU Bergakademie Freiberg, added that over the past 20 years he had ana-

... tea pot with tea bowl and saucer, 1715–1720, ...



... and a fluted and a lidded vase, 1715–1720



... two bottle vases with Foo lions, c.1725, ...



lysed a large number of historic Chinese and Japanese porcelain wares. “The data established through tests on these porcelains resemble those concerning the old ceramics from England.” He therefore considers it likely that these historic products in England are white goods imported from the Far East, which were later painted. At the TU Bergakademie Freiberg and at the Dresden-Rossendorf Research Centre, porcelain wares have been investigated using various technologies over the past few years. Ion beam analysis (FZD) and electron beam analysis (TU Bergakademie) produce comparable results. Johann Friedrich Böttger invented European hard-paste porcelain in 1708 on the basis of experiments conducted by Ehrenfried Walther von Tschirnhaus, later perfecting the technique for industrial production. In January 1710, a porcelain manufactory was established in Dresden by August the Strong. In June of the same year, production was transferred to Albrechtsburg Castle in Meissen, a short distance from Dresden. This is regarded as the birth of Europe’s first porcelain manufactory, which celebrated its tercentenary this year.

With kind support



Page 72: It's time to celebrate.
The company MSU Museumsladen GmbH
hires out the Small Courtyard, ...

... the Fürstengalerie ...



...and now also the atrium of the Albertinum



HIRE A MUSEUM AT THE CLICK OF A MOUSE

Many guests are left speechless when they enter the atrium of the new Albertinum. But this is not the only space that can be hired for special events. The small courtyard of the Residenzschloss, the Fürstengalerie, the Porzellansammlung ... in short, many buildings and rooms belonging to the twelve museums that make up the Staatliche Kunstsammlungen Dresden provide an exceptional venue for special events: Barack Obama held a press conference, a youth conference talked shop, the residents of a housing co-operative went on a voyage of discovery, participants in a national IT summit met for a reception and birthday guests toured the Türkische Cammer at midnight.

The interest of external events organisers has constantly grown over the past few years as the number and attractiveness of event venues available at the Staatliche Kunstsammlungen Dresden increased. Where else can a thousand people celebrate in an exclusive atmosphere just a hundred paces away from the Frauenkirche? Only the Albertinum can offer that. Since November 2009 the Staatliche Kunstsammlungen Dresden have been hiring out these highly desirable rooms via MSU Museumsladen GmbH, a subsidiary of the charitable Society of Friends of the Staatliche Kunstsammlungen Dresden, MUSEIS SAXONICIS USUI. As a result of this cooperation it has been possible to generate earnings for projects of the Staatliche Kunstsammlungen Dresden and also to present to the

public a different aspect of the Kunstsammlungen as a cultural institution – more than 12,000 additional museum visitors can testify to that. At the same time, the organisation of events and the process of customer acquisition have been professionalised.

Whatever is required, from a museum visit outside normal opening hours, a summer party, a reception, a concert, a conference or a gala dinner – there are possibilities aplenty. The presence of Dürer, Rubens, Titian or Rodin ensures that there are prominent guests at every event. Since June 2010, it has also been possible to hire facilities simply and securely online.

The website www.msu-dresden.de provides a detailed overview. Along with photos and brief descriptions of the individual locations, the website provides information about the amenities available, the capacity and the prices. The rooms available as special event venues range in size from 60 to 1500 square metres. Information about how to get there and the individual features of the respective venues can be obtained at the click of a mouse. The rapid finder optimises the search and shows suitable event facilities depending on the number of guests and the occasion. The user can make an enquiry directly online, but it is of course also possible to seek personal advice from the team at MSU Museumsladen GmbH.

The combination of world-class art and architecture provides a unique backdrop for events and is sure to delight guests and hosts alike. The special venues for special occasions will not be forgotten and enable the Staatliche Kunstsammlungen Dresden to offer an additional service to the public.

www.msu-dresden.de

In 2010, the Freunde der Galerie Neue Meister e.V. again held several “Encounters with the Arts”, evenings full of art, music and literature ...

Learning from other museums: Members of the Gesellschaft für Moderne Kunst in Dresden e.V. visiting the Folkwang Museum Essen, far left: Director Dr. Hartwig Fischer



... and visited the Sculpture Garden of Mr and Mrs Bauer



SOCIETIES OF FRIENDS

- **MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.**
Contact: Maria Krusche
Managing Director
Tel.: (03 51) 49 14 77 03
Fax: (03 51) 49 14 77 77
Email: freunde@skd.museum
www.freunde-skd.de

Galerie Neue Meister

- **Gesellschaft für Moderne Kunst in Dresden e.V.**
Contact: Barbara Bauer, Managing Director
Tel.: (03 51) 267 98 11
www.gmkd.de
The Gesellschaft für Moderne Kunst in Dresden e.V. (Society for Modern Art in Dresden), which supports the Galerie Neue Meister, gained further impetus through the reopening of the Albertinum in June 2010. In the refurbished wing facing Salzgasse, almost all the loans financed by the Society could be exhibited for the first time (overview available at www.gmkd.de).
This demonstration of the Society’s work so far in the spacious rooms of the mod-

ern museum building has not only led to a large number of new members joining but also to greater civic engagement on the part of the established members. For example, thanks to earmarked donations by individual members it has been possible to purchase paintings by Stefan Plenkers and Eberhard Havekost.

- **Freunde der Dresdner Galerie Neue Meister e.V.**
Contact: Gudrun Meurer, Chairperson
Tel.: (03 51) 49 14 97 31 (Secretary’s office at the Galerie Neue Meister)
Fax: (03 51) 49 14 97 32
Email: gnm@skd.museum
www.freunde-galerie-neue-meister.de
In 2010 the Freundeskreis der Galerie Neue Meister (Society of Friends of the Galerie Neue Meister) organised five Encounters with the Arts. The works presented were “Olympia” and “Pergamon” by Friedrich Preller the Younger, Hermann Glöckner’s “Raumfaltung”, “Chapel by the Lake” by E. F. Oehme, “Untitled” by Johannes Kahrs and “Studio Scene” by Erich Heckel, supplemented as always with appropriate music and literature. In addition to this series of events, there were also guided tours through the exhibitions “Ohne uns” and “Hans Jüchser – Friedrich Press, Bekenntnis in Form und Farbe”, as well as the Sculpture Garden of Mr and Mrs Bauer. Excursions took the members

to Potsdam, including visits to Babelsberg and to the Liebermann Villa at Lake Wannsee, in spring and to Schloss Lichtenwalde and Augustusburg Castle in the autumn.

GRASSI Museum für Völkerkunde zu Leipzig

- **Freundeskreis des GRASSI Museums für Völkerkunde zu Leipzig e.V.**
Contact: Dr. Ludwig Scharmman, Chairperson
Tel. (01 63) 232 65 49
www.mvl-grassimuseum.de
The Society of Friends of the GRASSI Museum für Völkerkunde zu Leipzig, which was founded in 2004, sees itself as carrying on the tradition of earlier such societies. It supports and promotes the museum in conducting its conservational and educational tasks. The Society has initiated a sponsoring programme entitled “Ein Stück Welt für Leipzig” (A Piece of the World for Leipzig). Under this programme, the society seeks sponsors who, either alone or in association with other interested persons, are prepared to sponsor the restoration of an important exhibition object. So far six objects with a total value of approximately € 5,000 have been restored. The Society also assumed a share of the printing costs for the second volume of the catalogue of holdings in the Baron Hermann Speck von Sternburg Collection, which was published in October 2010.

Two lidded goblets are handed over to the Grünes Gewölbe: Prof. Dr. Dirk Syndram, Alexander Prince of Saxony, Saxon Minister for the Arts Prof. Dr. Dr. Sabine Freifrau von Schorlemer and Friedericke Kubler (from left)



Excursion to Berlin: Members of the Verein der Freunde des Kupferstich-Kabinetts e.V.



In cooperation with the sponsorship societies of the two other GRASSI museums, the Society organises a monthly GRASSI breakfast for its members, where objects from the collection are presented.

Grünes Gewölbe

- **Freunde des Grünen Gewölbes e.V.**

Contact: Dr. Claudia Brink
Tel.: (03 51) 49 14 85 97
Fax: (03 51) 49 14 85 99
Email: gg@skd.museum
This society, which was founded in 2005, supports the Grünes Gewölbe in numerous ways. In 2010, it enabled two 18th-century goldsmiths' works to be purchased which supplement the holdings of the Historisches Grünes Gewölbe. In October these new acquisitions were officially handed over in the presence of the President of the Society, Prince Alexander of Saxony, and the Minister for Science and the Arts, Prof. Dr. Dr. Sabine von Schorlemer. Furthermore, the Society made a considerable contribution to basic research at the Staatliche Kunstsammlungen Dresden by making possible a four volume edition of the *Kunstkammer inventories* (published by Sandstein Verlag, Dresden). In 2010, the Society's annual excursion took the members to Copenhagen.

Kunstgewerbemuseum

- **Freundeskreis Kunstgewerbemuseum Dresden e.V.**

Tel.: (03 51) 261 32 01 (Secretary's office at the Kunstgewerbemuseum)

Fax: (03 51) 261 32 22

Email: kgm@skd.museum

www.fk-kunstgewerbemuseum.de

The society of friends of the Kunstgewerbemuseum enabled its members to see the workshops of craftsmen and artists, organised visits to museums and architectural guided tours. It sees itself as a mediator between the museum and visitors, as an initiator of exhibitions and as a provider of financial support for acquisitions and concerts. Highlights in 2010 included a guided tour of the Türkische Cammer in March, a visit to the Körner glass art workshop in the Kunstbahnhof am Felsenkeller in May, and a visit to the Listhus and Kunsthof Maxen in June, a visit to the chair-making museum and the master chair maker Reuter in Rabenau in July, a celebration to mark the Society's 30th anniversary in September and a guided tour through the new Albertinum in November.

Kupferstich-Kabinett

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

Contact: Sybille Wieland
Managing Director

Tel.: (03 51) 49 14 32 11 (Secretary's office at the Kupferstich-Kabinett)

Fax: (03 51) 49 14 32 22

Email: kk@skd.museum

www.freundeskreis-kupferstichkabinett.de

The Verein der Freunde des Kupferstich-Kabinetts Dresden e.V. (Society of Friends of the Kupferstich-Kabinett) has around 200 members. This makes it the largest society of friends of a graphic collection in Germany. Engagement on behalf of the Kupferstich-Kabinett and the cultivation of the genres of drawing, prints and photography are the main priorities of the Society. Lectures, concerts and thematic evenings bring the members together on a regular basis. Through excursions they expand their specialist knowledge and deepen their friendly relationships. The members come from all over Germany and beyond and guarantee an open, broad and critical view of art.

... with the puppet Arnold Böswetter ...

The Friends of the Puppentheatersammlung Dresden celebrate the Albertstadt Open Day ...



... and guided tours through the storerooms



Mathematisch-Physikalischer Salon

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

Tel.: (03 51) 49 14 66 61
(Secretary's office at the Mathematisch-Physikalischer Salon)
Fax: (03 51) 49 14 66 66
Email: mps@skd.museum
www.tschirnhaus-gesellschaft.de
The purpose of the Ehrenfried Walther von Tschirnhaus-Gesellschaft e.V. (Ehrenfried Walther von Tschirnhaus Society) is to preserve the legacy of the Saxon scholar Ehrenfried Walther von Tschirnhaus (1651–1708) and to increase public awareness of the history of science in the early period of the Age of Enlightenment. It is also a society of friends and sponsors of the Mathematisch-Physikalischer Salon because it is there that the most important surviving works created by Tschirnhaus are preserved (including a burning mirror and a double burning lens apparatus). The Society promotes the activities of the museum and contributes financially to the expansion of the collection.

Münzkabinett

- **Numismatischer Verein zu Dresden e.V.**
Tel.: (03 51) 49 14 32 31
(Secretary's office at the Münzkabinett)
Fax: (03 51) 49 14 32 33

Email: mk@skd.museum
Building upon the traditional relationship between the Numismatischer Verein zu Dresden e.V. and the Münzkabinett, a new cooperation contract was signed in 2010. The joint programme of lectures, featuring talks on a wide range of themes relating to numismatics and monetary history given by renowned scholars from both Germany and abroad, was continued. The Society supported the opening of the special exhibition organised by the Münzkabinett entitled "Schätze aus Sachsens Erde" (Treasures from the Soil of Saxony) in the Residenzschloss. An important activity was the joint publication of the journal *Dresdner Numismatische Hefte* issue 6, which focused on coin finds from Bohemia and Saxony. The Journal has now developed into a highly respected specialist periodical. In future, publicity and publications are to be directed towards an even broader community of interest.

Museum für Sächsische Volkskunst mit Puppentheatersammlung

- **Freunde der Puppentheatersammlung Dresden e.V.**
Tel. and Fax: (03 51) 838 75 71
(Secretary's office at the Puppentheatersammlung)
Email: post@puppentheaterfreunde.de
www.puppentheaterfreunde.de

Since the exhibition of the Puppentheatersammlung was closed for ten months owing to building work in the Jägerhof, the activities of the "Freunde der Puppentheatersammlung Dresden e.V." (Friends of the Dresden Puppentheatersammlung) focused mainly on the Garnisonkirche. Three talks were held in the tower there, and five puppet theatre performances were conducted. Over the past few years, the number of participants has developed in a very positive way. On 11 September, 2010, during the Albertstadt Open Day, there were as many as 1,500 visitors, most of whom took part in a short guided tour of the storerooms. Mr Arnold Böswetter (real name: Wolfgang Lasch, Potsdam) enjoyed a particularly enthusiastic response to his information and his struggles with the cussedness of the inanimate.

Museum für Völkerkunde Dresden

- **Förderkreis des Museums für Völkerkunde Dresden der Staatlichen Ethnographischen Sammlungen Sachsen e.V.**
Contact: Roland Steffan, Chairperson
Tel.: (03 51) 814 48 04 (Simone Jansen, Museum für Völkerkunde Dresden)
www.voelkerkunde-dresden.de
The society of friends of the Dresden Völkerkundemuseum, which was re-founded at the end of 2008, is primarily

...and silver jewellery with beads
from Central Asia

Items for sale in the "Winter
Gallery" of the Museum
für Völkerkunde Dresden:
Tibetan dolls ...



Paragone e.V. on an excursion to the
Rhineland in October 2010



concerned with campaigning for the continued existence of the museum and for cooperation with other museums of the Staatliche Kunstsammlungen Dresden. In 2010, the Society was able to publish an attractive leaflet setting out its aims in the hope of attracting new members. The "Winter Gallery", an initiative launched by the Society, offered high-quality artistic and craft objects for sale during the Advent period. For this purpose, sculptures, masks, textiles, jewellery and attractive objects from Africa, Central America, Central and South-East Asia, India and Tibet were exhibited in the lecture theatre of the Museum für Völkerkunde Dresden.

Porzellansammlung

- **Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V.**
Tel.: (03 51) 49 14 66 12 (Secretary's office at the Porzellansammlung)
Fax: (03 51) 49 14 66 29
Email: ps@skd.museum
www.freundeskreisporzellan.de
The Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V. (Society of Friends of the Dresden Porzellansammlung in the Zwinger) mainly provides financial support for research projects, exhibitions, publications, lectures and symposia.

Skulpturensammlung

- **Paragone e.V.**
Tel.: (03 51) 49 14 97 41 (Secretary's office at the Skulpturensammlung)
Fax: (03 51) 49 14 93 50
Email: Paragone@skd.museum
www.paragone-dresden.de
The society of friends of the Skulpturensammlung "Paragone e.V." gained a number of new members and met for various events. These included visits to Pulsnitz, the birthplace of Ernst Rietschel, as well as to the exhibition "Gotische Skulptur in Sachsen" (Gothic Sculpture in Saxony) at the Schlossbergmuseum Chemnitz and the Kunstsammlungen Chemnitz. The new concept behind the Albertinum as a "Museum of Modernity" inspired Paragone to organise a weekend trip to several museums in the Rhineland which specialise in modern and contemporary art, some of which have also recently completely revamped their exhibitions, such as K20/K21 in Düsseldorf, the Folkwang-Museum in Essen and the Wilhelm-Lehmbruck-Museum in Duisburg. In 2010 the Society also succeeded, in association with the Society of Friends of the Staatliche Kunstsammlungen Dresden – "MUSEIS SAXONICIS USUI", in purchasing Ulrich Rückriem's sculpture "Untitled (Egyptian)", which took up its position in the new Albertinum in time for the opening in June.

Völkerkundemuseum Herrnhut

- **Freundeskreis Völkerkundemuseum Herrnhut e.V.**
Contact: Michael Cleve, Chairperson
Tel.: (03 58 73) 403 16
Email: vhm@skd.museum
www.voelkerkunde-herrnhut.de
This Society, which has existed since 1991, aims to provide both moral and material support to the Völkerkundemuseum Herrnhut. Particular emphasis is placed on the preservation and continuation of the collections assembled as a result of the worldwide activities of the Evangelische Brüder-Unität (Moravian Church) and of the ethnographical interests which have developed in Herrnhut. In 2010, the Society was able to purchase several objects for the museum, including two Cham masks from Ladakh (northern India) and a collection of traditional craft objects produced by the Kalmyk people in southern Russia. Two excursions were organised: one to the Grassi Museum für Völkerkunde zu Leipzig and the other to the Glass Museum in Jablonec.



Florian Thomas, Railroad Overpass, 2009,
donated to the Galerie Neue Meister



Karl Raetsch, Still-life. Bottles and Bread, 1999,
donated to the Kunstfonds



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- Loos, M. Christoph
- Macha, Anneliese
- Macha, Dr. H.-N.



Stefan Strube, Three beakers, purchased by the Kunstgewerbemuseum



Assi Madekivi, Congress medal "Tango – FIDEM XXXI" from Tampere, 2010, purchased by the Munzkabinett



- Malec, Ariane
- Maritim Hotel & Internationales Congress Center Dresden
- Matzat, Elke
- Mayer-Meintschel, Annaliese; im Andenken an Rudolf Mayer
- Müller, Christoph
- Müller, Peter
- Neue Chemnitzer Kunststätte
- Nikolaus, Dr. Ralph
- Ostdeutsche Sparkassenstiftung
- Papst, Gertraude
- Philipp, Günter
- Pietzsch, Heinz H.
- Plato, Achim
- PWC-Stiftung
- Rademacher, Robert
- Rehfeld, Erich
- Reiner-Winkler-Stiftung
- Reith, Prof. Ralf
- Richter, Frank
- Robert Bosch GmbH
- Röbbing München
- Röschinger, Dr. Helmut
- Roesner, Achim
- Rückriem, Ulrich
- R&M Hausverwaltung GmbH
- Sächsisches Staatsministerium für Kultus und Sport
- schaffer-mobil Wohnmobile GmbH
- Schlegel, Christine
- Schleifer, Dr. Carl Hermann
- Schlösserland Sachsen – Staatliche Schlösser, Burgen und Gärten

- Schneider & Partner GmbH
- Schneller, Heiderose
- Schön, Jürgen
- Semiha Sakir Stiftung
- Silbermann Fashion GmbH
- Sparkassen-Finanzgruppe: Sparkassen-Kulturfonds des Deutschen Sparkassen- und Giroverbandes Ostdeutscher Sparkassenverband Ostsächsische Sparkasse Dresden Sparkassen-Versicherung Sachsen Dekabank Deutsche Girozentrale
- Specovius, Gesa
- Staatliche Porzellan-Manufaktur Meissen GmbH
- Stadtparkasse Leipzig
- Stephan, Petra
- Süß, Herbert
- Thomas, Gunther
- TMS Messen-Kongresse-Ausstellungen GmbH
- Uhlig, Prof. Max
- unitedprint.com
- Vattenfall Europe AG
- Veolia Wasser GmbH
- Verbundnetz Gas AG
- Verlagsgruppe Random House
- Von Veltheim Stiftung
- Wagner, K. H.
- Walter, Bernhard
- Wangenheim, Dr. Wolfgang von
- Weber, Renate
- Weingut Schloss Proschwitz
- Werner, Sebastian

- Woermann, Prof. Dr. Karl (Nachlass)
- Wolf, Dr. Jürgen Rainer
- Woisnitzer, Karla
- Wüst, Ulrich
- ZEIT-Stiftung Ebelin und Gerd Bucorius
- Zoller, Manfred
- Zorad, Igor



SPONSORS OF THE REOPENING OF THE ALBERTINUM

It is part of the Sparkassen-Finanzgruppe's self-image to be able to serve the wider community in a special way. It does so not only by offering all citizens a bank account, enabling them to save for a rainy day, but also through its civic engagement. The Sparkassen-Finanzgruppe sponsors artistic and cultural projects in all their many forms because art inspires people to venture off well-trodden paths and discover new things. That is of great importance not only for the individual but also for society, which continues to develop as a whole.

One example of this civic engagement is the Sparkassen-Finanzgruppe's cooperation with the Staatliche Kunstsammlungen Dresden. This is a joint project to which several institutions and companies contribute their experi-

ence and financial resources: the Ostdeutsche Sparkassenverband, the Ostsächsische Sparkasse Dresden, the Sparkassen-Versicherung Sachsen, the DekaBank and the Sparkassen-Kulturfonds of the Deutsche Sparkassen- und Giroverband. We have already provided support for important events organised by the Staatliche Kunstsammlungen Dresden over the past few years, such as the reopening of the Historisches Grünes Gewölbe in 2006, which has continued to be a magnet for tourists ever since. In 2010 the climax of our partnership was undoubtedly the reopening of the Albertinum. This building is home to the Galerie Neue Meister and the Skulpturensammlung, both of which enjoy an excellent worldwide reputation. It was particularly important to us to provide con-

temporary art with the space it deserves. For Dresden, as regards its importance for art, is associated just as closely with names such as Ernst Ludwig Kirchner, Gerhard Richter and Georg Baselitz as with the Old Masters in the Zwinger and the historic treasure chambers in the Residenzschloss. In other projects the Sparkassen-Finanzgruppe supports educational programmes for children and teenagers, produces audio guides for exhibitions and plans accompanying events. In parallel with our commercial role as Germany's largest business finance group, our philosophy as regards sponsorship is also one of being active at all levels – both on a broad basis and at the top.

In times of tight financial budgets in the public sector, it will in future be even more important to regard art and culture as the responsibility of society as a whole. Many people and organisations – including German businesses – should help to ensure that a wide-ranging cultural life continues to exist in Germany, in the federal states and above all in local communities. Nowadays a third of all cultural sponsorship provided by German business comes from the Sparkassen-Finanzgruppe. And I hope that in this respect we can be a model for other companies in Germany.

Following the reopening of the Albertinum, modern and contemporary art once again has its established place in Dresden. The city is thereby able to reinforce its position as a unique museum centre in Germany. We are very pleased that we have contributed to this through our sponsorship.

Heinrich Haasis
President of the Deutscher Sparkassen- und Giroverband



Sparkassen. Good for Germany.

HISTORY INSPIRES THE PRESENT

For A. Lange & Söhne, whose origins are closely connected to the history of Saxony, supporting the Staatliche Kunstsammlungen Dresden is an obligation and an expression of the brand's commitment to its cultural roots. We are convinced that it is important to continue traditions in order to give a future to the present. That is the strong foundation underlying our long-standing partnership with one of the most dynamic cultural institutions in Germany. We are looking forward to the continuation of our successful cooperation.



The design of the RICHARD LANGE TOURBILLON "Pour le Mérite" was inspired by Johann Heinrich Seyffert's regulator crafted in 1807. It is held in the timepiece collection of the Mathematisch-Physikalischer Salon.

A. LANGE & SÖHNE
GLASHÜTTE I/SA

Visitors



p.82: Striking dimensions: A visitor to the exhibition "The Promised Land" in the Albertinum in front of Martin Honert's "Giants" on loan from the Matthew Marks Gallery, New York

The exhibition area of the Grünes Gewölbe at EXPO 2010 in Shanghai, with reproductions of the rooms of the Historisches Grünes Gewölbe ...



...and at eight-fold magnification ...



... the "Royal Household of the Grand Mogul" by Johann Melchior Dinglinger



5.4 MILLION VISIT THE EXHIBITION IN SHANGHAI COMBINING SCIENCE AND ART

The Grünes Gewölbe of the Staatliche Kunstsammlungen Dresden participated in EXPO 2010 in Shanghai by exhibiting 25 top-quality works of art. In the Pavilion of Urban Footprint high resolution life-size photographs depicting several of the display walls of the Historisches Grünes Gewölbe were also presented. In addition, several masterpieces from the Neues Grünes Gewölbe were also on view in the form of photographic reproductions. This manner of presenting the rooms is based on state-of-the-art phototechnical processes which give the viewer an authentic impression of the original exhibition rooms in the Residenzschloss in Dresden. From 1st May until 31st October, 2010, as many as 5.4 million visitors were able to admire the treasures of the Grünes Gewölbe without actually being in Dresden. For the Director-General of the Staatliche Kunstsammlungen Dresden, Prof. Dr. Martin Roth, this was a magnificent success: "Technical innovations present completely new possibilities for future museum exhibitions. Museums thereby become accessible to much larger numbers and attract much younger people." This is a unique opportunity, particularly in respect of mediation and cultural education, he continued.

The architectural photographer Prof. Jörg Schöner specialises in producing life-size photographs of entire building complexes, in which every detail is visible. Curators of

historic monuments and restorers can then precisely evaluate the condition of the building's state of preservation by viewing the images on a computer. Jörg Schöner, who is Professor of Architectural Photography at the Technische Universität Dresden, also specialises in photographic reproductions of the Grünes Gewölbe. Using high-resolution computer-processed hyper-reproductions, display walls and objects from the Grünes Gewölbe are visually recreated. For this purpose, he has developed a special phototechnical process in which "first-choice" elements taken from among hundreds of digital images are pieced together on the computer. This high-resolution technology makes it possible to present small things on a magnified scale and thus make them visible. This enables visitors to see details which remain hidden in the museum exhibition owing to their tiny size.

For the Royal Household of the Grand Mogul alone, Schöner has combined more than 1,200 individual image files using this complex process. "Through this method, the visitors are able to experience the Royal Household in a practically physical way, to virtually walk into the work of art. This gives free rein to the imagination of visitors, and restorers, curators and researchers can obtain a great deal of additional information," said the Director of the Grünes Gewölbe, Prof. Dr. Dirk Syndram. In Shanghai, display walls of the Silver Gilt Room, the Pretiosa Room and the Jewel Room were on display as life-size reproductions. In front of the photographed walls, 25 works of art were exhibited in showcases.

... a banner extending from top to bottom in the stairwell of the Residenzschloss ...

Elements of the advertising campaign for the Anniversary Exhibition: a large banner on the Georgentor ...



... and advertising on Dresden trams



STATE OF THE ART SINCE 1560 – MARKETING IN THE ANNIVERSARY YEAR

It is amazing to think that William Shakespeare and Galileo Galilei were both born in 1564, four years after the foundation of the *Kunstammer* in Dresden's *Residenzschloss*. Four hundred and fifty years of the *Staatliche Kunstsammlungen* are an unimaginably long time, and so it was with great pride that this impressive anniversary was celebrated in 2010. It is hoped that in the coming years this long history will continue to make its presence felt. The slogan "Zukunft seit 1560" (State of the Art since 1560) was chosen because looking forward towards the future has always been the driving force behind the collecting, the investigation and the preservation of objects in Dresden. "Zukunft seit 1560" was the logo used in connection with all activities during the anniversary year. The Golden Sea Unicorn made by Elias Geyer (c.1600, *Grünes Gewölbe*), which dates from the early years of the *Kunstammer*, was taken as the overall leitmotif. This ancient and precious mythical creature symbolises both the dynamism of tradition and the sense of history, which have always been inherent in the visions of the future that have inspired Electors and later museum directors.

The Anniversary Exhibition was characterised by the tension between yesterday and tomorrow, and this was the major theme in the publicity campaign. How was it possible to draw attention to the profusion of objects and

works of art on display? How could both the historical dimension and also the modernity of the museums be emphasised?

Golden silhouettes alternating with the real historic objects and works of art were used as the campaign motif and appeared not only on posters, leaflets and billboards, but also on trams, company vehicles, wine bottles, in films and in the online game on the Internet.

The anniversary year could only succeed thanks to the combined efforts of many people. Partners in the city and in the countryside lent their support to the *Staatliche Kunstsammlungen* in their publicity work and took on the 450th anniversary as their own project. As representatives of the many partners in the tourist industry, the *Staatliche Kunstsammlungen Dresden* would like to thank the company *Dresdner Marketing Gesellschaft* who publicised Dresden on posters all over Germany reading "Dresden. Kommen Sie Kunst genießen – 450 Jahre Staatliche Kunstsammlungen Dresden" (Dresden. Come and enjoy art – 450 years of the *Staatliche Kunstsammlungen Dresden*). These back-lit posters demonstrated the good relations between this cultural institution and the tourist industry in Dresden and indeed in the whole of Saxony.

Restaurants, shops and firms adjusted their business activities to take account of the anniversary of the *Staatliche Kunstsammlungen Dresden*, hotels allowed banners to be hung on their facades and billposting companies provided further advertising surfaces. They all contributed to the success of the anniversary, which attracted many additional guests to the Saxon capital and brought the *Staatliche Kunstsammlungen Dresden* record numbers of visitors.

... and the posters for the exhibition were truly eye-catching

In order to draw attention to the Türkische Cammer, over 2 million doner kebab wrappers were distributed throughout Germany ...



One of the posters advertising the reopening of the Albertinum



The words “Kültürerbe” (cultural heritage), “Kültürdialog” (cultural dialogue) and “Weltkültürerbe” (world cultural heritage) were the first eye-catching slogans to appear on the large blue-and-gold posters featuring magnificent Arabian stallions, ornate daggers and Ottoman textiles, drawing attention to the Türkische Cammer from Cologne to Dresden, from Hamburg to Stuttgart.

What many passers-by did not know at first was that “Kültür” really is the Turkish word for “culture”. From the start, all the press and marketing activities were based on close and benevolent co-operation with Turkish partners, multipliers and media in both Germany and Turkey. The Turkish colleagues and partners found this play on words exactly the right approach, since it immediately showed that this exhibition is concerned with encounters between two cultures, with differences and similarities, and with the fascination evoked by Ottoman art. The idea of printing 2 million doner kebab wrappers with an advertisement for the Türkische Cammer and distributing these throughout Germany also attracted a great deal of attention and a special kind of buzz marketing. With a great deal of enthusiasm, doner kebab makers and suppliers distributed wrappers, posters and leaflets, awakening curiosity about the Dresden exhibition not only among their customers. First of all, it was owners of restaurants and shops in the centre of Dresden who reported that there had been an increase in the number of Turkish guests since the opening of the exhibition. Although many conversations and guided tours were to be heard in the Turkish language, the recording of postcodes showed that the Turkish-speaking guests were mostly from within

Germany – from Berlin, Dresden and Stuttgart. Hence, a clearly defined new target group can be seen to have taken up the invitation: namely first, second or even third generation Turkish immigrants who come to Dresden to learn something about their own culture. This type of cultural encounter was surely one of the most pleasing achievements of the newly opened exhibition.

The opening that most clearly pointed towards the future was that of the “new Albertinum” featuring “Art from the Romantic period to the present day”. This renowned museum with its changeful history assumed a new character, not only as a result of its structural alteration and restoration. On the basis of a completely revised exhibition concept, the Galerie Neue Meister and the Skulpturensammlung have adopted the profile of a modern museum which attracts art lovers from all over the world.

Posters and advertisements emphasised the broad diversity of sculpture and painting from the Romantic period to the present day. In early summer a short promotional film was shown, mainly in open-air cinemas, and generated a good deal of interest. Shortly before the reopening, attention was drawn to the upcoming event through promotion at the art fairs Art Basel and the Berlin Biennale. But in order to explain the spectacular architecture, more words were needed. In close collaboration with the state-owned enterprise Sächsisches Immobilien- und Baumanagement, a magazine was published containing essays about the architectural plans and the concepts behind the exhibitions.

The new Albertinum has now become a must-see item on the itinerary of visitors to Dresden – as is also a visit to the Türkische Cammer.

... and in the Kunstbibliothek a reading by Dede Korkut took place

There was a wide-ranging programme accompanying the opening of the Türkische Cammer: A turner demonstrated his craft ...



School students took part in a project in the Gemäldegalerie Alte Meister "Auf junge ART"



TAKING STOCK IN 2010 – MUSEUM EDUCATION

The Museum Education department of the Staatliche Kunstsammlungen Dresden can look back on a successful and eventful anniversary year. By providing various thematic programmes, the department was able to meet its expectations with regard to education at the same time as making a visit to the museums a memorable and special experience for all guests, particularly children and teenagers.

The opening of the Türkische Cammer was celebrated with an extremely varied programme of events: special guided tours for families, concerts played on traditional instruments, a theatrical performance of a Persian fairy tale and readings in German and Turkish in the Kunstbibliothek alternated with workshops on Turkish music, regional and cultural studies relating to the Ottoman Empire and textile design with exotic and oriental style elements. Of course, people from Turkey and with Turkish ancestry were also invited to these events. Numerous guests, especially from Berlin, took up this invitation.

There was also a wide-ranging accompanying programme of events in connection with the Anniversary Exhibition "Zukunft seit 1560". Daily 'art breaks' and walking tours, workshop courses, special guided tours and events for senior citizens targeted a wide audience; in the school summer holidays, there were workshops for school students. The core of the educational programme was the

museum laboratory. There, successive workshops took place in an experimental laboratory where participants could investigate 450 years of museum history. A special highlight was the International Youth Congress entitled "Culture! My future" which took place in the Residenzschloss from 13th to 17th April, 2010.

On International Children's Day on 1st June, 2010, the Residenzschloss opened its doors only to children and adolescents. They were invited to explore the Anniversary Exhibition, the Grünes Gewölbe and the Türkische Cammer, as well as the Hausmannsturm. The young guests got a close-up view of the works of art and were able to use the knowledge they had gained in the museums as the basis for creative activities in workshops – for Kindergarten children this was done in a very playful way, whereas for adolescents there were interdisciplinary learning stations. The wide-ranging programme made this International Children's Day into a truly special event for 1,577 children.

A year before the opening of the Albertinum as a museum of modernity, the project "Lernort Albertinum" (Learning in the Albertinum) was launched in association with students of Art Education at the Technische Universität Dresden. A broad range of interdisciplinary learning modules were developed on curriculum-specific themes, each of which was combined with a practical section. Furthermore, works of art could also be understood and discussed with reference to different aspects of life, such as the family, fashion, city life or travel, or in relation to political issues such as violence, liberty, authority and the representation of power.

Dresden's Residenzschloss was open exclusively to young guests on International Children's Day and offered a wide-ranging programme of events ...

Participants in a workshop in the museum laboratory



... including craft activities

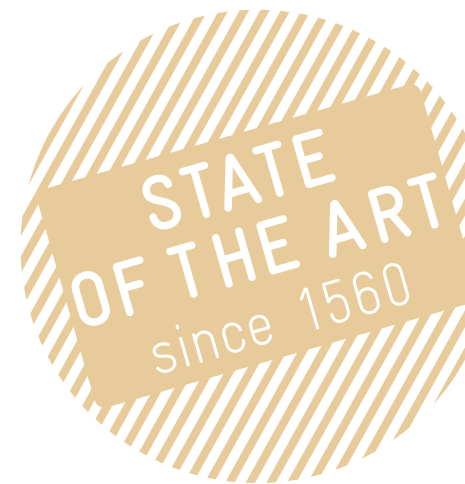


The ideas were first tested with selected school classes and then evaluated in association with school students and teachers. Following the pilot phase, the modules are to be developed further and expanded to other museums of the Staatliche Kunstsammlungen Dresden.

The exhibition "Der frühe Vermeer" (The Early Vermeer) saw the further development of the joint education project launched in 2009 by the Saxon State Ministry for Education and Sport, the Hochschule für Bildende Künste Dresden and the Volkshochschule Dresden e.V. in close association with the Gemäldegalerie Alte Meister. A total of 30 events took place under the title: "Im Prisma des Vermeer – Innenansichten des Goldenen Zeitalters" (In the Prism of Vermeer – Interior Views of the Golden Age). This resulted in a documentary film entitled "Blaue Punkte auf blondem Haar" (Blue Spots on Blonde Hair) showing investigations and experiments relating to the artist's working process. This project brought together the expert knowledge of the Staatliche Kunstsammlungen Dresden and the Hochschule für Bildende Künste and made this knowledge available to a "non-specialist" audience through the presentation and restoration of old masterpieces. This attracted a great deal of interest and the events were well attended.

The major openings in 2010 were used to present the various programmes of accompanying events and activities offered by the Museum Education department. A total of ten further education courses for teachers and educators were held, not only in Dresden, but also in Berlin and Stuttgart. More than 500 people took part in these further

education courses. Before the opening events, the Museum Education department also organised specialist conferences with members of the working group Museumspädagogik Ostdeutschland e.V. (Museum Education in Eastern Germany), in order to present, discuss and try out their ideas for educational programmes. Important priorities for this working group are the promotion and professionalisation of cultural work with specific target groups at regional and supraregional level.



The SKD's new website has many new features ...

... such as online ticket sales

You can keep informed by mobile phone, too



VENTURING INTO DIGITAL WORLDS: THE NEW WEBSITE OF THE STAATLICHE KUNSTSAMMLUNGEN DRESDEN

“Zukunft seit 1560” was the central motto of the anniversary year 2010 and its meaning (‘State of the Art since 1560’) extended into all the aspects of the work of the museums. For one aspect, however, it constituted a special challenge, and one which can almost be regarded as a yardstick: digital communication. The anniversary year was a more than welcome opportunity to completely revise the website of the Staatliche Kunstsammlungen Dresden and to develop their involvement in social networks, which is of essential importance in today’s world. The aim was to find a form of digital presentation that would be on a par with the real presentation of the works of art in their respective museums and which would enable the Staatliche Kunstsammlungen Dresden to have a state-of-the-art internet platform. For the Staatliche Kunstsammlungen have extremely high standards, not only with regard to exhibition technology and aesthetic aspects of the presentation of their objects, but also in respect of the web.

The challenge of presenting the Staatliche Kunstsammlungen in a comprehensive and worthy fashion on the internet was quite daunting: 12 museums in Dresden, Leipzig and Herrnhut holding a total of 1.5 million works

of art were to be shown in an attractive way while doing justice to their great diversity and outstanding quality – including world famous names such as the Grünes Gewölbe and the Gemäldegalerie Alte Meister. Architectural masterpieces such as the Zwinger, the Residenzschloss and the Albertinum also had to have their virtual counterpart on the web. At the same time, the aim was to present the museums as centres of scholarship and also to show the wide range of museum education activities available for different users. After all, the website of the Staatliche Kunstsammlungen Dresden is intended both for experienced users and scholars, who expect a source of well-founded information and for visitors from both Germany and abroad, who wish to get a fore-taste of what awaits them in Dresden.

The Staatliche Kunstsammlungen, represented by Stephan Adam and Michael John, collaborated with Steve Johnson-Wozowiecki (TBO interactive) and the company “interactive tools” to create a team that was able to plan and design such a complex website capable of meeting the very highest technical expectations and also able to respond to the special needs of a cultural institution. The benchmark for the Staatliche Kunstsammlungen was, and will remain, internationally renowned museums and their online activities. A focal point for the newly designed website was to make it more user-friendly at the same time as providing a comprehensive range of information for guests of all ages and all target groups.

... Blog...

The SKD on many media channels:
Twitter account, ...



... Facebook page



The simple and clear structure of the new website enables visitors to find what they are looking for intuitively and with very few clicks. The events calendar and the possibility of reserving or purchasing admission tickets to the Historisches Grünes Gewölbe online is very helpful in preparing for an exciting museum visit. Detailed descriptions of the collections and visual presentations of the exhibitions, as well as videos of special exhibitions and major opening events, enable users to experience the cultural life of the Staatliche Kunstsammlungen Dresden in the digital world.

Social Media

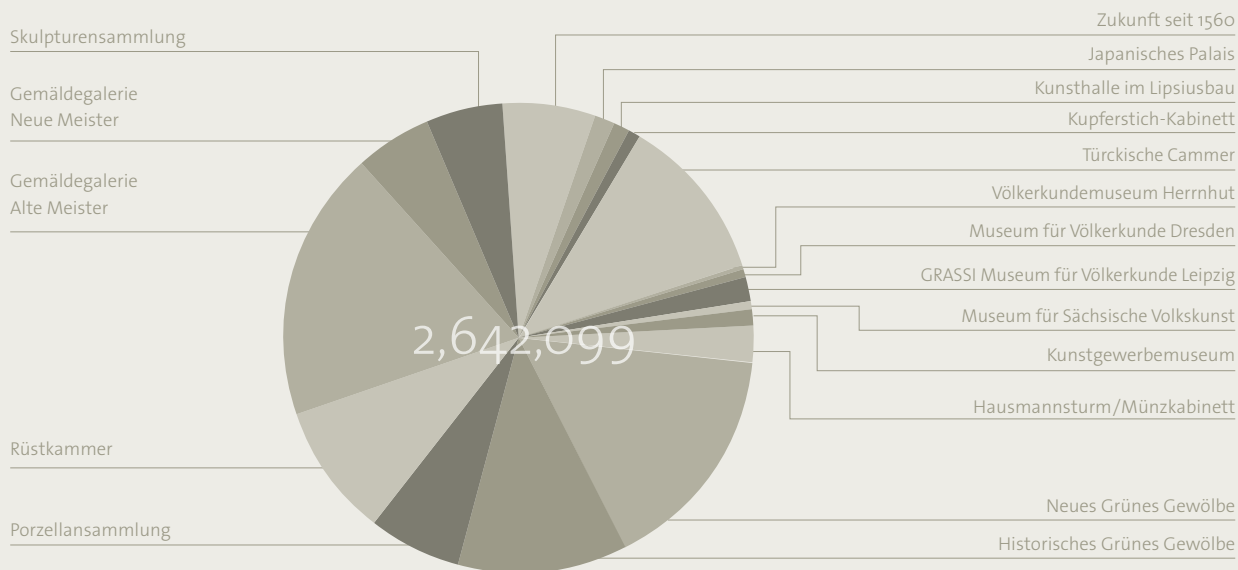
In order for an institution to have an up-to-date digital presence, it is essential that they have close and well cultivated connections to social networks. Especially in their relations with younger target groups, it is of crucial importance that they are represented on Twitter and Facebook. It was therefore a declared target to provide visitors and interested parties with sufficient opportunities for digital interaction with the Staatliche Kunstsammlungen. The Twitter channel and the Facebook fan page of the Staatliche Kunstsammlungen offer users up-to-date information and invite them to participate in discussions about exhibitions and general cultural themes. A blog reinforces these themes: background reports and interviews with curators and directors can be found here. The Staatliche Kunstsammlungen's own YouTube channel rounds off the range of social media activities.

Looking ahead to 2011

The new SKD website has attracted a great deal of attention and many positive comments. Now it needs to be cultivated and continually developed, though there is no sphere in which communication is developing as fast as on the internet. Therefore, the Staatliche Kunstsammlungen have also set themselves demanding targets for 2011. From the middle of the year the first phase of the "SKD Online Collection" will present 20,000 works of art in digital form. The long-term goal is to present the entire holdings of the Dresden art museums in this way, making them accessible throughout the world. In addition, a virtual panorama tour of various museums is planned, including the Grünes Gewölbe, the Türkische Cammer and the Gemäldegalerie Alte Meister. The Staatliche Kunstsammlungen would like to extend their digital presence further in 2011, modifying it to suit the needs of users. The motto of the anniversary year will thus remain alive and guide this historical institution towards its digital future.

www.skd.museum

Visitor numbers in Dresden in 2010



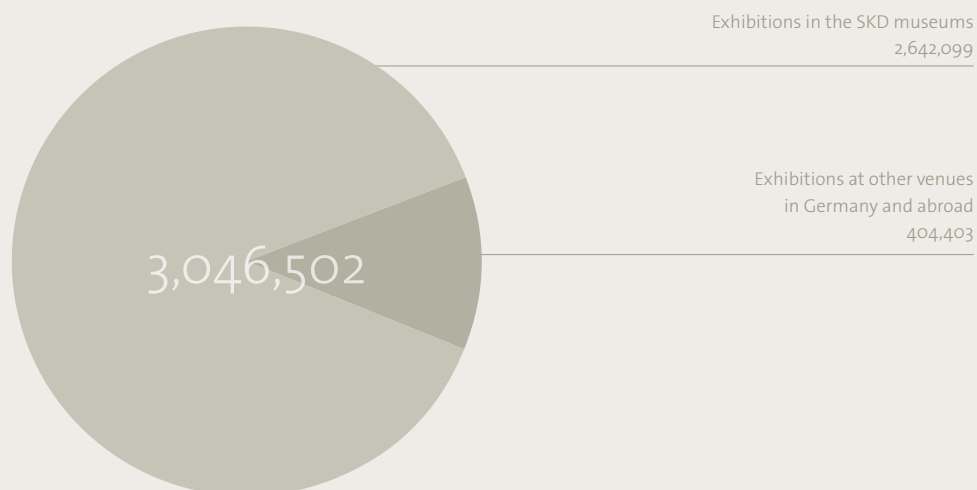
OUR BEST YEAR EVER

If at some time in the future a seminar is held incorporating examples of best-practice in museum business management, the anniversary year of the Staatliche Kunstsammlungen Dresden will have good chances of being awarded first place: a record number of visitors with more than 2.6 million visitors (2009: 1.75 million), record revenues from permanent and special exhibitions amounting to € 11.6 million (2009: € 8.8 million), a newly opened permanent exhibition (the Türkische Cammer in the Residenzschloss), the spectacular reopening of the Skulpturensammlung and the Galerie Neue Meister in the Albertinum, four fantastic special exhibitions (the Anniversary Exhibition “Zukunft seit 1560”, “Triumph der Blauen Schwerter” marking the tercentenary of the Meissen Porcelain Manufactory, “Jeff Wall – Transit” in parallel with the reopening of the Albertinum, and “The Early Vermeer” in the Gemäldegalerie Alte Meister), and a flamboyant anniversary programme featuring colloquia, international conferences, lectures, lavish publications for specialists and general visitors, and an acclaimed gala concert by the Sächsische Staatskapelle – all of which attracted a great deal of resonance in the media both in Germany and abroad. Another feature that should not be forgotten is the new admission price system which resulted not only in record revenues, but also evoked an extremely positive response from individual visitors and tourist companies alike.

The basis for the great success in the Residenzschloss, which saw more than one million visitors, was the “house price”, which for € 10 gave access to the Neues Grünes Gewölbe, the newly opened Türkische Cammer, the special exhibitions in the Kupferstich-Kabinett and the Anniversary Exhibition “Zukunft seit 1560”. When in March 2010 the Türkische Cammer was opened, there was no stopping the stream of visitors to the Residenzschloss, and for some time there were scenes reminiscent of the period just after the opening of the Historisches Grünes Gewölbe in 2006. With nearly 300,000 visitors in just 10 months, this magnificent collection surpassed all expectations and had the additional wonderful side-effect of increasing the number of visitors to the Neues Grünes Gewölbe to 420,000, a full 60,000 more than in 2009. And anyone who thought that the million visitors to the Residenzschloss would adversely affect the museums in the Zwinger will have rubbed their eyes at the news that 490,000 visitors streamed into the Gemäldegalerie Alte Meister and more than 160,000 visitors came to see Peter Marino’s newly designed presentation of the important Meissen animal figures in the Porzellansammlung. In association with all the museums in Dresden and the new ethnographical exhibition venues in Herrnhut and at the GRASSI Museum in Leipzig, we celebrated an anniversary year that can only be described by one word: sensational!

Dirk Burghardt
Commercial Director of the
Staatliche Kunstsammlungen Dresden

Visitor numbers in 2010: total



Visitor numbers – the museums of the Staatliche Kunstsammlungen Dresden

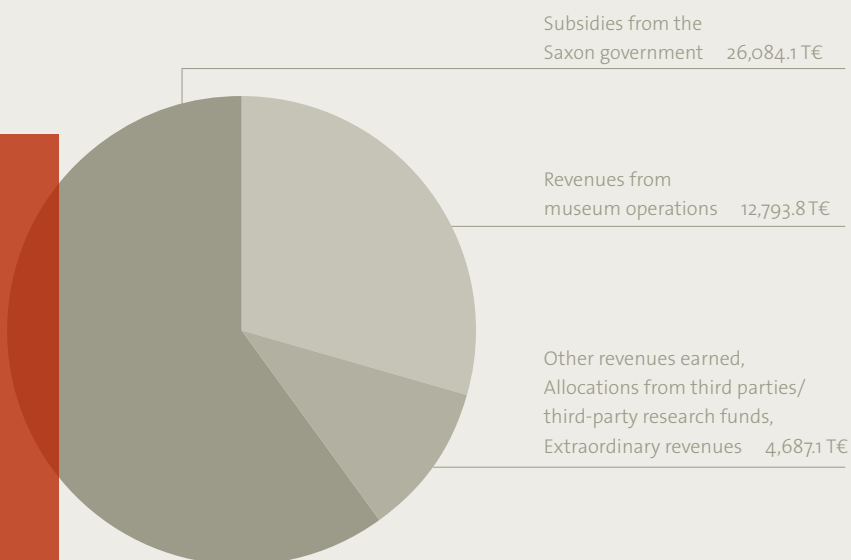
91

| | 2006 | 2007 | 2008 | 2009 | 2010 |
|---|------------------|------------------|------------------|------------------|------------------|
| Albertinum ¹ | 1,203 | | | | |
| Skulpturensammlung ² | 20,291 | 15,900 | 39,693 | 35,085 | 143,609 |
| Galerie Neue Meister ² | | | | | 138,521 |
| Gemäldegalerie Alte Meister | 506,945 | 479,882 | 536,764 | 478,766 | 490,359 |
| Rüstkammer | 268,259 | 264,962 | 323,331 | 247,838 | 247,140 |
| Porzellansammlung ³ | 162,139 | 159,044 | 139,646 | 95,482 | 166,427 |
| Historisches Grünes Gewölbe | 103,463 | 320,139 | 318,198 | 310,069 | 307,240 |
| Neues Grünes Gewölbe | 520,923 | 459,856 | 401,111 | 357,768 | 420,526 |
| Türkische Cammer ⁶ | | | | | 296,526 |
| Hausmannsturm/Münzkabinett | 34,224 | 35,799 | 30,794 | 46,867 | 70,914 |
| Kunstgewerbemuseum | 35,346 | 32,033 | 30,567 | 29,815 | 27,889 |
| Museum für Sächsische Volkskunst mit Puppentheatersammlung | 33,981 | 27,732 | 30,706 | 26,345 | 16,129 |
| GRASSI Museum für Völkerkunde zu Leipzig ⁵ | | | | | 42,137 |
| Museum für Völkerkunde Dresden ⁵ | | | | | 17,563 |
| Völkerkundemuseum Herrnhut ⁵ | | | | | 4,600 |
| Mathematisch-Physikalischer Salon ⁶ | 69,777 | | | | |
| Kupferstich-Kabinett | 109,941 | 48,729 | 41,329 | 49,201 | 24,908 |
| Kunsthalle im Lipsiusbau | 91,951 | 32,684 | 31,440 | 21,762 | 27,051 |
| Japanisches Palais | | | | 34,142 | 33,941 |
| Zukunft seit 1560, Die Ausstellung | | | | | 166,619 |
| Other ⁷ | 17,834 | 13,644 | 43,330 | 21,707 | – |
| Total | 1,976,277 | 1,890,404 | 1,966,909 | 1,754,847 | 2,642,099 |

¹ Galerie Neue Meister, Skulpturensammlung up to 2.1.2006 | ² Galerie Neue Meister, Skulpturensammlung since 20.6.2010 | ³ Partially closed for refurbishment from 14.9.2009 until 30.3.2010 | ⁴ Closed for construction work since 1.1.2007 | ⁵ The Staatliche Ethnographische Sammlungen Sachsen became part of the SKD alliance on 1.1.2010 | ⁶ The Türkische Cammer was opened on 7.3.2010 | ⁷ Events, readings, exhibition openings and special exhibitions in the Residenzschloss. Since 2010, the visitors of the category 'other' have been counted among their exhibitions/museums.

Economic data

Income in 2010



Budget 2006–2008 (figures in thousand €)

| | 2006 | 2007 | 2008 |
|--|-----------------|-----------------|-----------------|
| Income | | | |
| Revenues from the sale of tickets and publications | 8,311.1 | 9,644.7 | 9,290.0 |
| Revenues from third-party funding (research, sponsoring, donations) | 3,886.5 | 2,230.5 | 4,035.6 |
| Total income | 12,197.6 | 11,875.2 | 13,325.6 |
| Expenditure | | | |
| Personnel costs | 12,687.2 | 11,866.5 | 12,000.0 |
| Material costs | 10,958.7 | 9,027.5 | 9,645.1 |
| Special exhibitions ¹ | 1,472.8 | 1,188.0 | 2,976.0 |
| Art purchases ¹ | 742.4 | 1,062.8 | 738.2 |
| Total expenditure | 23,645.9 | 20,894.0 | 21,645.1 |
| Subsidies from the Saxon government | | | |
| Subsidy for operating expenses | 11,448.3 | 9,018.8 | 9,759.6 |
| Subsidy for investment connected with the rebuilding of the Residenzschloss ² | 1,544.7 | 1,129.9 | 1,440.1 |

¹ Budget including subsidies, donations and revenues from ticket sales | ² Resources for equipment and restoration in the course of rebuilding the Residenzschloss

Overview of jobs/personnel

| | 2006 | 2007 | 2008 | | 2009 | 2010 |
|---|------|------|------|---|------|------|
| Civil servants | 10 | 10 | 10 | Civil servants | 10 | 11 |
| White-collar employees | 261 | 252 | 238 | Employees | 258 | 310 |
| Blue-collar employees | 37 | 37 | 36 | | | |
| Volunteers | 5 | 5 | 5 | Volunteers | 5 | 9 |
| Trainees on preliminary practical training placements | 8 | 8 | 8 | Trainees on preliminary practical training placements | 4 | 4 |
| Temporary and assistant personnel | 16 | 21 | 21 | Personnel employed through project funding | 44 | 41 |
| Personnel in projects with third-party funding | 11 | 12 | 16 | Personnel in projects with third-party funding | 12 | 11 |
| Persons in secondary and part-time positions | 5 | 8 | 28 | Persons in secondary and part-time positions | 10 | 10 |
| "Daphne" project personnel | | | 65 | "Daphne" project personnel | 69 | 67 |

Excerpt from the economic plan¹ for 2009/2010 (provisional figures as of 28.3.2011, in thousand €)

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| | 2009 | 2010 |
|--|-----------------|-----------------|
| Revenues | | |
| Revenues from museum operations incl, special exhibitions and publications | 10,414.4 | 12,793.8 |
| Other revenues earned | 826.0 | 1,077.8 |
| Allocations from third parties / Third-party research funds | 3,132.4 | 2,189.0 |
| Donations and other revenues | 196.6 | 1,420.3 |
| Total | 14,569.4 | 17,480.9 |
| Expenditure | | |
| Personnel costs | 14,874.7 | 18,769.0 |
| Material costs | 12,993.8 | 18,637.1 |
| Total | 27,868.5 | 37,406.1 |
| Asset additions (investment) | 1,431.0 | 4,800.4 |
| Subsidies from the Saxon government | | |
| Subsidy for operating expenses | 13,807.1 | 19,650.4 |
| Subsidy for investments | 2,031.7 | 6,433.7 |
| Total | 15,838.8 | 26,084.1 |

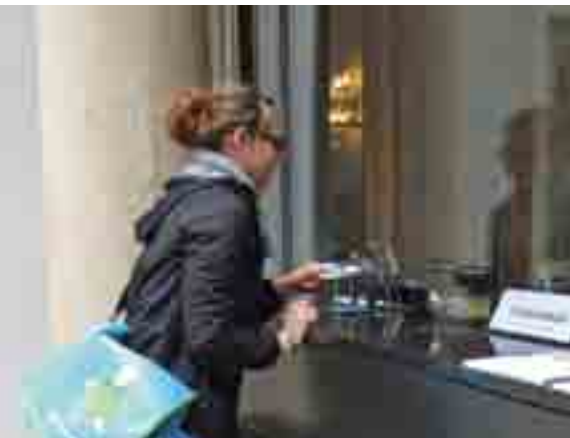
¹ as of 2009 state-owned enterprise

News in Brief



p.94: Two dancers of the Semper Opera House Ballet in a performance of the production "On the move" in the Albertinum

A young visitor purchasing an admission ticket



Claudia Schmidt explained the work of the Museum Education department during the "Art" careers day ...



... and Michael Wagner and Eve Begov gave insights into the work of a restorer at the Grünes Gewölbe



Free admission attracts considerably more children and teenagers to Saxony's museums

Saxony's children and teenagers are taking full advantage of free admission to museums. Since the introduction of free admission, 2,000 more children have visited the museums of the Staatliche Kunstsammlungen Dresden than in the previous year.

"When children come to the museum, they learn that encounters with history and foreign cultures inspire the imagination. Museums are therefore ideal places for learning," says Director-General of the Staatliche Kunstsammlungen Dresden, Prof. Dr. Martin Roth. It is therefore particularly pleasing that under this new arrangement even more children are using these places of learning. Prof. Roth advocates expanding free admission even further in future. "I wish a similar solution could be found for people who are socially disadvantaged and who rarely or never visit a museum," he says. Since December 2009, there has been free admission to the state museums of the Free State of Saxony for all children under the age of 16.

"Art" careers day in the Kunstbibliothek

"What should I become? What path should I take? How can I achieve my career goals? What kind of vocational training or which university course provides the best basis?" At the latest from their mid-teens, young people are concerned with questions like these regarding their career opportunities and future prospects. The Staatliche Kunstsammlungen Dresden are a museum alliance which works so well because specialists from very different professions work together. They all contribute their particular

skills in working with and for art. On 20th October, 2010 restorers, art historians, librarians/archivists, museum education specialists, technicians, as well as representatives of the marketing, press and communications departments were all available in the Kunstbibliothek to provide information for young people concerning the training required, the work activities and the career prospects of each occupational field. Around 100 school students took part.

Admission to the Staatliche Kunstsammlungen Dresden with a football ticket

A special invitation was extended by the Staatliche Kunstsammlungen Dresden to football fans on 22nd April 2010. Anyone presenting a ticket for the game between the national women's football teams of Germany and Sweden could visit one of the famous museums of the Staatliche Kunstsammlungen Dresden – with the exception of the Historisches Grünes Gewölbe – or a special exhibition, without charge any time between 22nd and 28th April 2010.

"From the green pitch to the Green Vault – that is a good combination for sports fans and a successful one between the Staatliche Kunstsammlungen and the stadium," said Jörn Verleger, Head of the Events Office at Dresden city council. A large number of football fans responded to the invitation and visited the museums and special exhibitions, in particular the newly opened Türkische Cammer in the Residenzschloss and the Anniversary Exhibition "Zukunft seit 1560".



Colourful and multicultural; the bazaar at the GRASSI Museum für Völkerkunde zu Leipzig



"In the Maelstrom of Art" in the Kunsthalle im Lipsiusbau



"On the move"

Guest performance by the Semper Opera House Ballet in the Albertinum

In the new series entitled "On the move", the Semper Opera House Ballet is presenting unusual dance projects outside the Semper Opera House, giving dancers artistic freedom and the opportunity of choreographing their own works. "On the move" opened with a performance entitled "Die Innere Stimme" (The Inner Voice) on 30th and 31st October, 2010 in the Skulpturensammlung of the Staatliche Kunstsammlungen Dresden in the Albertinum. The work was inspired by Auguste Rodin's sculpture "The Inner Voice". Musicians from the Sächsische Staatskapelle, singers from the Sächsischer Staatsopernchor, dancers from the Semper Opera House Ballet and the other Dresden artists came together for this performance, which featured music ranging from Bach to Sakamoto.

BAZAAR at the GRASSI – arts and crafts from around the world

From 10th to 12th September, 2010 a bazaar was held in the foyer of the GRASSI Museum für Völkerkunde zu Leipzig. For three days a unique range of objects from all over the world was presented for sale. Craftsmen and traders displayed products from distant countries and invited customers to browse and buy attractive items. The bazaar gave visitors the opportunity to get to know cultures from around the world through their crafts. There were works of art and everyday objects, genuine rarities and ethnographical items which had been brought to-

gether with great care – from Madagascar, Morocco and Egypt, from South America and Thailand, Uzbekistan and Indonesia. Most of the goods were produced in small crafts workshops with which the traders have been in personal contact for a long time.

"In the Maelstrom of Art. Rethinking Museums"

With a series of talks by internationally renowned speakers held between November, 2009 and October, 2010, the Staatliche Kunstsammlungen Dresden considered questions such as how museum architecture and works of art influence one another, how the various aims of and demands on 21st-century museums can be translated into actual museum presentations and how museums can react to an environment in which culture is increasingly subject to the need for economic efficiency and media communication. The events were part of the countdown towards the reopening of the Albertinum in June 2010. The speakers included Hartwig Fischer, Director of the Folkwang Museum, about the new building designed by David Chipperfield, Director Marion Ackermann about the new profile of the Kunstsammlung Nordrhein-Westfalen and Udo Kittelmann, who as Director of the Nationalgalerie of the Staatliche Museen zu Berlin spoke about the new concepts behind the Berlin National Gallery and its subsidiaries such as the Hamburger Bahnhof. Dr. Roger Mandle, Director of the Museums of Qatar, reported on museums which are coming into being in the Middle East for a completely new audience which is rooted in the local cultures but is connected with the

Prof. Dr. Martin Roth is presented with the Order of Dannebrog by a representative of the Danish Embassy



The Via Mobil during its journey through Europe



whole world through modern technology; the renowned Berlin publisher Prof. Dr. Klaus Wagenbach spoke about the founder of art history, Giorgio Vasari, and Matthew Teitelbaum, Director of the Art Gallery of Ontario in Toronto, explained how the donation by the collector Ken Thomson of more than 2,000 works of art has influenced the planning and architectural design of the expanded and revitalised Art Gallery of Ontario. All these events attracted a large audience who were keen to discuss these matters.

The award of the Order of Dannebrog

In recognition of their services to German-Danish cultural relations, the Director-General of the Staatliche Kunstsammlungen Dresden, Prof. Dr. Martin Roth, and the Director of the Grünes Gewölbe and the Rüstkammer, Prof. Dr. Dirk Syndram, were awarded the “Order of Dannebrog” of the Kingdom of Denmark by Kim Vinthen, Deputy Chief of Mission at the Danish Embassy, in February 2010.

From 24th August 2009 until 4th January 2010, the exhibition “Mit Fortuna übers Meer. Sachsen und Dänemark – Ehen und Allianzen im Spiegel der Kunst (1548–1709)” (Crossing the Seas with Fortuna . Marriages and Alliances Mirrored in Art [1548–1709]), organised jointly by the Staatliche Kunstsammlungen Dresden and the Royal Collections of Rosenborg Castle in Copenhagen, had been on show in Dresden’s Residenzschloss. The exhibition presented works of art from both collections which reflected the alliance between these two important Protestant courts over a period of two centuries. From 17th February

until 24th May, 2010 the exhibition was shown in a different form at Rosenborg Castle in Copenhagen.

An ambassador on wheels for the 3rd Saxon State Exhibition

The Via Mobil covered 4,500 km and visited 50 towns and cities while travelling through Europe as an ambassador on wheels for the 3rd Saxon State Exhibition. At the beginning of June 2010, the starting pistol was fired in Görlitz for this international publicity tour. The Via Mobil completed its tour in October 2010. During the journey from Santiago de Compostela through Spain, France, Germany, Poland and the Ukraine as far as Kiev, the crew distributed information material about the State Exhibition, the city of Görlitz, Upper Lusatia as a holiday region and the Free State of Saxony as a land of culture, a tourist destination, and a centre of business and innovation.

The vehicle was also equipped with an interactive media station providing information about the history and future of this once important trading route. During the journey, there were countless encounters with interesting people in every town and city. Documentary film makers accompanied the journey and recorded their experiences in a film which presents a modern image of the via regia and its history, which will be presented as part of the 3rd Saxon State Exhibition.

The State Exhibition entitled “via regia – 800 Jahre Bewegung und Begegnung” (via regia – 800 Years of Movement and Mobility) will be taking place in Görlitz from 21st May until 31st October, 2011.

Two items from among the collection of works donated by the Modersohn-Becker family: Paula Modersohn-Becker's "Portrait of my brother Henner Becker", 1902, ...



... and "Still-life with clay jug, lemons and oranges" painted in 1906



The Honorary Consul of Mongolia, Wolfgang Wille, and Edgar Weber, head of the Department of Nature Conservation and Protection of the Landscape at the Landesdirektion (regional authority) of Chemnitz, with the snow leopard skin



The aim is to investigate regional history and culture within a European context. The Staatliche Kunstsammlungen Dresden have been commissioned by the Saxon government with the planning and realisation of this exhibition. The exhibition venue is the Kaisertrutz, a cannon bastion dating from the late 15th century which marks the original entrance gate to the city.

Important donation from the collection of the Modersohn-Becker family

The Staatliche Kunstsammlungen Dresden were presented with an important and generous donation: five paintings and one drawing by Paula Modersohn-Becker as well as three paintings by her husband Otto Modersohn are now among the holdings of the Galerie Neue Meister. The artist's nephew, Dr. med. Wulf Becker-Glauch, presented these works from the family's collection in memory of Paula Modersohn-Becker's Dresden roots. As a result, the Galerie Neue Meister now holds its first ever works by Paula Modersohn-Becker and four works by her husband Otto Modersohn.

This gesture prompted Prof. Dr. Ulrich Bischoff, Director of the Galerie Neue Meister, to exhibit this group of works along with other works from private collections and from the museum's holdings as part of the exhibition series entitled "Schaukabinett" (Show Cabinet) from 26th November, 2010 until 27th March, 2011. At the same time as this exhibition, another new work was added to the gallery's collection: "Schwarzes Zeichen" (Black Mark) by Max Ackermann, which was recently donated by Dr. Annaliese Mayer-Meintschel, former Director of the Gemäldegalerie Alte Meister.

Grassi Museum receives rare snow leopard skin

Through the mediation of the Honorary Consul of Mongolia, Mr Wolfgang Wille, the highest body with responsibility for nature conservation at the Landesdirektion (regional authority) of Chemnitz presented the Grassi Museum für Völkerkunde zu Leipzig with the skin of a snow leopard from Mongolia, which had been confiscated. The skin had been imported to the former GDR in the 1970s. After the peaceful revolution, its previous owner reported the skin – which had been a gift from Mongolia – to the wildlife conservation service in accordance with regulations. Since documents were lacking which could have proven its legal ownership, the snow leopard skin was confiscated in agreement with the owner and thus became the property of the Free State of Saxony.

Prof. Dr. Bernhard Maaz becomes the new Director of the Gemäldegalerie Alte Meister and the Kupferstich-Kabinett

On 1st January, 2010 Prof. Dr. Bernhard Maaz started work as the new Director of the Gemäldegalerie Alte Meister and the Kupferstich-Kabinett of the Staatliche Kunstsammlungen Dresden. In doing so, he succeeded to the positions of both Prof. Dr. Harald Marx and Prof. Dr. Wolfgang Holler. The Director-General of the Staatliche Kunstsammlungen Dresden, Prof. Dr. Martin Roth, emphasised that: "Our shared intention is to support the highly skilled curators and restorers in the Gemäldegalerie Alte Meister and the Kupferstich-Kabinett. Furthermore, the intention is to uphold tradition, and yet our colleague Bernhard Maaz also represents a new start owing to his broad-

Prof. Dr. Bernhard Maaz in the Gemäldegalerie Alte Meister



The former Director-General Prof. Dr. Werner Schmidt († 2010)



A project constituting part of the "Learning in the Albertinum" scheme: "Discovering the Self"



ranging expert knowledge, his long-standing organisational experience and his cosmopolitan outlook. We also appreciate the fact that his first professional experience was gained at cultural institutions in the eastern part of Germany." Bernhard Maaz most recently headed the Alte Nationalgalerie whilst simultaneously holding the position of Deputy Director of the Nationalgalerie of the Staatliche Museen zu Berlin.

Former Director-General passed away

Prof. Dr. h. c. Werner Schmidt, former Director-General of the Staatliche Kunstsammlungen Dresden and previously Director of the Kupferstich-Kabinett passed away in Dresden on 15th July 2010.

Throughout his many decades at the Kupferstich-Kabinett, Werner Schmidt, who was born on 26th May 1930, rendered great services in respect of the expansion of the collection and the promotion of contemporary art in particular. He guided the destiny of this exceptionally important collection of prints and drawings from 1959 until 1989. During the period of political upheaval at the end of the GDR period, he was first appointed acting Director-General in December 1989, a position which was then confirmed in a free election held on 7th March, 1990 and which he then retained until his retirement at the end of 1997. Numerous exhibitions and publications testify to his great commitment to art and artists. Just a few days before his death, Werner Schmidt completed his manuscript for the comprehensive catalogue of the works of Hermann Glöckner, which was published in parallel with the Glöckner exhibition held by the Kupferstich-Kabinett in 2010.

Modern educational scheme assisted by a donation from the Commerzbank

"The significant donation by the Commerzbank of € 1 million provides the Staatliche Kunstsammlungen Dresden with the unique opportunity of implementing a pioneering, and in this form completely new, long-term museum education scheme, and of doing so in the recently reopened Albertinum, which the Commerzbank has also enriched by providing numerous important works of art on permanent loan," said Dirk Burghardt, Commercial Director of the Staatliche Kunstsammlungen Dresden, during a press conference in September 2010.

"Lernort Albertinum" (Learning in the Albertinum) is the name of the scheme through which students and teachers from all types of schools and all age groups can engage with the Albertinum in connection with various school subjects. In association with trainee teachers studying at the Technische Universität Dresden, interdisciplinary activities involving the viewing of art and culture have been developed for school students, with the exhibits and the architecture being integrated not only into Art lessons, but also into subjects such as History, German, Ethics, Geography and the natural sciences.

This modern educational scheme is the first element of that which the Staatliche Kunstsammlungen Dresden would like to do with the aid of this donation. It is also planned to realise further projects, such as restoration work, with the assistance of this donation.

For Canaletto: The “silent auction” during the ceremonial opening of the new Albertinum ...



... and the special stamp



Chief Bill Cranmer (centre) in front of the Big House in Alert Bay, Canada



A joint effort “For Canaletto”

In association with strong cooperative partners and through numerous events, MUSEIS SAXONICIS USUI – the society of friends of the Staatliche Kunstsammlungen Dresden continued successfully in 2010 to collect donations for the restoration of the “Canaletto View”. The highlight was a silent auction held during the ceremonial reopening of the Albertinum on 24th June, 2010. Briskly and generously, the guests submitted bids for the donated works by renowned artists such as Eberhard Havekost and Thomas Scheibitz. Shortly before midnight it could be announced that € 17,900 had been collected “For Canaletto” on this evening alone.

This painting will be exhibited as part of the exhibition series entitled “Das restaurierte Meisterwerk” (The Restored Masterpiece) in mid-2011, thus rounding off the campaign for donations. Until then, the special postage stamp issued by the PostModern mail service will continue to ask art lovers and friends of Dresden for their further support.

www.fuer-canaletto.de

Auction to help realise heartfelt wishes in the Albertinum

On 2nd December, 2010 the Staatliche Kunstsammlungen Dresden cooperated in an auction for the benefit of children in need. Around 150 works of art by students of the secondary school “116. Mittelschule Dresden” were up for sale. The proceeds went to the charities Herzenswünsche e.V. and Aufwind e.V., which give sick and needy children

and adolescents the opportunity to fulfil a long-held desire. This time a child from the children’s hospital in Dresden-Neustadt was the beneficiary.

The event was opened by the President of the Saxon Landtag, Dr. Matthias Rößler. The auction was initiated by the gallery owner Ines Schulz. At the auction Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden, said, “I am constantly impressed when young people help other young people. I am grateful that there are such initiatives in Dresden. Our museum education work gains a social aspect through such cooperation. It is a pleasure and an honour for us to host such a project.”

Cooperation with U’ mista Cultural Centre in Alert Bay

In an unprecedented example of international cooperation, the Staatliche Kunstsammlungen Dresden and the U’ mista Cultural Centre in Alert Bay are preparing parallel exhibitions on the culture of gift-giving. A cooperation contract concerning this project was signed in Vancouver in February 2010 against the background of the Olympic Games.

The Prime Minister of Saxony Stanislaw Tillich, the Director-General of the Staatliche Kunstsammlungen Dresden, Prof. Dr. Martin Roth, and the Chief of the Namgis First Nation, Bill Cranmer, met at the Sächsisches Haus in Vancouver for this purpose. The exhibition project is being co-funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). “This project is the result of close and friendly contacts between the U’ mista Cultural

The Grand Dzonokwa and in the background the view over Alert Bay

Soon to be on view in Dresden: various masks of the Kwakwaka'wakw



Chief Bill Cranmer, Prime Minister of Saxony Stanislaw Tillich and Prof. Dr. Martin Roth (from left to right) signing the contract during the 21st Olympic Winter Games in Vancouver, Canada, in 2010



Centre and the Staatliche Kunstsammlungen Dresden,” said Martin Roth. The exhibitions will focus on unique objects which symbolise the tradition of social and economic exchange. The culture of gift-giving is the constant which these two very different cultures, that of the Saxon court and that of the First Nations, have in common.

“This exhibition project is a very special form of international cultural exchange. It is sure to attract numerous visitors to Dresden and Alert Bay. I should like to take this opportunity of welcoming the art of the First Nations to Saxony in anticipation of the exhibition. Gifts have always been an expression of respect. It is our desire to demonstrate this respect towards the rich culture of the First Nations. Finding out about minorities and their cultures and understanding them as part of one’s own culture is an enrichment for society. Conversely, Saxon art treasures will enable the First Nations to gain an impressive insight into Saxon court culture,” said Prime Minister Stanislaw Tillich.

Towards the future together

In mid-January, 2009 a cooperation agreement was signed for a probationary year. The partners then tested whether they could work together and in the end decided in favour of cooperation: since 1st January, 2010 the Staatliche Ethnographische Sammlungen Sachsen (SES) have been members of the alliance that makes up the Staatliche Kunstsammlungen Dresden (SKD). By coming together in this way, the two sides are building upon a shared starting point, for the Ethnographische Sammlungen, like the Staatliche Kunstsammlungen, have their roots in the

Kunstammer. Both institutions hold objects which were part of that collection 450 years ago. The integration of the SES, which has now been fully established, is directed towards the future. From now on, the SES will share the press and publicity, marketing and technical services already used by the art museums of the SKD alliance, thus benefiting from synergies and increased efficiency. The same applies to cooperation in conducting research and exhibition activities. What is of decisive importance, however, is, above all, the substantial opportunities this offers. The museums of the Staatliche Kunstsammlungen, which concentrate on classical Europe and the history of western art, have been enriched by a shift of focus towards the world beyond Europe. The objects of the Ethnographische Sammlungen preserve the immense cultural heritage of humanity. Placing the Staatliche Kunstsammlungen within this context to a greater extent than was the case in the past, and at the same time viewing the ethnographical collections in Leipzig, Dresden and Herznhut in the interdisciplinary context of the Dresden Kunstsammlungen, is both a challenge and an enrichment in this age of globalisation. The first test in practice was the intensive preparation in 2010 for the exhibition “Die Macht des Schenkens“ (The Power of Giving); the first public performance will take place in summer 2011 when the exhibition will be opened in the U’mista Cultural Centre in Alert Bay, Canada, and in the Kunsthalle im Lipsiusbau in Dresden. At least behind the scenes, the cooperation is functioning extremely well.

Museum Buildings



View of the Riesensaal (Giants' Hall) in the Residenzschloss during construction work



FROM AN OPENING TO THE LAYING OF A FOUNDATION STONE – THE WORK GOES ON!

The opening of the Türkische Cammer and the Albertinum in March and June 2010 marked the completion of two very different construction projects. What is still far from completion is the task of adapting all the buildings which accommodate the treasures of the Staatliche Kunstsammlungen Dresden to the demands of the 21st century. And so there was not much time for celebration.

“The Palace is finished – it now just needs to be built!”

The gaps in the facades have been closed, a modern roof arches over the gables, and there is not a construction crane in sight. Streams of visitors make their way to the entrances – this is normality in Dresden's Residenzschloss. And yet at the end of 2010 only 3,745 of the eventual 9,375 square metres of exhibition space in the Palace were open to the public, just over 40%. Prof. Dr. Dirk Syndram is Director of the Grünes Gewölbe, the Rüstkammer and thus also of the Türkische Cammer. The holdings of these museums, along with those of the Kupferstich-Kabinett and the Münzkabinett make up the majority of the objects on display in the present and future exhibitions. In 2004, the Neues Grünes Gewölbe was opened and in 2006, the Historisches Grünes Gewölbe, both under Syndram's directorship. Even after the opening of the magnificent Türkische Cammer, there is no time to rest.

The next exhibition area, the Riesensaal (Giants' Hall) on the second floor of the east wing, is expected to be completed in 2012. The conceptual plans have already been completed and the detailed planning process is well under way, so that when asked about the current state of developments, Syndram jokes that, “The Palace is finished – it now just needs to be built!”

The 57 m long, 13 m wide and almost 10 m high Riesensaal is giant in the most literal sense of the word. Redesigned by the architect Peter Kulka, the room is to house those objects with which the armoury of one of the richest ruling dynasties in the Holy Roman Empire is generally associated: tournament weapons, ceremonial suits of armour, as well as edged weapons and firearms of the finest quality. The Riesensaal will be the first room in an impressive tour. After seeing this presentation, visitors will proceed to the Grand Ballroom and the Propositionssaal with their profusion of precious objects relating to hunting and princely entertainments. These two halls will be recreated as they appeared in the mid-19th century – although not with the same colour scheme. The Turmzimmer (Tower Room) located between the two halls, as well as the five rooms and halls of the State Apartments in the west wing, will be reconstructed as far as possible in the style of the 18th century. Four rooms used for museum purposes will complete this suite of rooms reconstructed according to specific historical styles.

If one turns right after leaving the Riesensaal, one will come to the second floor of the Georgenbau. This will house the permanent exhibition of the Münzkabinett, the reconstructed Small Ballroom in the early Historicist style and the exhibition of the Electors' silver weaponry – mag-

View inside the shaft of the newly installed lift in the Jägerhof

Architect Helgrid Bretschneider-Lange and her assistant, along with Randolph Lange of the state-owned enterprise Sächsisches Immobilien- und Baumanagement, in the Jägerhof after its clearance



The ceremonial laying of the foundation stone for the new building of the Mathematisch-Physikalischer Salon



nificent parade armour and chamfrons made of solid silver which impressively demonstrate the wealth Saxony derived from its mineral resources.

On the first floor of the east wing, the adjacent eastern north wing and the contiguous Georgenbau, an exhibition area measuring nearly 1,700 square metres will present the glory of the Renaissance Electors: their power, their magnificent displays of wealth and their view of the world.

Restoration and adaptation of the Jägerhof

From the windows of the Georgenbau it is possible to see over to the other side of the River Elbe. That is where the Jägerhof is located, a modern and important structure in the years around 1600. Building work on the complex was begun in 1568 during the reign of Elector August and was part of the expansion of Dresden as the residential seat of the Electors of Saxony. Only the west wing with its three staircase towers has survived. Since 1913 this has been the home of the museum of Saxon folk art, the Museum für Sächsische Volkskunst. The last major restoration work was carried out in the 1990s.

Once again the state-owned enterprise Sächsisches Immobilien- und Baumanagement has produced exceptional work in record time on behalf of the Saxon State Ministry of Finance. As part of the Federal government's second economic stimulus package "Konjunkturpaket II", in a period of just ten months the historic building underwent thorough restoration and modernisation. Special emphasis was placed on creating barrier-free access. In order to improve thermal efficiency, all the windows on the ground floor were fitted with double glazing. On the first and second floors new windows were installed. Through restructuring of the mu-

seum functions, the infrastructure was optimised: by relocating storerooms, for example, it was possible to produce additional exhibition space, and by merging workrooms a meeting room was created.

Foundation stone laid for the new building of the Mathematisch-Physikalischer Salon

As part of the overall refurbishment of the Mathematisch-Physikalischer Salon in the Zwinger, which began in 2008, the foundation stone for a new building was laid in October 2010. The extension to the rear is the result of a revised architectural concept. Alterations to the plans were necessary, particularly in the area of the former Grotto Hall. Archaeological investigations conducted there had revealed large parts of the original workings, so that it was no longer possible to construct a basement under the hall in which to accommodate storerooms, workshops and an air-conditioning system, as had been planned. Instead, these rooms are now to be constructed underground in the rampart. The exhibition area which was originally planned for the Grotto Hall is now to be located in the "New Hall" in the new building. This windowless room will provide ideal conditions for light-sensitive exhibits. The former Grotto Hall will be converted into a visitor entrance and will be the starting point for tours through the museum. As well as the new building, the construction work involves restoring both the exterior and interior parts of the buildings – including the terraces, staircases and ornamental figures on the facades – in accordance with regulations concerning the preservation of historical monuments. All the technical equipment is being modernised to meet climatic and security requirements.

View inside the newly designed Animal Hall of the Porzellansammlung



Peter Marino (left) and Dr. Ulrich Pietsch



“The aim of this general overhaul is to be able to present the collections of the Mathematisch-Physikalischer Salon, which is one of the world’s most important collections concerning the history of science, in its original location and in an attractive architectural setting,” explained Minister of Finance Prof. Dr. Georg Unland at the laying of the foundation stone. The total costs amount to around € 14.5 million. The construction project conducted under the management of the state-owned enterprise Sächsisches Immobilien- und Baumanagement is expected to be finished at the end of 2012.

New exhibition of the Porzellansammlung in the Dresden Zwinger

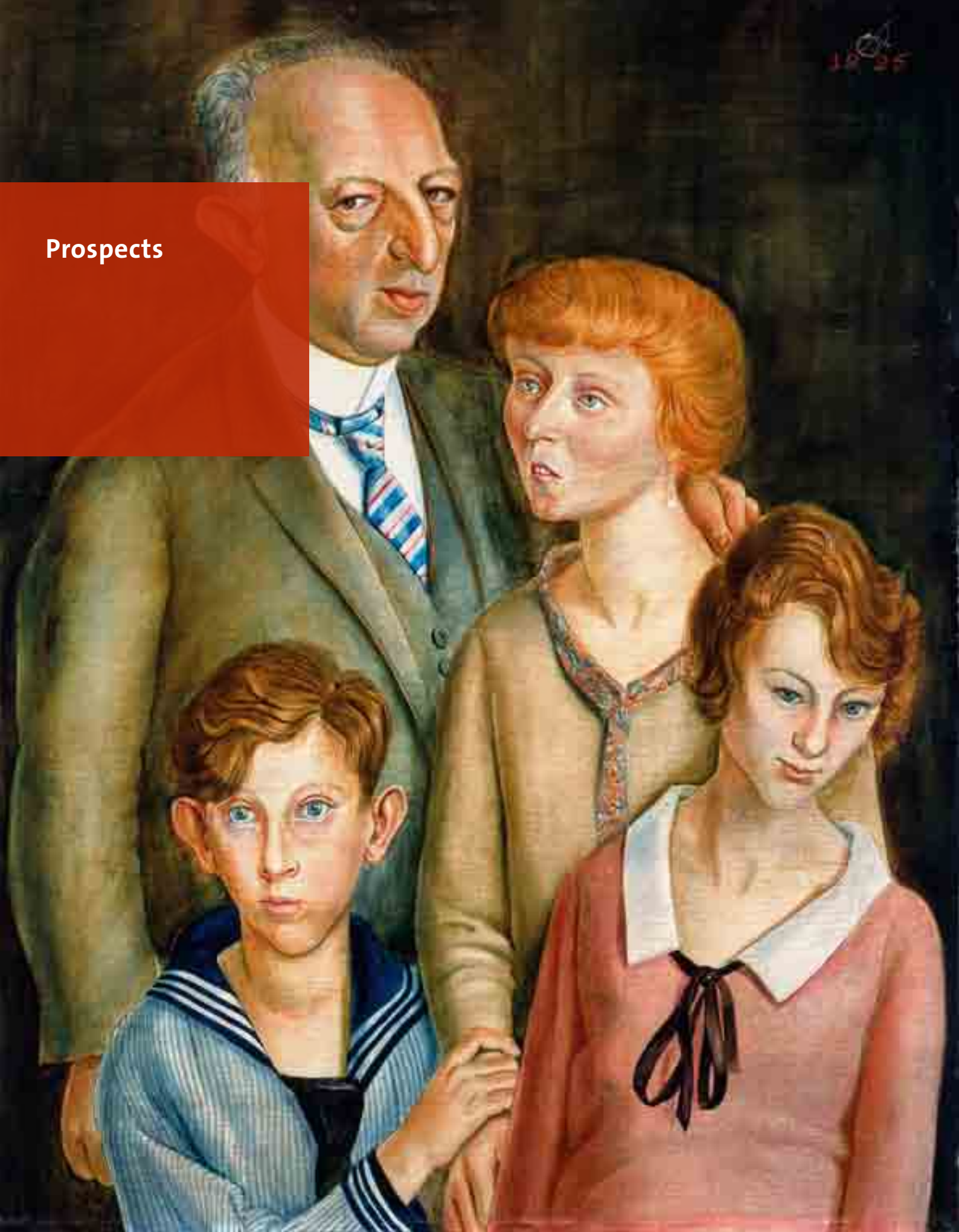
After a six-month period of closure, the Porzellansammlung was once again made fully accessible to the public at the end of March 2010. When construction work was found to be necessary on the windows, lighting and heating system, the New York architect Peter Marino took advantage of this as an opportunity to modify the design of the Bogengalerie (Curved Gallery), Langgalerie (Long Gallery) and Tiersaal (Animal Hall) in close cooperation with the Dresden firm of architects Knerer & Lang. Again, the project was managed by the state-owned enterprise Sächsisches Immobilien- und Baumanagement. State Secretary for Finance Dr. Wolfgang Voß said: “The reopening of the Porzellansammlung is a highlight for the Staatliche Kunstsammlungen Dresden during the year in which the tercentenary of porcelain is being celebrated, and it is an event which makes it clear that the government of the Free State of Saxony takes its responsibility for our cultural heritage seriously, setting high standards

in terms of quality.” Thanks to the Federal government’s second economic stimulus package, it has been possible to invest € 2.4 million in this building project and to create a counterpart to the Ostasiengalerie (Oriental Gallery). “The newly designed exhibition is an imaginative realisation of August the Strong’s dream of a porcelain palace. It is a tribute to the Elector in the spirit of the Late Baroque period,” says the Director of the collection, Dr. Ulrich Pietsch.

Danger from above

Not all the construction work went according to plan in 2010. On two occasions swift action was needed: an emergency roof had to be constructed over the Semper Building in order to protect the Gemäldegalerie Alte Meister, and shortly before the end of the year the special exhibition featuring works by Eberhard Havekost in the Kunsthalle im Lipsiusbau had to be closed for a few days. In both cases this was due to moisture penetrating through the surrounds of the skylights. In the Lipsiusbau it was an unusual amount of snow. The damage was soon remedied, however. At the Gemäldegalerie Alte Meister, the problem was more serious. It has already been known for some time that not only the roof, but the whole building, which was reopened in 1992 following major refurbishment, is now again in need of repairs. Conceptual plans for a general overhaul are currently being worked upon. A protective roof was constructed in the summer as an instant emergency measure. From 2014 onwards, construction work will be conducted for about two years, with the gallery remaining open the whole time. Half of the collection is to remain on view for the visitors.

Prospects



Detail of a panoramic wall covering after motifs in Moritz Rugenda's "Picturesque Journey through Brazil", riverside hunting scene, c.1830

During the "Storeroom 6" exhibition the works on show will include Herta Günther's "Kinderfasching" painted in 1987

Page 106: Otto Dix, Family Portrait, 1925

Andreas A. Jahnig, Medal entitled "War on Terror", 2005



SPECIAL EXHIBITIONS IN 2011

Schaufenster zur Sammlung: "Les Vues du Brésil" – Eine Panorama-Tapete als Reisebericht aus Brasilien/ Indianer des Xingu. Fotografien von Adão Nascimento (Window on the Collection: "Les Vues du Brésil" – A panoramic wall covering as a travel report from Brazil/ Indians of the Xingu. Photographs by Adão Nascimento)
16th February – 28th August, 2011, Cabinet exhibitions by the Museum für Völkerkunde Dresden, Japanisches Palais
Parallel to the special exhibition "Amazonien – Indianer der Regenwälder und Savannen" (Amazonia – Indians of the Rainforests and Savannas) in 2011, the Dresden Völkerkundemuseum will be presenting two exhibitions which not only broaden the spectrum of the major Amazonia exhibition, but also contribute the additional facet of the reception of reports concerning the exploration of South America in Europe.

Schaudepot #6. Maskenbilder (Storeroom No. 6. Masks)
4th March – 20th April 2011, Exhibition by the Kunstfonds, Marienallee 12, Dresden

Masks serve to disguise, to camouflage and to represent roles and are to be found in all the world's cultures. They have very different purposes in various situations and are traditionally used in religious and ritual contexts. The exhibition shows works from the past 60 years representing all these different aspects: ritual full-body masks, masks for clowns, harlequins and court fools, Fasching (Shrove Tuesday) masks for children and pensioners, as well as

pictures on the subject of the relationship between masks and the "true self".

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Die deutsche Kunstmedaille der Gegenwart (The German Contemporary Art Medal)
26th March – 31st October, 2011, Exhibition by the Münzkabinett, Hausmannsturm, Residenzschloss

For about the past 20 years, medallic art in Germany has undergone an interesting development. It is characterised by new forms of expression, artistic experimentation, diversity of materials and a broad spectrum of themes. The Deutsche Gesellschaft für Medaillenkunst (German Society for Medallic Art), which was founded in 1991, is successfully fostering medallic art in Germany. In addition, Germany regularly submits a selection of the best works for display in the world expositions of the Fédération Internationale de la Médaille d'Art (FIDEM). This exhibition will present German contributions to the FIDEM exhibitions, supplemented by important art medals created in recent years. Attention will be drawn especially to the remarkable way in which artists working in this genre have taken up social and sociocritical themes.

Schaukabinett: Florian Thomas (Show Cabinet: Florian Thomas)
29th March – 3rd July, 2011, Exhibition by the Galerie Neue Meister, Albertinum

The world of Florian Thomas's motifs emerges from a source that has frequently inspired painters of his generation: a pictorial atlas of photographs assembled by the artist himself.

Illustration from: Pierre Revery, *Le Chant de Morts*, produced in 1948 by Pablo Picasso



East African batik print from Kiwanuka



Mask of Hamsiwe' (man-eating raven) from the exhibition "Die Macht des Schenkens" (The Power of Giving – The Potlatch in the Big House of the Kwakwaka'wakw on the north-west coast of Canada)



Picasso Künstlerbücher (Picasso: Artist's books)

9th April – 13th June, 2011, Exhibition by the Kupferstich-Kabinett, Residenzschloss

Picasso was one of the most prolific and original artists of the 20th century, and this is true also for the genre of the artist's book. Picasso designed more than 150 books, his love of experimentation inspiring him to sound out the artistic means of expression available in this fascinating medium. He used almost every printing technique known at the time. Thus, through his close association with writers, publishers, gallery owners and the most accomplished printers of the time, some of the most beautiful artist books of the 20th century came into being, many of them representing a unique synthesis of the arts. The exhibition will show Picasso's original graphic works alongside the books for which they were produced. As well as an astonishing array of topics, styles and printing techniques the visitor can also expect to see avant-garde typography, luxurious papers and exquisite slipcases. This exhibition – the first monographic exhibition dedicated to Picasso in Dresden since 1981 – will thus provide an extensive and fascinating insight into this still little-known complex of works by this artist.

Ostern im Jägerhof (Easter in the Jägerhof)

16th April – 1st May, 2011, Exhibition by the Museum für Sächsische Volkskunst

Kiwanuka und Kamau – Batiken und Gemälde aus Ostafrika (Kiwanuka and Kamau – Batik Prints and Paintings from East Africa)

20th April – 26th June, 2011, Cabinet exhibition by the GRASSI Museum für Völkerkunde zu Leipzig

This exhibition is part of a series of events in connection with the publication by Lychatz Verlag of a new edition of the book "Die Falle" (The Trap) by the Leipzig author Gunter Preuß. The exhibition will feature 22 batik prints and five paintings from East Africa. They are from the private collection of Dr. Sven Lychatz. The works were produced between 1985 and 2010. The motifs include animals, views of the city of Zanzibar and a death mask, but consist, above all, of figures and scenes of everyday life in Africa.

Die Macht des Schenkens – Der Potlatch im Großen Haus der Kwakwaka'wakw an der kanadischen Nordwestküste

Eine Ausstellung der Staatlichen Kunstsammlungen Dresden – Staatliche Ethnographische Sammlungen Sachsen und dem U'mista Cultural Centre in Alert Bay (auf Cormorant Island/ Vancouver Island), Kanada (The Power of Giving – The Potlatch in the Big House of the Kwakwaka'wakw on the north-west coast of Canada)

An exhibition by the Staatliche Kunstsammlungen Dresden – Staatliche Ethnographische Sammlungen Sachsen and the U'mista Cultural Centre in Alert Bay (on Cormorant Island/ Vancouver Island), Canada

7th May – 21st August, 2011, Kunsthalle im Lipsiusbau, Brühlsche Terrasse

The U'mista Cultural Centre in Alert Bay is one of the best known First Nations cultural centres in British Columbia. Its famous Potlatch collection, consisting of masks, vessels and

Peter Spreyer's "Trabharnisch" (three-quarter armour) dating from 1546



The Kaisertrutz in Görlitz will be the venue for the Third Saxon State Exhibition



Johann Friedrich Klemm "Crown", 1697



garments of the Kwakwaka'wakw First Nations, with some objects dating back 300 years, is to be shown for the first time outside Canada in this major exhibition. Translated literally, potlatch means: "I give you something". It stands for a ritual festival of gift-giving through which the First Nations on the north-west coast of Canada pass on their tribal history and publicly announce social changes such as births, name-givings, weddings, the inauguration of a new tribal leader and deaths. The act of giving plays a key role in this. Valuable objects such as ornate carvings, blankets and food are publicly presented as gifts. During the distribution of the gifts, a mystical ritual involving singing and dancing takes place, with the performers wearing masks of their ancestors. Only someone who succeeds in distributing everything is regarded as the greatest and most important person at the Potlatch. Those who are invited to attend are therefore not only guests, but also witnesses to an event and they are presented with gifts because they will corroborate the event and tell others about it, thus keeping it alive. In collaboration with Corinne Hunt, a member of the First Nations and the designer of the gold medal for the Olympic Games in Vancouver in 2010, the objects on display will be presented in an impressive setting, enabling visitors to experience the atmosphere of the great Potlatch festival in Dresden.

via regia – 800 Jahre Bewegung und Begegnung
3. Sächsische Landesausstellung (via regia – 800 Years of Mobility and Movement Third Saxon State Exhibition)
21st May – 31st October, 2011, Kaisertrutz in Görlitz

What makes people set out on a journey? Who leaves their homeland, and why? Under the motto "800 Years of Mobility and Movement", this exhibition will present top-

quality objects in order to vividly illustrate what life was like on and around the via regia, one of Europe's most important trade routes. All along the via regia, there arose powerful towns, trading places and churches, some of which are still striking reminders of the heyday of the ancient trading route. The exhibition will be taking place in Görlitz, and the city itself is also a main focal point of the exhibition. Görlitz is Germany's easternmost city and also has its most extensive historic conservation area. With its mediaeval market places and numerous monuments it was, and still is, an important stopping point on the via regia. The main venue for the exhibition is the Kaisertrutz, an imposing cannon bastion dating from the 15th century. Here, the five core themes of the exhibition – Departure, Foundations, Markets, People and Exchange – will be vibrantly brought to life through outstanding works of art and media installations. In this exhibition, visitors – whether they be locals or guests and tourists from all over Europe – can learn about the historic legacy and the specific features of this region. As well as looking to the past, it will also point to prospects for the future.

Erhalt uns, Herr, bei deinem Wort – Glaubensbekenntnisse auf kurfürstlichen Prunkwaffen und Kunstgegenständen der Reformationszeit ("Erhalt uns, Herr, bei deinem Wort" – Professions of Faith on Electoral Parade Weapons and Art Objects from the Reformation Period)
28th May – 15th August, 2011, Rüstkammer and Grünes Gewölbe, Residenzschloss

To mark the occasion of the 33rd German Protestant Church Congress, and as a contribution to the Luther Decade, the Staatliche Kunstsammlungen Dresden in

From the exhibition "Die Apels – Eine Dresdner Puppenspielerfamilie zwischen Kaiserreich und DDR":
Rococo dancing couple, late 18th century



Peter Graf: Self-Portrait with Parrot, 1971



On view from July 2011 in the Kupferstich-Kabinett: Oskar Kokoschka's "Seated Girl (Gitta Wallerstein?)", 1921



association with other collections, will be holding a special exhibition presenting original artistic expressions of religious belief dating from the Reformation period, as well as inviting reflection on contemporary issues. A major focal point of the exhibition will be auratic mementos relating to Martin Luther and his close associates.

Die Apels – Eine Dresdner Puppenspielerfamilie Zwischen Kaiserreich und DDR (The Apels – A Dresden family of puppeteers between the German Empire and the GDR)

28th May, 2011 – 31st October, 2012, Exhibition by the Puppentheatersammlung in the Museum für Sächsische Volkskunst, Jägerhof

Across a time span of nearly 100 years, the Apels were considered to be the puppeteer family in Dresden. They attracted audiences under all the different political systems. They performed 17th-century plays using marionettes dating from the 18th century, and yet they were also pioneers of the cinema. They gave guest performances in working class districts of Dresden and in the surrounding villages, as well as all over Europe. The first theatre that opened its doors in Dresden after the Second World War belonged to a member of the Apel family. Until 1952, it was a success story, but then performances in the GDR were forbidden. The exhibition will present marionettes – some of which are up to 220 years old – from the various branches of the family.

Schaukabinett: Das Ich im Wir – Künstlerbildnisse aus der DDR (Show Cabinet: The I in the We – Artists' Portraits in the GDR)

5th July – 30th October, 2011, Exhibition by the Galerie Neue Meister, Albertinum

This exhibition will investigate how artists perceived themselves in the GDR. In accordance with the slogan "From the I to the We", artists were expected to use their creativity to promote the development of socialist society. This role, however, contradicted the traditional claim of artists to autonomy, whereby an artist is free of external constraints and his only obligation is towards himself. This exhibition will show the very different positions adopted by artists within this field of tension.

Kokoschka als Zeichner. Die Sammlung Willy Hahn (Kokoschka as Draughtsman. The Willy Hahn Collection)

9th July – 3rd October, 2011, Exhibition by the Kupferstich-Kabinett, Residenzschloss

This exhibition will present an overview of the drawings of Oskar Kokoschka. Extending from his period in Vienna and his time in Dresden, right up to his late works, this show encompassing around 70 graphite and ink drawings, watercolours and coloured chalk drawings will illustrate Kokoschka's impressive development as a draughtsman. The basis of the exhibition is the unique private collection assembled with dedication and a high degree of connoisseurship by the musician Willy Hahn, who was a friend of the artist. This is the first time that this collection is being shown in its entirety.

To go on view again at last: Bernardo Bellotto's "Dresden from the Right Bank of the Elbe with the Augustus Bridge" (condition prior to restoration)



Two works from the exhibition "PRO COMMUNITY":
Kay Baker, Kalaya Munu Malilu (Wingu)



Nellie Stewart,
Punu Wara

Bernardo Bellotto: Der Canaletto-Blick – Das restaurierte Meisterwerk (Bernardo Bellotto: The Canaletto View – The Restored Masterpiece)

26th August – 20th November, 2011,
Cabinet exhibition by the Gemäldegalerie Alte Meister,
Semper Building at the Zwinger

No painting has shaped our image of Dresden during the Baroque period more enduringly than the veduta "Dresden from the Right Bank of the Elbe with the Augustus Bridge" created by the famous Venetian painter Bernardo Bellotto in 1748. Thanks to the campaign "For Canaletto" initiated by the society of friends of the Kunstsammlungen Dresden "MUSEIS SAXONICIS USUI", sufficient donations have been collected for the painting to be restored.

Now, for the first time, the original signature of the artist is clearly visible and the exceptional artistry of this vedute painter can be appreciated once again. In addition, the exhibition will document the restoration work and present the research findings, enabling visitors to follow step by step the various processes undertaken by the restorers and scientists. The exhibition will also include examples of further views of Dresden in which Bellotto recorded the architecture and everyday life of the city on canvas, thus creating veritable ambassadors for the Saxon capital.

PRO COMMUNITY – Western APY Lands Aboriginal Art von Ninuku Arts, Tjungu Palya und Tjala Arts (PRO COMMUNITY – Western APY Lands Aboriginal Art by Ninuku Arts, Tjungu Palya and Tjala Arts)

16th September – 30th October, 2011, Exhibiton by the
GRASSI Museum für Völkerkunde zu Leipzig

In Pro Community 2011, ARTKELCH will be bringing to Germany works of art created by the small but outstanding community-based arts centres in the Western APY Lands. Ninuku Arts, Tjungu Palya and Tjala Arts are located in the northwestern part of South Australia, just under 1,500 km from Adelaide, its capital, and a two-day journey from Alice Springs, the nearest centre in the Northern Territory. This remoteness, coupled with excellent arts centre management, is a true blessing for art from the APY Lands. The works, which are created "far away from the market", are characterised by their originality, vitality and an exceptional degree of integrity.

The artists have already been nominated for a wide variety of art prizes, even though these arts centres are relatively young. Last year's Telstra Art Award was won by Jimmy Donegan of Ninuku Arts, for example. These arts centres – in communities whose names were, until recently, almost unknown – are therefore understandably regarded as insiders' tips in Australia.

The exhibition "Neue Sachlichkeit in Dresden" will include such works as the "Girl in a Fur Coat" by Wilhelm Lachnit, 1926

Hans Kellner, "Löffelholz goblet", c.1594–1599

The Fascination of Collecting: drinking vessel in the form of a ship, c.1600 ...

... and Willy Wolff's "Love for Sale", 1932



Die Faszination des Sammelns. Meisterwerke der Goldschmiedekunst aus der Sammlung Rudolf-August Oetker (The Fascination of Collecting. Masterpieces of the goldsmith's art from the Rudolf-August Oetker Collection)

21st September, 2011 – 22nd January, 2012, Exhibition by the Grünes Gewölbe, Residenzschloss

For a period of four months, the Staatliche Kunstsammlungen Dresden will be presenting a selection of outstanding works of the goldsmith's art from the collection of the Bielefeld entrepreneur Rudolf-August Oetker, who would have been 95 years old in September. His outstanding collection enjoys an international reputation and provides a broad overview of German goldsmith's art. The approximately 70 works on view consist mainly of drinking vessels from the Renaissance and Baroque periods created by famous masters from Nuremberg, Augsburg, Hamburg and Dresden, as well as unusual objects produced outside these major centres of goldsmith's art. The exhibition will present a unique opportunity for a larger audience to appreciate these treasures, which are seldom on display. A richly illustrated catalogue published by Hirmer-Verlag will accompany the exhibition.

One of the aims of the curators of the exhibition is to cast light on different aspects of goldsmiths' works in order to view the phenomenon of "goldsmith's art" in its artistic and cultural-historical context. The significance of these prestigious goblets as status symbols for the Nuremberg patricians will be highlighted, as well as the function of drinking vessels in the form of ships or windmills which were an indispensable element of courtly table culture.

The exhibition will also focus not only on the diversity of technical mechanisms but also on the inexhaustible fantasy of goldsmiths, whose creations help to shape our idea of a bygone culture.

Neue Sachlichkeit in Dresden. Malerei der Zwanziger Jahre von Dix bis Querner (New Objectivity in Dresden. Painting in the 1920s from Dix to Querner)

1st October, 2011 – 8th January, 2012, Exhibition by the Galerie Neue Meister in the Kunsthalle im Lipsiusbau

In the 1920s, painters depicted reality with cool distance and razor-sharp precision. In Dresden, the art style known as Neue Sachlichkeit (New Objectivity) took on a specific character of its own: biting irony was combined with an elegance reminiscent of the Old Masters. The fastidious training in drawing provided at the Dresden Art Academies moulded a whole generation of artists. Otto Dix, Otto Griebel, George Grosz, Hans Grundig, Bernhard Kretzschmar, Wilhelm Lachnit, Kurt Querner, Willy Wolff and many others still shape our image of the Weimar Republic through their portraits of working women, street children, war invalids and prostitutes in the Saxon capital. As a result of a research project funded by the Gerda Henkel Foundation, works by more than 80 artists are being brought back together for the first time in the city where they were produced. The starting point is the rich collection of the Galerie Neue Meister, with numerous museums and private collectors providing additional works by well-known and newly discovered artists for the exhibition in the Lipsiusbau.

The exhibition is to be sponsored by the Sparkassen-Finanzgruppe.

Osmar Schindler, In the Light of the Lantern, 1901



Hendrick Goltzius, "Head of a Smiling Woman"



**Schaukabinett: Osmar Schindler (1867–1927)
(Show Cabinet: Osmar Schindler (1867–1927))**

1st November, 2011 – 29th January, 2012,
Exhibition by the Galerie Neue Meister, Albertinum

This exhibition will show works from the gallery's holdings and from the artist's estate, providing an insight into the multifaceted works of this artist, including figural paintings, portraits, landscapes and still-lives.

Zeichnen im Zeitalter Pieter Bruegels. Niederländische Zeichnungen des 16. Jahrhunderts (Drawing in the Age of Pieter Bruegel. 16th-century Dutch drawings)

Exhibition by the Kupferstich-Kabinett and Szépművészeti Museum, Budapest
3rd November, 2011 – 22nd January, 2012,
Kupferstich-Kabinett, Residenzschloss

This exhibition will present a selection of 120 drawings. A particular focal point of the exhibition will be the early landscapes up to the time of Pieter Bruegel the Elder. Newly discovered works from an assortment of drawings that has only recently been analysed will also be on show.

The wide-ranging functions of drawing in the 16th century will also be investigated: as designs for engravings, glass windows and paintings. An additional aspect will be the history of the collecting and restoration of the drawings, some of which are still kept in 18th-century albums. The rearrangement of the 700 Dutch 16th-century drawings held in the Dresden Kupferstich-Kabinett was conducted as part of the research project on "The Typology of 16th-century Dutch Drawings", which was supported by the Deutsche Forschungsgemeinschaft, Germany's largest research funding organisation.

Weihnachten im Jägerhof (Christmas in the Jägerhof)

26th November, 2011 – 15th January, 2012,
Exhibition by the Museum für Sächsische Volkskunst

**Zinzendorf, Herrnhut und die Mission
(Zinzendorf, Herrnhut and the Mission)**

November, 2011 – 29th February, 2012, Exhibition in association with the Unitätsarchiv Herrnhut at the Völkerkundemuseum Herrnhut

In 2010, the 250th anniversary took place of the death of Nikolaus Ludwig Reichsgraf von Zinzendorf, the founder of the Herrnhuter Brüdergemeine (known in English as the Moravian Church). The community's archive, the Unitätsarchiv, holds a large number of works of art relating to this theme which were last exhibited in Herrnhut to mark the tercentenary of Zinzendorf's birth in the year 2000. The purpose of this exhibition is to present these works of art to the public once again in order to emphasise the importance of Zinzendorf for the town of Herrnhut and for the missionary activities of the Moravian Church. The basis for the development of the ethnographical collections assembled by the Moravian Mission, which gave rise to the Völkerkundemuseum Herrnhut in 1878, will also be explored.



... Detail: Hercules fighting Ladon, the
guardian of the Garden of the Hesperides



On view in Beijing: Caspar David Friedrich, Dolmen
under Snow, 1807, ...



GUEST EXHIBITIONS IN ...

SOUS L'ÉGIDE DE MARS . Armures des Princes d'Europe 16th March – 26th June, 2011, Paris, Musée de l'armée, Hotel National des Invalides

The Rüstkammer will be contributing three major works to this exceptional exhibition entitled "Sous l'égide de Mars", namely the parade armour for man and horse made by the Antwerp goldsmith Eliseus Libaerts for King Erik XIV of Sweden, along with another armour by Libaerts purchased by Elector Christian II of Saxony in the early 17th century, as well as the armour known as the Savoy Armour, which came to Dresden in 1588 as a gift from Duke Carlo Emanuele I of Savoy. It will focus on the manufacture of magnificent armour with figural decoration made in workshops north of the Alps in the second half of the 16th century. For the first time, parade arms and armour in the Mannerist style from the princely armouries of Dresden, Stockholm, Copenhagen and Vienna will be brought together and compared with the engravings on which their designs were based.

Die Kunst der Aufklärung (The Art of the Enlightenment)

1st April, 2011 – 31st March, 2012, Beijing,
National Museum of China

Exhibition by the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen Munich

During the Enlightenment in Europe, art gained a new significance. Technical developments and social change accelerated the distribution of images in all public spheres. The artist turned into a public authority, a genius and a revolutionary. The idea that art can change people and society became a key principle animating the age. The Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen Munich will be making this fascinating era the subject of a comprehensive exhibition in association with the National Museum of China. To mark the opening of this museum, which will then be the world's largest museum, the three German museum alliances will be presenting a joint exhibition entitled "The Art of the Enlightenment". With loans including masterpieces by Friedrich, Füssli, Gainsborough, Watteau, Piranesi and Goya, they will be presenting the art of the Enlightenment in nine sections extending from painting, sculpture and graphic art to handicrafts and fashion to precious scientific instruments.

Hans Anthoni Linds "Nautilus ship on wheels",
1603–1609, on display in Qatar

Bartolomaio Cividale (blade), detail of
the rapier, 1610, on view in Alert Bay

... and a pair of shoes belonging to the
philosopher Immanuel Kant



**Die Macht des Schenkens – Gaben am sächsischen
Herrscherhof in Dresden und im Großen Haus der
Kwakwaka'wakw (The Power of Giving – Gifts at the
Saxon Court in Dresden and in the Big House of the
Kwakwaka'wakw)**

22nd April – 28th August, 2011, Alert Bay, U'mista
Cultural Centre, Cormorant Island, British Columbia
Cooperative exhibition by the Staatliche Kunst-
sammlungen Dresden and the U'mista Cultural Centre
of the Kwakwaka'wakw First Nation in Canada

The Staatliche Kunstsammlungen Dresden and the
U'mista Cultural Centre will be exchanging objects from
their holdings relating to the culture of gift-giving. Dres-
den will be assembling a selection of representative dip-
lomatic and personal princely gifts and display objects
from the Saxon court in Dresden to go on show at the
U'mista Cultural Centre in Alert Bay. They include work
tools from the Kunstkammer, parade weapons and tour-
nament armour from the Rüstkammer as well as vessels
and figures from the Grünes Gewölbe and the Porzellan-
sammlung.

These objects demonstrate the interest in business, the
desire for chivalric and allegorical display, the magnificent
courtly entertainments and passion for hunting of the
Saxon rulers in the Early Modern period. The exhibits will
attract admiration not only on account of their value and
originality, but also because in coming from Dresden they
bear witness to important European rulers, aristocratic
families, court administrators and artists.

**Das Grüne Gewölbe zu Gast im Museum of
Islamic Art in Doha (Katar)
(The Grünes Gewölbe Exhibition at the Museum
of Islamic Art in Doha, Qatar)**

20th October, 2011 – February, 2012, Doha,
Museum of Islamic Art

In this museum, designed by the internationally renowned
architect I. M. Pei and opened in 2008, outstanding exam-
ples of Saxon treasury art dating from the 16th to the 18th
century held in the Grünes Gewölbe are to go on show.
Needle-sharp photographic reproductions of the walls of
the Historisches Grünes Gewölbe will convey an authentic
impression of the original arrangement of the works of
art. Thanks to a special technical process developed by the
Dresden architectural photographer Prof. Jörg Schöner
specially for the Grünes Gewölbe, these large scale repro-
ductions will combine with the precious objects in the
exhibition to create a fascinating ensemble.

Teamwork on behalf of the Staatliche Kunstsammlungen Dresden in

Leipzig



Herrnhut



and
Dresden





Ferdinand Hodler,
Portrait of Ma-
dame de R., 1898,
Galerie Neue
Meister



Hans Holbein the Younger,
Portrait of Charles de Solier, 1534/35,
Gemäldegalerie Alte Meister



Franz Diespach, Dia-
mond Set, Hat clasp
with the "Dresden
Green Diamond",
Grünes Gewölbe



Georg Christoph Dinglinger,
Sabre with scabbard, early
16th century, Rüstammer



Charlotte Rudolph, Gret
Palucca Dancing, 1925,
Kupferstich-Kabinett



Karl Friedrich Schinkel
(design) and Johann
George Hossauer
(execution), Tureen,
c. 1820/37 (design),
c. 1845 (execution),
Kunstgewerbemuseum



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Thurs 10 a.m. – 1 p.m. / 2 – 6 p.m.;
Fri 10 a.m. – 1 p.m.; 1st Sat of each month
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Josef-Hegenbarth-Archiv
Calberlastraße 2
01326 Dresden
Thurs 10 a.m. – 12 noon and 2 – 4 p.m.

Mathematisch-Physikalischer Salon
Dr. Peter Plaßmeyer
Director
Zwinger: Closed for construction work

Münzkabinett
Dr. Rainer Grund
Director
Residenzschloss, Georgenbau
Exhibition in the Hausmannsturm
during the summer months
10 a.m. – 6 p.m., closed on Tuesdays
Library and Study Hall:
Wed 10 a.m. – 5:30 p.m.

Eberhard Baldewein,
Hans Bucher and
Herrmann Diepel,
Planetary Clock, 1563 –
1568, Mathematisch-
Physikalischer Salon



Hornst, 1748, Museum
für Sächsische
Volkskunst mit
Puppentheater-
sammlung



Treasures of the
Münzkabinett



Vase, c.1660,
Porzellansammlung



Memorial head of an Oba,
18th century, Staatliche
Ethnographische
Sammlungen Sachsen



Hermann Glöckner, Lower
folded section on the mast,
1975, Skulpturensammlung



**Museum für Sächsische Volkskunst
mit Puppentheatersammlung**

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Zwinger, Glockenspiel Pavilion entrance
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Sea Unicorn as a Drinking Vessel
Leipzig, c. 1600, Elias Geyer
Silver, gilded, rests of cold paint,
Celetaia persculpta
Height: 20 cm, Grünes Gewölbe

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