

STAATLICHE  
KUNSTSAMMLUNGEN  
DRESDEN

2009





**ANNUAL REPORT 2009**

Kunsthalle im Lipsiusbau



Zwinger



Schloss Pillnitz, Bergpalais



Page 4  
Foreword

## FROM BAROQUE TO BASELITZ

Page 7

## SPECIAL EXHIBITIONS

Page 13  
Special exhibitions in Dresden,  
Saxony and Germany in 2009

Page 24  
Special exhibitions abroad in 2009

## A CHANGING INSTITUTION

Page 27  
The Staatliche Kunstsammlungen  
Dresden as a state-owned enterprise  
of the Free State of Saxony

Page 28  
Economic data

Page 30  
Staatliche Kunstsammlungen  
and Ethnographische Sammlungen  
sign cooperation agreement

Page 31  
Two directors say goodbye – change  
of leadership in the Gemäldegalerie  
Alte Meister and the Kupferstich-  
Kabinett

## WITH KIND SUPPORT

Page 35  
A concerted effort “For Canaletto” –  
An iconic image of Dresden needs  
help!

Page 36  
Societies of friends

Page 39  
Sponsors and donors in 2009

## FROM THE COLLECTIONS

Page 43  
Selected purchases and donations

Page 50  
Selected publications

Page 52  
Research and restitutions

Page 53  
Selected restoration projects

Japanisches Palais

Albertinum



Residenzschloss



## SCIENTIFIC AND RESEARCH PROJECTS

Page 59

Scientific projects and cooperation

Page 59

Example: “Daphne” –  
Provenance research and more

Page 60

Example: Art transfer between  
Dresden and Russia

Page 61

Example: “GDR Art in the Storeroom”

Page 62

Example: Comprehensive catalogue  
of the antique sculptures

Page 62

Example: Numismatics Congress

Page 62

Example: Cooperation with  
Dresden University of Technology  
(TU Dresden)

Page 63

Example: Staatliche Ethnographische  
Sammlungen Sachsen

## VISITORS

Page 65

Historic moments

Page 67

Marketing and the Visitor Service –  
New places and foreign languages

Page 69

Museum Education between  
antiquity and the present day

Page 70

Notes ...

Page 74

Visitor numbers

## MUSEUM BUILDINGS

Page 77

Invisible and visible architecture

## PROSPECTS

Page 81

Highlights of the Jubilee Year 2010

Page 84

Looking ahead to selected projects  
scheduled for 2011

## APPENDIX

Page 86

Museum addresses

Page 88

Publishing details

## FOREWORD

4

Twenty years ago the world was still divided into East and West. Museums in the GDR were havens of intellectual freedom and the museums of the Staatliche Kunstsammlungen Dresden, particularly the Gemäldegalerie Alte Meister and the Grünes Gewölbe, enjoyed fantastic visitor numbers. The Semperbau and the Albertinum had been rebuilt in the 1950s. Work on the Residenzschloss had only begun in 1986 and by 1989 little progress had been made. The ruins of the adjacent Taschenbergpalais had tall trees growing out of them and the Frauenkirche was still an admonitory pile of rubble.

Today the city has changed beyond recognition. The achievements of the past 20 years are enormous. The Residenzschloss is currently the largest cultural construction site in Saxony and – along with the construction sites in the Zwinger and the Albertinum – it is the most complex investment in the future of the Staatliche Kunstsammlungen Dresden. In 2010 the art collections will be celebrating their 450th anniversary. In 1560 Elector August established his Kunstkammer, thus laying the foundation for these magnificent art collections. Today the museums are on a par with the world's top museums, not only by virtue of the works of art – that goes without saying – but also on account of their state-of-the-art technology and their modern form of presentation. In the summer, US President Barack Obama chose Dresden as one of just a few destinations in Europe and met Federal Chancellor Angela Merkel in the Residenzschloss. They held talks in the Grünes Gewölbe and the press conference took place in the palace courtyard. In June 2010 the President of the European Commission, José Manuel Barroso, will be acting as patron for the reopening of the Albertinum. Twenty years after the peaceful revolution, the Staatliche Kunstsammlungen Dresden enjoy an extremely high level of international esteem.

Nevertheless, despite its international significance, the museum alliance regards itself first and foremost as an institution belonging to Saxony and to Dresden. On behalf of the Free State of Saxony, the Staatliche Kunstsammlungen Dresden are organising a third Saxon State Exhibition entitled “via regia – 800 Jahre Bewegung und Begegnung” (via regia – 800 Years of Movement and Mobility). Taking place in Görlitz in 2011, it will tell the story of a trade route that was important for centuries and recount the history of an economic and cultural region that transcends national boundaries.

Focusing more closely on the Staatliche Kunstsammlungen themselves, the year 2009 presents a diverse, lively picture. In January the Kleiner Schlosshof of the Residenzschloss was opened, thus creating a new visitors' foyer. This was followed in August by the Fürstengalerie, an elegant room which can

also be used for ceremonial occasions. On the floor above, the Türkische Cammer is currently being installed, albeit as yet hidden from the public eye. In the Porzellansammlung a further exhibition project is in progress under the aegis of the American architect Peter Marino with the support of the Saxon State Ministry for Finance. The opening of the redesigned Bogengalerie and the Animal Hall is scheduled for April 2010. The Albertinum is being redeveloped with a completely new exhibition concept. Indeed, the year 2009 was characterised by intensive construction work. For the staff of the Staatliche Kunstsammlungen Dresden this meant, above all, a great deal of planning and restoration work. The exhibition “Verwandelte Götter – Antike Skulpturen des Museo Nacional del Prado zu Gast in Dresden” (Transformed Gods – Classical Sculptures from the Museo Nacional del Prado on View in Dresden) introduced the Japanisches Palais as a new location for special exhibitions by the Staatliche Kunstsammlungen Dresden.

The sculptures from Dresden had previously been exhibited to great acclaim in Madrid, and Federal President Horst Köhler visited the exhibition in the Prado in the company of Spanish Crown Prince Felipe and his wife Letizia.

The spectrum of exhibitions during the year ranged from classical sculptures to contemporary art. In the Residenzschloss the exhibition “Mit Fortuna übers Meer – Sachsen und Dänemark – Ehen und Allianzen im Spiegel der Kunst (1548 – 1709)” (Crossing the Sea with Fortuna – Saxony and Denmark – Marriages and Alliances Mirrored in Art [1548–1709]) examined the centuries-long close relationship between the Electorate of Saxony and the powerful Kingdom of Denmark. The two-part exhibition in the Residenzschloss and the Semperbau “Carl Gustav Carus – Natur und Idee” (Carl Gustav Carus – Nature and Ideas) was devoted to an outstanding 19th-century personality, a “universal scholar” akin to Goethe and Alexander von Humboldt. In the rooms of the Gemäldegalerie Alte Meister, Georg Baselitz exhibited large-format paintings and sculptures.

During 2009 two long-serving colleagues said goodbye to the Staatliche Kunstsammlungen Dresden – Prof. Dr. Harald Marx and Prof. Dr. Wolfgang Holler. Harald Marx had worked in the Gemäldegalerie Alte Meister for 43 years, first as a research assistant, then from 1980 as a curator and from 1991 as Director of the museum. In February he retired after his term of office had already been extended for two years beyond his 65th birthday at the request of colleagues and Saxon political figures. Wolfgang Holler left after having served for 18 years as Director of the Kupferstich-Kabinett. Under his aegis the Kupferstich-Kabinett was the first





museum to move back into the Residenzschloss, which is still in the process of reconstruction. At the end of June he departed for Weimar to take up the position of Director-General of the art collections there.

Back in Dresden we were able to welcome a very special “guest”. As part of the exhibition series “Ehregast aus Moskau” (Guest of Honour from Moscow), the painting “The Stroganoff Madonna” by Angelo Bronzino from the A.S. Pushkin State Museum of Fine Arts went on display in the Gemäldegalerie Alte Meister. Relations with Moscow are now different 20 years after the fall of the Berlin Wall; it is no longer a case of friendship decreed from above, but rather of genuine respect and appreciation between colleagues. The good spirit of cooperation made it possible to discuss difficult issues. In February 2009 a symposium organised by the Staatliche Kunstsammlungen Dresden and several Russian institutions took place in Moscow under the title “Trophäen – Verluste – Äquivalente. Kulturgüter als Kriegsopfer: Forschungsstand und Perspektiven” (Trophies – Losses – Equivalents. Cultural Assets as Victims of War: Current Research and Perspectives). For the first time in such a conference, due attention was paid to Russian losses of cultural assets during the Second World War. In the autumn a research project on another chapter of German-Russian relations, namely “Kunsttransfer. Die sächsisch-russischen Kulturbeziehungen seit dem 17. Jahrhundert” (Art Transfer. Saxon-Russian Cultural Relations since the 17th Century), culminated in the publication of a volume of essays entitled “Bilder-Wechsel. Sächsisch-russischer Kulturtransfer im Zeitalter der Aufklärung” (Exchanging Images. Saxon-Russian Cultural Transfer in the Age of Enlightenment).

For several years now, the Staatliche Kunstsammlungen Dresden have been investigating the provenance of their

works of art, a project made possible through funding by the Saxon government. One result of this systematic provenance research was the return to Potsdam of two paintings belonging to the Stiftung Preußische Schlösser und Gärten, which had previously been considered war losses.

Particularly intensive collaboration began in January 2009 with the three ethnographical museums that make up the Staatliche Ethnographische Sammlungen Sachsen with a view to their joining the museum alliance of the Staatliche Kunstsammlungen Dresden from 2010. The expected benefits of this include practical matters such as the sharing of administrative, marketing and technical services. Above all, however, it presents new opportunities for joint projects, exhibitions and research. The collections of the Staatliche Ethnographische Sammlungen Sachsen contain a wealth of cultural assets from around the world; these constitute a huge potential whose global character this cooperation arrangement will underline, among art historians as well as ethnographers.

In order to strengthen the administrative functions of the museum alliance to deal with the tasks ahead, the Staatliche Kunstsammlungen Dresden were converted into a state-owned enterprise in January 2009. This administrative reform enables financial resources to be employed more flexibly and gives the museum alliance greater freedom within each budgetary year.

Since the establishment of the Kunstammer 450 years ago, measures have repeatedly been taken to shape the future of the institution. Even today, steps both large and small continue to contribute to this development. The famous painting by Bernardo Bellotto showing the “Canaletto View” of Dresden is urgently in need of restoration if it is to be preserved for future generations. The Society of Friends of the Staatliche Kunstsammlungen Dresden “Museis Saxonicis Usui”, with the support of numerous celebrities, has launched a fundraising campaign called “Gemeinsam für Canaletto” (A Concerted Effort for Canaletto) – and the people of Dresden are donating generously! Four hundred and fifty years after the establishment of the Kunstammer and twenty years after the peaceful revolution in the GDR, every effort both within and outside the Staatliche Kunstsammlungen is needed in order to preserve the cultural heritage for the future. I should like to thank all those who share with us in building this future.

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



From Baroque  
to Baselitz





"From Baroque to Baselitz" – this neatly sums up the wide-ranging exhibition activities of the Staatliche Kunstsammlungen Dresden during 2009. However, the spectrum of special exhibitions on display in 2009 is even broader than that. The themes of the exhibitions could hardly be more diverse. They range from classical sculptures, which were first shown to much acclaim at the Museo Nacional del Prado in Madrid and then from May onwards in the Japanisches Palais in Dresden, to contemporary works by Martin Eder, whose provocative paintings launched the annual series of exhibitions of contemporary art in the Kunsthalle im Lipsiusbau in January 2009.

#### **A cross-section through the centuries**

In 2010 the Staatliche Kunstsammlungen Dresden will be celebrating the establishment of the *Kunstammer* by Elector August 450 years ago – under the motto "Zukunft seit 1560" (State of the Art since 1560). From that time onwards, the electors and kings of Saxony collected top-quality objects which they considered of importance, so that from generation to generation their collections of magnificent works of art and prestigious objects, beautifully crafted precision tools and measuring instruments, sculptures and paintings, fragile textiles, fine silverpoint drawings and precious porcelain wares continued to grow. Later, Daguerreotypes from the early period of photography, Expressionist drawings by members of the artists' group "Brücke", as well as 20th-century sound and video installations were added to the collections. Today, Dresden's museums make the city a world-ranking centre for

the arts. The numerous exhibitions staged by the Staatliche Kunstsammlungen reflect the incredible diversity of the museums and when looking back on the exhibition year 2009 it is as if one had drawn a cross-section through the centuries and compressed all the knowledge, art and perception acquired over a period of four and a half centuries into just one year. The simultaneous presentation of ancient and contemporary art, from the Baroque to Baselitz, from Canaletto to China provides discursive access to the world of artistic and intellectual history and in its complexity it gives the visitor an experience that goes beyond the mere enjoyment of art.

#### **Constant engagement with the cultural legacy**

The basis for all exhibition activities is constant engagement with the cultural heritage of which we are the custodians. Whereas 450 years ago it was first and foremost the princely collector who took care of the treasures in the *Kunstammer*, today a large team of experts is responsible for the works of art exhibited in the museums. Nowadays, scholarly investigation of the objects and the preservation of the works of art by restorers are just as important as collecting activities, the presentation of the works in exhibitions and the duty of museums to educate the public. Without continuous academic research regarding their holdings, the development of the Staatliche Kunstsammlungen Dresden would come to a standstill. Research on museum objects requires the combined skills of art historians and natural scientists, with scientific analysis supporting the investigations of art historians.



Carl Gustav Carus, "Eichen am Meer. Insel Vilm" (Oaks by the Sea. The Island of Vilm), 1835, Galerie Neue Meister



The Parade Garment of Elector Moritz of Saxony (1521 – 1553), restored at the Abegg Foundation in Riggisberg, Switzerland



8

The international exchange of knowledge plays an important role in this. The museums of the Staatliche Kunstsammlungen Dresden are today not only centres of excellence as regards the work of their art historians and restorers; they are also forums for international exchange. The findings of research projects flow into the exhibitions, even where this is not explicitly thematised. The special exhibition by the Rüstkammer "Das Prunkkleid des Kurfürsten Moritz" (The Parade Garment of Elector Moritz) not only displayed a unique princely costume from the period when the Kunstammer was founded but also presented the findings that resulted from its meticulous restoration. The Abegg Foundation in Riggisberg, Switzerland, generously assumed the task of restoring the garment in its internationally renowned textile workshop as a donation to the Staatliche Kunstsammlungen Dresden. Its work sets precedents in every respect. This majestic set of garments is representative of the fashion period that is so sumptuously reflected in paintings by Titian, Holbein the Younger and the Cranachs. Outside Dresden, no such original costume belonging to a princely collector has survived from this era of aristocratic fashion.

### Combining science and art

A project which – under the guidance of Prof. Dr. Wolfgang Holler – was preceded by extremely intensive scientific research and an interdisciplinary colloquium was the special exhibition entitled "Carl Gustav Carus. Natur und Idee" (Carl Gustav Carus. Nature and Ideas) which was on view in Dresden in the summer of 2009 and later in Berlin.

It was a joint exhibition by the Kupferstich-Kabinett and the Galerie Neue Meister in association with the Alte Nationalgalerie, Berlin. Carl Gustav Carus (1789 – 1869), who lived in Dresden from 1814 until his death, was a personality with universal interests. As a physician, natural philosopher, natural scientist, writer, painter and draughtsman he occupied a special position on the spectrum between art, science and philosophy in the early 19th century. His extensive works provided numerous starting points for this multidisciplinary project. The aim of the exhibition, conference proceedings and catalogue was to illustrate Carus's activities in the scientific and medical spheres and thus to put his artistic work and his many personal and social relations into context. Around 250 paintings and drawings by Carus himself as well as 50 outstanding paintings, drawings and sculptures by his contemporaries were on display in the exhibition. The basis for the artistic section of the exhibition consisted of the works held by the Staatliche Kunstsammlungen Dresden, the most important publicly owned collection of works by the artist. In addition, the exhibition included scientific illustrations, writings and letters concerning science, art theory and literature, as well as around 30 objects from the extensive collection of casts and skulls assembled by this universal genius. Medical implements, anatomical specimens and natural history items complemented the exhibition.

"Transformed Gods"  
in the Japanisches Palais



Dr. Moritz Woelk, Director of the  
Skulpturensammlung, speaking  
at the opening of the exhibition  
"Transformed Gods"



"Encounters": Works from the Gemäldegalerie  
Alte Meister meet works from the Staatliche  
Ethnographische Sammlungen Sachsen



### International cooperation

Many years of international cooperation went into organising the exhibition "Verwandelte Götter – Antike Skulpturen des Museo del Prado zu Gast in Dresden" (Transformed Gods – Classical Sculptures from the Museo del Prado on View in Dresden). It first went on display in the Museo Nacional del Prado and was then shown in a modified form in the Japanisches Palais in Dresden. "This exhibition is exemplary in demonstrating what can be achieved through international cooperation between museums. We discover interconnections between the histories of our respective collections, our collaboration leads to new research findings which we can then publish jointly, and we can enthuse audiences in both locations with this unique exhibition," said Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen, at the opening ceremony in Dresden. The Dresden Skulpturensammlung and the Museo Nacional del Prado hold two of the most important collections of classical sculptures outside Italy. At around the same time, August the Strong and the King Philipp V of Spain sent agents to Rome in order to purchase whole collections of antique sculptures for their royal residences. The sculptures bear testimony to Roman art and culture and are also representative of their lost Greek precedents. The exhibition also paid attention to the modifications undergone by the works of art themselves. When they were found in the 17th century, the sculptures were restored and sometimes had missing parts replaced. As a result, they often acquired a different identity. Later, the additions were removed so that the sculp-

tures could be seen in their original state. Nowadays, the Baroque interpretations are in some cases again being reconstructed so that it is possible to view these antiquities both from a modern point of view and from the perspective of August the Strong. "A large proportion of the Dresden works was restored, scientifically investigated and in some cases reinterpreted specifically for this exhibition. The Herculaneum Women and the Dresden Zeus, for example, are now to be seen in a completely new light", said Dr. Moritz Woelk, Director of the Skulpturensammlung.

### Spontaneous encounters

It was not so much scientific work as spontaneous cooperation that formed the basis of the exhibition "Encounters", a joint project by the Gemäldegalerie Alte Meister and the Staatliche Ethnographische Sammlungen Sachsen. The idea for the exhibition arose from the desire to offer visitors something special for the Summer Night of the Museums. Twelve major works belonging to the Ethnographische Sammlungen were each assigned to a particular painting. The combination of masterpieces of 15th to 18th-century European painting with pictorial works, cult objects, gadgets and instruments from various cultures in Africa, Asia and America opened up new perspectives both on the western works of art and on the objects from non-European cultures. In two panel discussions, the concept behind the exhibition was discussed and it was unanimously decided that this project should continue – not least owing to the overwhelmingly positive response among visitors.

The exhibition "Crossing the Sea with Fortuna" was on display in the Residenzschloss.



"Georg Baselitz. Women of Dresden" in the Tapestry Hall of the Gemäldegalerie Alte Meister



### Perseverance in research

The "Encounters" have shown that imaginative ideas and experimental approaches can quickly result in good exhibitions. However, scientific thinking and research sometimes requires great perseverance. The preparations for the magnificent exhibition "Mit Fortuna übers Meer. Sachsen und Dänemark – Ehen und Allianzen im Spiegel der Kunst (1548 – 1709)" (Crossing the Sea with Fortuna – Saxony and Denmark – Marriages and Alliances Mirrored in Art [1548–1709]) took 25 years. The exhibition was a joint project by the Grünes Gewölbe and the Royal Collections of Rosenborg Castle, Copenhagen and was held in the Dresden Residenzschloss from August 2009 until January 2010. It had already been planned in GDR times but the project was abandoned due to political obstacles. After the peaceful revolution in the GDR, the theme was taken up again and the exhibition was prepared and realised with great stamina and commitment by, above all, Dr. Jutta Kappel, Senior Curator at the Grünes Gewölbe. At the end of August this large-scale joint exhibition which was under the patronage of H. M. Queen Margrethe II of Denmark and the Federal President of the Federal Republic of Germany, Prof. Dr. Horst Köhler, was officially opened in the presence of the Danish Queen and HRH Princess Benedikte as well as the Prime Minister of Saxony, Stanislaw Tillich. The scientific findings as well as the personal fates of the protagonists have been recorded for posterity in the exhibition catalogue.

### Defining the past and the present

"From Baroque to Baselitz". The exhibition year 2009 began and ended with two great personalities. Prof. Dr. Harald Marx, who for 43 years had played a major role in controlling the fate of the Gemäldegalerie Alte Meister and had been its Director since the political revolution, marked his departure by curating an exhibition of Baroque art entitled "Wunschbilder. Sehnsucht und Wirklichkeit. Malerei des 18. Jahrhunderts für Dresden" (Ideals. Yearnings and Reality. 18th-century Painting for Dresden). Georg Baselitz, on the other hand, stands for his own art. To mark the 20th anniversary of the fall of the Wall, the Galerie Neue Meister and the Gemäldegalerie Alte Meister presented major works by Georg Baselitz in the exhibition "Georg Baselitz. Dresdner Frauen" (Georg Baselitz. Women of Dresden), which was unique in the way that it directly connected the exhibition venue with the artist's creative process. In the Semperbau at the Zwinger two groups of works were exhibited which are undoubtedly among the most significant artistic compositions dealing with the radical caesura of 1989. One of the items on display was the monumental work "45" from the Kunsthhaus Zurich. A few weeks before the fall of the Wall, the artist had completed this set of 20 large-format plywood panels. This major work concerning German history refers to an event that is deeply etched not only into the memory of the artist: the destruction of Dresden and the apocalyptic end of the Second World War in an apotheosis by fire. The dominant motif in "45" – a woman who, mostly against a dark background, distractedly looks out onto the world as



View of the exhibition "Ideals" in the Tapestry Hall



Irina Antonova, Director of the Pushkin Museum in Moscow and Stanislaw Tillich, Prime Minister of the Free State of Saxony, unveil "The Holy Family" by Andrea Mantegna at the Pushkin Museum.



if through a window – had its counterpart in the exhibition in the 1990 work “Dresdner Frauen” (Women of Dresden), a group of monumental yellow-painted rough-hewn wooden sculptures on high plinths.

### Defining the place of Dresden

A completely different light was cast on Dresden by the exhibition “Wunschbilder. Sehnsucht und Wirklichkeit. Malerei des 18. Jahrhunderts für Dresden” (Ideals. Yearnings and Reality. 18th-century Painting for Dresden). For the first time the Gemäldegalerie Alte Meister devoted a large-scale exhibition to a survey of Dresden painting in Dresden itself, showing the city on the River Elbe as a place that attracted artists from many countries in the 18th century. Names such as Anton Raphael Mengs, Louis de Silvestre and Anton Graff are representative of the numerous artists to whom 18th-century Dresden painting owes its significance for European art. Painters such as Giovanni Battista Tiepolo and Antoine Pesne worked elsewhere on behalf of Dresden. Fifty paintings came to Dresden on loan for the exhibition – works which were created in Dresden or commissioned for Dresden and which are now held in collections around the world where they bear testimony to the life of the court and the bourgeoisie of Saxony in the 18th century. The title of the exhibition – “Wunschbilder” (literally: ‘desired pictures’) – was deliberately ambiguous. On the one hand the paintings showed illusions and ideal representations of persons and events during the period in question and presented an idealistic image of Dresden and the surrounding country-

side. On the other hand, this exhibition fulfilled the desire of the Gemäldegalerie Alte Meister and its long-serving Director, Prof. Dr. Harald Marx, to present these fantastic works from national and international collections in Dresden. “I am pleased,” says Harald Marx, “that I have been able to retire with an exhibition that brings together that which has always been at the focal point of my interest as a scholar: paintings produced for Dresden in the 18th century.”

### Broadening horizons

If one surveys all the special exhibitions held by the Staatliche Kunstsammlungen Dresden between January and December 2009 in Dresden and Madrid, Helsinki and Beijing, the resulting impression is rich and varied. The farsightedness, political power and financial resources of the electors and kings, as well as the efforts of all the later generations brought extremely rare and particularly high-quality works into the collections. Conducting background research and preserving the objects is today made possible through the cooperation of selected institutions around the world which hold comparable or related items in their collections. High quality is a scarce asset. Cooperation agreements with such institutions as the Museo Nacional del Prado in Madrid, the Pushkin Museum of Fine Arts in Moscow, Rosenborg Castle in Copenhagen and the Palace Museum in Beijing bear living testimony to the challenges presented and opportunities offered by international collaboration between museums. The past of the Staatliche Kunstsammlungen Dresden is simultaneously its present and future.



Special exhibitions



Page 12: "Transformed Gods – Classical Sculptures from the Museo del Prado on View in Dresden"

The special exhibition "Golden Dragon – White Eagle" in the State Rooms of the Residenzschloss



Martin Eder, "In den Nachmittag geflüstert" (Whispered into Afternoon), 2007; Courtesy of Galerie EIGEN + ART Leipzig/Berlin



Contemporary art from the Hoffmann Collection in the Kunsthalle im Lipsiusbau: "To the Milky Way by Bicycle"



## SPECIAL EXHIBITIONS IN DRESDEN, SAXONY AND GERMANY IN 2009

### Director-General's Department

- **Goldener Drache – Weißer Adler: Kunst im Dienste der Macht am Kaiserhof von China und am sächsisch-polnischen Hof (1644 – 1795) · Golden Dragon – White Eagle: Art and Power at the Courts of Chinese Emperors and Saxon-Polish Rulers (1644 – 1795)**  
Exhibition by the Staatliche Kunstsammlungen Dresden and the Palace Museum, Beijing. The exhibition was under the patronage of Federal President Horst Köhler and Hu Jintao, President of the People's Republic of China.  
Until 11<sup>th</sup> January 2009 (from 11<sup>th</sup> October 2008) Residenzschloss, 2<sup>nd</sup> floor · Rulers required not only real power but also outward demonstrations of power and prestige. This exhibition focused on similarities and differences in the employment of the arts, court ceremonial and collecting policies. For the first time, works of art from the Imperial Palace of China in Beijing were displayed alongside objects from the Staatliche Kunstsammlungen Dresden and the court of the Chinese Emperors, with its diverse treasures, was directly compared with the Saxon-Polish court, a centre of the European fashion of 'chinoiserie'.

- **MADONNA MEETS MAO. Ausgewählte Werke aus der Sammlung der Yageo Foundation, Taiwan (Madonna meets Mao. Selected Works from the Collection of the Yageo Foundation, Taiwan)**  
Exhibition by the Staatliche Kunstsammlungen Dresden in association with the Yageo Foundation · Until 11<sup>th</sup> January 2009 (from 31<sup>st</sup> October 2008) Kunsthalle im Lipsiusbau  
Since the mid-1990s Pierre T. M. Chen, owner of a globally operating electronics company, has collected outstanding works by artists such as Francis Bacon, Georg Baselitz, Andy Warhol, Cy Twombly, Anselm Kiefer, Gerhard Richter, Peter Doig and Andreas Gursky. His collection also includes a wide range of works by modern Chinese painters from the first half of the 20<sup>th</sup> century as well as contemporary Asian art. In Dresden the full spectrum of this unusual collection was shown for the first time. Western and oriental art engaged in an unconventional form of dialogue.
- **Martin Eder. Der dunkle Grund (Martin Eder. The Dark Abyss)**  
Exhibition by the Staatliche Kunstsammlungen Dresden 1<sup>st</sup> February – 26<sup>th</sup> April 2009 Kunsthalle im Lipsiusbau  
Martin Eder is one of the most successful among the younger generation of German artists. This exhibition showed more than 30 paintings from the past six years. Apparently harmless cute kittens, as well

as girls depicted in lascivious poses, reflect banal images from our everyday culture and ostensibly evoke an impression of cosy familiarity, often with a seemingly erotic connotation. Yet inscribed into these images is a conspicuous aura of doubt. Against the background of the constant trivialisation and the overstimulation and dulling of our senses, the clichés of our visual consumer culture become modern actors in a "comédie humaine" which evokes both affinity and uncertainty.

- **Mit dem Fahrrad zur Milchstraße. Zeitgenössische Kunst aus der Sammlung Hoffmann, Berlin (To the Milky Way by Bicycle. Contemporary Art from the Hoffmann Collection, Berlin)**  
Exhibition by the Staatliche Kunstsammlungen Dresden in association with the Hoffmann Collection, Berlin 18<sup>th</sup> June – 20<sup>th</sup> September 2009 Kunsthalle im Lipsiusbau  
Obligated only to their own interests and inclinations, Erika and Rolf Hoffmann began collecting art in the late 1960s. They devoted particular attention to the violation of artistic rules and the transgression of limits, which results in new and extraordinary things being revealed through ceaseless grappling with contemporary life. Among their first acquisitions were works by the group ZERO. Since then, a collection has grown in which quite different eras, items and media have been brought together in an exciting synthesis.

Beate Gütschow, 2001 (Courtesy of the Louise and Eric Franck Collection, London, Barbare Gross Galerie, Munich, Produzentengalerie Hamburg, Sonnabend Gallery, New York)



Carl Gustav Carus, "Balcony in Naples", c.1829/30, Staatliche Museen zu Berlin, Nationalgalerie/Society of Friends of the Nationalgalerie



From the 20-part work "45" by Georg Baselitz, 1989, Kunsthaus Zürich



• **Beate Gütschow place(ments)**

Exhibition by the Staatliche Kunstsamm-  
lungen Dresden

10<sup>th</sup> October 2009 – 17<sup>th</sup> January 2010  
Kunsthalle im Lipsiusbsau

At first glance, Beate Gütschow'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 Gütschow explores the relationships between the experience of reality, its representation, and pictures. Working on the computer, 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.

**Galerie Neue Meister**

"Die Galerie Neue Meister zu Gast im Semperbau" (Guest exhibitions by the Galerie Neue Meister in the Semperbau)

• **Troubled Waters. Zwölf Stillleben aus der Siemens Fotosammlung Pinakothek der Moderne (Troubled Waters. Twelve Still-lives from the Siemens Photography Collection in the Pinakothek der Moderne)**

Until 11<sup>th</sup> January 2009 (from 17<sup>th</sup> September 2008) Gemäldegalerie Alte Meister, Semperbau am Zwinger

This exhibition of photographs signified the expansion of the Dresden collecting concept to include photography through the establishment of the "New Media" section in the Albertinum.

The works on display included photographs by internationally renowned artists: Claude-Philippe Benoit, Laurenz Berges, Thomas Demand, William Eggleston, Peter Fraser, Dan Graham, Sigmar Polke, Jörg Sasse, Michael Schmidt, Thomas Struth, Lidwien van de Ven and Bernard Voita.

• **Carl Gustav Carus – Natur und Idee (Carl Gustav Carus – Nature and Ideas)**

Exhibition by the Kupferstich-Kabinett and the Galerie Neue Meister in association with the Staatliche Museen zu Berlin, Alte Nationalgalerie

26<sup>th</sup> June – 20<sup>th</sup> September 2009  
Semperbau am Zwinger and Residenzschloss  
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. 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.

**2nd phase:**

9<sup>th</sup> October 2009 – 10<sup>th</sup> January 2010  
Berlin, Alte Nationalgalerie, Bodestr. 1 – 3

• **Georg Baselitz. Dresdner Frauen (Georg Baselitz. Women of Dresden)**

Exhibition by the Galerie Neue Meister and the Gemäldegalerie Alte Meister  
10<sup>th</sup> October 2009 – 28<sup>th</sup> February 2010  
Gemäldegalerie Alte Meister, Semperbau am Zwinger

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 the National Socialist tyranny. The cycle has its counterpart in the "Women of Dresden", a group of yellow-painted and rough-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 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.



One of the paintings shown in the "Ideals" exhibition: Andreas Möller, "Amalia, Comtesse von Brühl als Kind" (Countess Amalia von Brühl as a Child), Gemäldegalerie Alte Meister



View of a side room in the "Ideals" exhibition



A guest of honour from Moscow: "The Stroganoff Madonna" by Angelo Bronzino, Pushkin State Museum, Moscow



### Gemäldegalerie Alte Meister

- **Wunschbilder. Sehnsucht und Wirklichkeit. Malerei des 18. Jahrhunderts für Dresden (Ideals. Yearnings and Reality. 18th-century Painting for Dresden)**

15<sup>th</sup> February – 2<sup>nd</sup> June 2009

Gemäldegalerie Alte Meister, Semperbau am Zwinger

Even in Dresden, paintings are indispensable when recalling the Baroque age. Through works by Louis de Silvestre, Ádám Mányoki, Anton Raphael Mengs, Pietro Graf Rotari and Anton Graff, as well as the prospect views by Johann Alexander Thiele, the landscapes by Christian Wilhelm Ernst Dietrich and Johann Christian Klengel, and the vedute by Bernardo Bellotto, the viewer can become acquainted with the appearance of this city and the surrounding countryside at that time. The paintings produced by Antoine Pesne, Louis de Silvestre, Johann Samuel Mock and Johann Heinrich Schmidt to record specific events show what aspects of the respective occasions the patrons and the artists themselves wished to pass on to posterity.

- **"Begegnungen" (Encounters)**

A joint project by the Gemäldegalerie Alte Meister of the Staatliche Kunstsammlungen Dresden and the Staatliche Ethnographische Sammlungen Sachsen  
11<sup>th</sup> July – 11<sup>th</sup> October 2009  
Gemäldegalerie Alte Meister, Semperbau am Zwinger

The great themes of human history such as joy and pain, power and vulnerability, permanence and transience, religiosity and festivities are reflected both in Western works of art and in the art of non-European cultures. This was illustrated in a joint exhibition by the Staatliche Ethnographische Sammlungen Sachsen and the Staatliche Kunstsammlungen Dresden in the main halls of the Gemäldegalerie Alte Meister – an "encounter" between major works produced by different cultures.

- **Georg Baselitz. Dresdner Frauen (Georg Baselitz. Women of Dresden)**

Exhibition by the Galerie Neue Meister and the Gemäldegalerie Alte Meister  
10<sup>th</sup> October 2009 – 28<sup>th</sup> February 2010  
Gemäldegalerie Alte Meister, Semperbau am Zwinger

A Guest of Honour from Moscow:

- **Die "Madonna Stroganoff" von Angelo Bronzino aus dem Staatlichen A. S. Puschkin Museum für Bildende Künste (The "Stroganoff Madonna" by Angelo Bronzino from the A. S. Pushkin State Museum of Fine Arts)**

Cabinet exhibition  
With kind support provided by GAZPROM Germania GmbH.

28<sup>th</sup> October 2009 – 31<sup>st</sup> January 2010  
Gemäldegalerie Alte Meister, Semperbau am Zwinger

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".

- **The curious life of the Dresden cherubs**  
Exhibition in the virtual counterpart of the Gemäldegalerie Alte Meister in "Second Life"

Gemäldegalerie Alte Meister/Games Convention Online Leipzig

1<sup>st</sup> December 2009 – 31<sup>st</sup> March 2010

Dresden Gallery in Second Life

The Staatliche Kunstsammlungen Dresden are the first museum alliance in the world to have replicated a complete museum in "Second Life". Along with all 750 works of art in the museum, Raphael's "Sistine Madonna" with the two cute cherubs is also included in the online version. Fans of the gallery all over the world have collected examples of the cherubs or designed their own new works of art and products featuring them. The most original items were selected for the exhibition by a jury of art historians and advertising specialists.

Galley bearing images from classical mythology, before 1709, Grünes Gewölbe



"... more highly prized than gold": lidded dish depicting the creation of the world, Limoges, 2nd half of the 16th cent., Grünes Gewölbe



Lidded vase by Johann Friedrich Böttger



## Grünes Gewölbe

- **September 1958: Das Grüne Gewölbe kehrt zurück (September 1958: The Grünes Gewölbe Returns)**

Until 18<sup>th</sup> January 2009 (from 1<sup>st</sup> June 2008) Residenzschloss, Neues Grünes Gewölbe, Foyer

On 17<sup>th</sup> September 1958 the first train arrived in Dresden carrying works of art from the Dresden museums which had been seized by the Red Army in 1945 and transported to the Soviet Union. It was a great day for the Grünes Gewölbe and the other museums, which could now at last take charge of their treasures again and begin preparing their exhibitions. Thus, in May 1959 the Grünes Gewölbe was able to open its newly installed presentation. A photographic exhibition documenting the stages of the return journey was held to commemorate the 50<sup>th</sup> anniversary of this important event.

- **"... so höher als Gold geschätzt" Das Maleremail aus Limoges und die Druckgraphik der Renaissance ("... more highly prized than gold" Painted Enamel from Limoges and Renaissance Printmaking)** Exhibition by the Grünes Gewölbe in association with the Kupferstich-Kabinett Until 16<sup>th</sup> March 2009 (from 27<sup>th</sup> September 2008) · Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum During the 16<sup>th</sup> century, the enamellists of Limoges in south-western France created

works using the complicated technique of painting with enamels. These became much sought-after collector items among the aristocracy. The Grünes Gewölbe holds an extremely high-quality collection of these precious works, which was long overshadowed by the cabinet pieces produced by the Dresden court jeweller Dinglinger.

- **Johann Friedrich Böttger und die Schatzkunst (Johann Friedrich Böttger and Treasury Art)**

Exhibition by the Grünes Gewölbe in association with the Porzellansammlung 25<sup>th</sup> April – 3<sup>rd</sup> August 2009 Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum

Through this exhibition in association with the Porzellansammlung, the Grünes Gewölbe celebrated the invention of European porcelain by Johann Friedrich Böttger in 1709. He developed a type of pottery known as "Böttger Stoneware" whose characteristic features are its extraordinary density and hardness. Using various techniques, he succeeded in so improving this brittle and rather unprepossessing material that it acquired a high status as a means of princely representation.

- **"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])**

24<sup>th</sup> August 2009 – 4<sup>th</sup> January 2010 Residenzschloss, 2nd floor

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 17<sup>th</sup> 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.

## Kunstfonds

- **Blattgold. Zeitgenössische Grafik aus dem Kunstfonds (Gold Leaf. Contemporary Graphic Art from the Kunstfonds)**

13<sup>th</sup> March – 29<sup>th</sup> April 2009

Saxon State Ministry of Finance The Kunstfonds showed a representative selection from among its collection of contemporary graphic works, most of which have been acquired since 1992 as promotional purchases by the Free State



Matthias Rietschel, "Lys Geburtstag" (Ly's Birthday), 1988, Kunstfonds



Erich Gerlach, "Die Familie – Gemeinsamkeit" (The Family – Togetherness), 1972, Kunstfonds



Manfred Schmid, Elmwood dish with silver makie



Framed video still-life by the artist Gabriella Gerosa



of Saxony. The resulting "state-owned treasury" of prints produced mainly by artists who were born in Saxony provided an exciting insight into the creative processes involved in this extremely versatile medium.

- **Lys Geburtstag – Vietnamesen im Dresden der 80er Jahre. Fotografien von Matthias Rietschel (Ly's Birthday – Vietnamese People in Dresden in the 1980s. Photographs by Matthias Rietschel)** Exhibition by the Kunstfonds in cooperation with the Goethe Institute Dresden Until 18<sup>th</sup> April 2009 (from 21<sup>st</sup> November 2008) Goethe-Institut Dresden This exhibition presented 32 black-and-white photos taken by Dresden photographer Matthias Rietschel as part of a three-year agreement with Dresden District Council. Images such as "Ly's Birthday", "Hostel" and "Menswear", taken mostly in 1988 and 1989, show the everyday lives of Vietnamese contract workers, who were far away from their homeland and also isolated from the population of Dresden.

- **Schaudepot #4. Gruppenbilder (Storeroom 4. Group Pictures)** 30<sup>th</sup> September – 10<sup>th</sup> November 2009 Paintings storeroom of the Kunstfonds To mark the anniversary of the fall of the Wall, the Kunstfonds held an exhibition entitled "Group Pictures". In socialist society emphasis was placed on the 'collective'

as a means of structuring the everyday life and leisure time of individuals so as to ensure social control. This was reflected in art through various depictions of groups, which now provide an impression of social life in the GDR.

- **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 6<sup>th</sup> November 2009 – 10<sup>th</sup> April 2010 Goethe-Institut Dresden The works of the Dresden-born photographer Christian Borchert (1942 – 2000), who was active for many years in Berlin, includes a comparatively little-known group of works relating to the Berlin Wall. These artistic photos taken between 1963 and 1990 document the existence and end of this structure which epitomised the division of Germany and is now its most striking relic. Borchert's cycle reflects without pathos forty years of German history.

#### Kunstgewerbemuseum

- **Manfred Schmid – Lackarbeiten (Manfred Schmid – Lacquer Works)** 1<sup>st</sup> May – 5<sup>th</sup> July 2009 Schloss Pillnitz, Bergpalais This exhibition of selected objects by the artist Manfred Schmid marked the return of lacquer art to a historic location. From the 18<sup>th</sup> century onwards, lacquer works

of unparalleled beauty were produced in the court workshops of the electors and kings of Saxony. The smooth-surfaced monochrome black vessels produced using the ancient Japanese "urushi" technique are equally unique.

- **Still-Life. Stilleben von alten Meistern und Gabriella Gerosa (Still-Life. Still-lives by Old Masters and Gabriella Gerosa)** 21<sup>st</sup> June – 1<sup>st</sup> November 2009 Schloss Pillnitz, Bergpalais This exhibition dealt with the theme of still life past and present. The focal point consisted of video still-lives by the Swiss artist Gabriella Gerosa, whose interplay with objects from various Dresden museums provided visitors with a completely new artistic experience.

#### Kupferstich-Kabinett

Aus der Sammlung 01 (From the Collection 01)

- **Hans Baldung Grien · Gerhard Altenbourg · Ulrich Lindner** Until 5<sup>th</sup> January 2009 (from 17<sup>th</sup> October 2008) Residenzschloss, Kupferstich-Kabinett This was the first of a series of presentations drawing attention to important groups of works among the museum's holdings. It featured a selection of woodcuts by Hans Baldung, alias Grien (1484/85 – 1545), the famous pupil of Albrecht Dürer, contrasted with 20<sup>th</sup>-century works. In 1991

Giovanni Battista Piranesi,  
"The Drawbridge",  
1745, Kupferstich-Kabinett

Carl Vogel von Vogelstein,  
Portrait of Carl Gustav Carus,  
1828, Kupferstich-Kabinett

Ulrich Lindner, Blatt/Sheet VIII  
("Atelier"/"Studio"), 1991,  
Kupferstich-Kabinett



KONOIKE Tomoko, "mimio-odyssey",  
2005, Mizuma Art Gallery, Tokyo



the photographer Ulrich Lindner produced an impressive portfolio of the home of Gerhard Altenbourg entitled "Das Haus als Aufgabe" (The House as a Task), and in 1999 the portfolio "The Artist's Garden". These photographs entered into an exciting dialogue with sensitively made woodcuts by Gerhard Altenbourg.

Aus der Sammlung 02  
(From the Collection 02)

- **Auf den Flügeln des Markuslöwen.**  
Von Bellotto bis Tiepolo. Venezianische Graphik des 18. Jahrhunderts in Dresden (On the Wings of the Lion of St. Mark. From Bellotto to Tiepolo. 18th-Century Venetian Prints in Dresden)  
31<sup>st</sup> January – 4<sup>th</sup> May 2009  
Residenzschloss, Kupferstich-Kabinett  
In the 18th century, Venetian art – and printmaking in particular – flourished one last time. Best known is Giovanni Battista Tiepolo, although B. Bellotto, A. Canale, called Canaletto, and G. B. Piranesi also produced graphic works.
- **»... so höher als Gold geschätzt« Das Maleremal aus Limoges und die Druckgraphik der Renaissance ("... more highly prized than gold" Painted Enamel from Limoges and Renaissance Printmaking)**  
Exhibition by the Grünes Gewölbe in association with the Kupferstich-Kabinett  
Until 16<sup>th</sup> March 2009 (from 27<sup>th</sup> September 2008) · Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum

- **Carl Gustav Carus – Natur und Idee**  
(Carl Gustav Carus – Nature and Ideas)  
Exhibition by the Kupferstich-Kabinett and the Galerie Neue Meister in association with the Staatliche Museen zu Berlin, Alte Nationalgalerie  
26<sup>th</sup> June – 20<sup>th</sup> September 2009  
Semperbau am Zwinger and Residenzschloss  
**2nd phase:**  
9<sup>th</sup> October 2009 – 10<sup>th</sup> January 2010  
Berlin, Alte Nationalgalerie, Bodestr. 1 – 3
- **Kami. Silence – Action · Japanische Kunst der Gegenwart (Kami. Silence – Action. Japanese Contemporary Art on Paper)**  
Exhibition by the Kupferstich-Kabinett supported by the National Museum of Modern Art, Tokyo  
The exhibition was under the patronage of the Embassy of Japan in Germany, Berlin.  
15<sup>th</sup> October 2009 – 18<sup>th</sup> January 2010  
Residenzschloss, Kupferstich-Kabinett  
Contemporary Japanese art on paper is less well-known in Europe than works using other media. This exhibition consciously focused on drawing and graphic art. "Kami" (paper, god/deity) refers both to the material of the support and, via its second meaning, to a religious, mythological or existential dimension. "Silence" and "action" epitomise questions such as that of the relationship between tradition and modernity.

Josef-Hegenbarth-Archiv

- **Mit Josef Hegenbarth unterwegs.**  
Skizzen und Szenen aus dem Leben (Out and About with Josef Hegenbarth. Sketches and Scenes from Life)  
Exhibition by the Kupferstich-Kabinett  
15<sup>th</sup> January – 30<sup>th</sup> April 2009  
Josef-Hegenbarth-Archiv  
This exhibition showed places where Josef Hegenbarth found his motifs. Using sketches of people done on the street, in the park and in coffee houses, at the circus, theatre and cabaret, he produced lively drawings and paintings in his studio. A few landscape motifs and various portraits are set in Hegenbarth's home region of Bohemia.
- **"Meisterwerke". Zum 125. Geburtstag von Josef Hegenbarth ("Masterpieces". On the 125th Anniversary of the Birth of Josef Hegenbarth)**  
14<sup>th</sup> May – 3<sup>rd</sup> September 2009  
Josef-Hegenbarth-Archiv  
To mark Josef Hegenbarth's 125th birthday, the Archive presented beautiful colour and black-and-white drawings from its holdings. The most interesting sheets from all periods of the artist's work were selected, paying particular attention to his portraits and images of people. The exhibition was complemented by several documents relating to literature and a few paintings.

Wilhelm Ernst Tentzel, Saxonia numismatica  
linea Albertinae, 1705, Münzkabinett



Josef Hegenbarth, "Drei Personen im Restaurant" (Three People in a Restaurant), 1925, Kupferstich-Kabinett



Peter Götz Güttler, Medal depicting Dante and Beatrice, 2007, Münzkabinett



KrisenTaler, 1. Dresdner  
Medaillenmünze  
Glaser&Sohn, 2009,  
Münzkabinett



• **Josef Hegenbarth's Donation to the Kupferstich-Kabinett**

17<sup>th</sup> September – 31<sup>st</sup> December 2009  
Josef-Hegenbarth-Archiv

When Josef Hegenbarth was awarded the National Prize (Third Class) in 1954, he used his prize money to purchase works by his friends and donated them to the Kupferstich-Kabinett and Gemäldegalerie. This donation brought together works by Dresden artists whose public activities and exhibition opportunities were severely limited owing to the restrictive cultural policy during the period of the Formalism Debate in the first half of the 1950s, because their work did not correspond to the principles of Socialist Realism.

**Mathematisch-Physikalischer Salon**

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

20<sup>th</sup> November 2009 – 14<sup>th</sup> February 2010  
Maximilianmuseum, Augsburg  
For the first time in the history of the museum, its most valuable objects were shown for a few weeks outside Dresden. The scientific instruments were returning to their place of origin, since in the 16<sup>th</sup> and 17<sup>th</sup> centuries Augsburg was Europe's centre for the manufacture of luxury goods: at that time silver- and goldsmithery, clocks and scientific instruments entered many

important collections, including Dresden's Mathematisch-Physikalischer Salon.

**Münzkabinett**

• **Münzbelustigungen – Bibliophile Schätze des Münzkabinetts aus dem Zeitalter der Aufklärung (Coin Amusements – Bibliophile Treasures from the Münzkabinett dating from the Age of Enlightenment)**

28<sup>th</sup> March – 2<sup>nd</sup> August 2009  
Residenzschloss, Hausmannsturm  
The Münzkabinett has a large library which includes about 1500 items of numismatics literature dating from the 16<sup>th</sup> to the 18<sup>th</sup> century. This exhibition presented some of these bibliophile treasures and documented the study of coins and medals in the 18<sup>th</sup> century. The show was held during the International Congress on "Numismatics and Monetary History in the Age of Enlightenment" from 4<sup>th</sup>–9<sup>th</sup> May 2009.

• **Peter Götz Güttler. Gegossene Sichten und Welten. Medaillen und andere Objekte (Peter Götz Güttler. Cast Views and Worlds. Medals and Other Objects)**

Exhibition by the Münzkabinett and the Stadtarchiv Dresden  
16<sup>th</sup> June – 24<sup>th</sup> July 2009  
Stadtarchiv Dresden  
To mark the 70<sup>th</sup> birthday of Peter Götz Güttler, the Münzkabinett and the Dresden City Archives provided an insight into the work of this medal artist. His participation

in numerous competitions and exhibitions, his many prizes and awards, and the presence of his works in many museums and collections bear testimony to his international standing. The spectrum of his themes ranges from historic and contemporary personalities and events via architecture, urban and rural landscapes, to mythology, sport and the human nude.

• **Verlorenes Geld. Inflation und Finanzkrise gestern und heute (Lost Money. Inflation and Financial Crisis Yesterday and Today)**

7<sup>th</sup> October – 15<sup>th</sup> November 2009  
Museum für Sächsische Volkskunst, Jägerhof  
Ever since money has existed, there have always been financial crises. This exhibition cast light on the current global financial crisis, its causes and possible consequences. It covered a broad spectrum from coin degradation in antiquity, via exchange and commercial crises in the early modern period and paper money inflation since the French Revolution, to the speculation bubbles and stock market crashes of the capitalist age. The objects on view were mainly from the Münzkabinett.

**Museum für Sächsische Volkskunst mit Puppentheatersammlung**

• **Weihnachten im Jägerhof: Böhmisches Krippen und Krippenberge der Sammlung Friederike und Karl-Heinz Klebe, Lilienthal bei Bremen (Christmas in the Jägerhof: Bohemian Nativity Scenes and Nativity Mountains of the Collection Friederike and Karl-Heinz Klebe, Lilienthal bei Bremen)**



Christmas in the Jägerhof



Easter in the Jägerhof



Hand puppets for "Das Puppenspiel vom Dr. Faust" (The Puppet Play about Dr. Faust), 1968



In the exhibition "Johann Friedrich Böttger and Treasury Art"



**Bohemian Cribbs and Mountain Nativity Scenes from the Collection of Friederike and Karl-Heinz Klebe, Lilienthal near Bremen**  
 Until 1<sup>st</sup> February 2009 (from 29<sup>th</sup> November 2008)  
 Museum für Sächsische Volkskunst, Jägerhof  
 Friederike and Karl-Heinz Klebe have collected more than 30 Bohemian carved Nativity scenes from the 19th and early 20th centuries. They feature delightfully naive depictions of "oriental architecture" and a wealth of carved figures.

- **Ostern im Jägerhof (Easter in the Jägerhof)**  
 Exhibition by the Museum für Sächsische Volkskunst  
 4<sup>th</sup> April – 19<sup>th</sup> April 2009  
 Museum für Sächsische Volkskunst, Jägerhof  
 In this traditional Easter exhibition beautifully decorated Easter eggs were on display, some on loan from other collections and others from among the museum's own holdings of 3000 eggs. These were combined with painted furniture, costumes, ceramics and toys. On small display stands, more than 40 folk artists presented their intricately decorated eggs and demonstrated their various techniques.

- **Von A bis Z – Ein vergnügliches ABC des Puppenspiels von Affenbande bis Zappelkönig (From A to Z – An Amusing ABC of Puppet Theatre from 'Affenbande' to 'Zappelkönig')**  
 Until 19<sup>th</sup> April 2009 (from 3<sup>rd</sup> November 2007) · Museum für Sächsische Volkskunst, Jägerhof, Puppentheatersammlung  
 This exhibition presented an unusual alphabet of puppet theatre, with plenty to discover and explore. Both the new and old systems of spelling were used. There was something for everybody. Just in case, a copy of the "Duden" dictionary was available.

- **Kasper – eine deutsche Karriere (Kasper – A German Career)**  
 16<sup>th</sup> May 2009 – 31<sup>st</sup> January 2010  
 Museum für Sächsische Volkskunst, Jägerhof, Puppentheatersammlung  
 Puppet theatre has always involved 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 was taken 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.

- **Advent und Weihnachten im Jägerhof**  
 2009: 20 Jahre danach – Spielzeug aus der DDR (Advent and Christmas in the Jägerhof 2009: 20 Years After – Toys from the GDR)  
 28<sup>th</sup> November 2009 until 31<sup>st</sup> January 2010  
 Museum für Sächsische Volkskunst, Jägerhof  
 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 scarce in GDR times. In keeping with tradition, from 28<sup>th</sup> November until 23<sup>rd</sup> December 2009 visitors were able to engage in craft activities.

**Porzellansammlung**

- **Johann Friedrich Böttger und die Schatzkunst (Johann Friedrich Böttger and Treasury Art)**  
 Exhibition by the Grünes Gewölbe in association with the Porzellansammlung  
 25<sup>th</sup> April – 3<sup>rd</sup> August 2009  
 Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum

**Rüstkammer**

- **Die ältesten deutschen Handfeuerwaffen (The Oldest German Small Firearms)**  
 Until 11<sup>th</sup> January 2009 (from 1<sup>st</sup> July 2008)  
 Rüstkammer, Semperbau am Zwinger

"Transformed Gods – Classical Sculptures from the Museo del Prado on View in Dresden"

"Gothic Sculpture in Saxony":  
Altar from Rothschönberg, c.1430,  
Skulpturensammlung

The Parade Garment of Elector Moritz of Saxony (1521 – 1553), restored at the Abegg Foundation in Riggisberg, Switzerland



- **Das Prunkkleid des Kurfürsten Moritz**  
**Einzigartiges 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 Foundation in Switzerland)**

5<sup>th</sup> September 2009 – 15<sup>th</sup> March 2010  
Residenzschloss, Neues Grünes Gewölbe, Sponsel-Raum

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 Foundation in Riggisberg, Switzerland generously offered to restore at its own expense the oldest costume in the collection, the Parade Garment of Elector Moritz of Saxony dating from the mid-16th century, in its 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.

#### Skulpturensammlung

- **Verwandelte Götter – Antike Skulpturen des Museo del Prado zu Gast in Dresden (Transformed Gods – Classical Sculptures from the Museo del Prado on View in Dresden)**

Exhibition by the Staatliche Kunstsammlungen Dresden and the Museo Nacional

del Prado, Madrid  
20<sup>th</sup> May – 27<sup>th</sup> September 2009  
Japanisches Palais

Two of the oldest collections of antiquities outside Italy came together in a spectacular exhibition. The title "Transformed Gods" alludes to the changes which the image of the gods underwent in ancient Greece and Rome. Whereas in Classical Greece statues of the gods had an aura of dignity and earnestness about them, later depictions emphasised their elegance and grace. Later, the Romans took the traditional images of the gods as models and gave them the features of individuals, thus transferring the power and attributes of the gods to themselves. Baroque sculptors replaced missing parts, thus giving the statues a different identity.

- **Gotische Skulptur in Sachsen (Gothic Sculpture in Saxony)**

Exhibition by the Skulpturensammlung of the Staatliche Kunstsammlungen Dresden and the Schlossbergmuseum of the Kunstsammlungen Chemnitz  
Long-term exhibition from 21<sup>st</sup> June 2009  
Schlossbergmuseum Chemnitz  
Saxony's largest collection of medieval sculptures is in the Schlossbergmuseum Chemnitz. These depictions of Christ, Mary and the saints epitomise the religious life of the Middle Ages and also bear witness to the history of Saxony. The economic upswing brought about by mining and commerce, particularly from the second half of

the 15th century onwards, resulted in the building of many churches richly decorated with altars and devotional images. The new joint exhibition contains the best works from both museums.

Interim exhibition  
"Sculpture in the Zwinger" III

- **Facetten der Moderne. Das Menschenbild im Wandel (Facets of Modernity. The Changing Image of Man)**

Until 16<sup>th</sup> August 2009 (from 13<sup>th</sup> February 2008) · Zwinger

Around 1880, sculptures by Auguste Rodin and Edgar Degas introduced a new form of emotional expression, a new subjectivity and a radical portrayal of the fragmentary in human existence. They shaped the development of figural sculpture for more than a century. The examples from among the holdings of the Dresden Skulpturensammlung, complemented by several loaned objects, demonstrated this in many facets.

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)**

23<sup>rd</sup> September 2009 – 7<sup>th</sup> March 2010  
Zwinger

To mark the 80th birthday of the sculptor Wieland Förster an exhibition was held of 58 sculptures which the artist has be-



On display in the Fürstengalerie: Louis de Silvestre, Portrait of Queen Maria Josepha, 1737, Gemäldegalerie Alte Meister



Wieland Förster, "Geschlagener" (Beaten Man), 1989, Skulpturensammlung



Theodor Schulze, "The Godeffroy Barque Helene", 1870, GRASSI Museum für Völkerkunde zu Leipzig



View of the exhibition "FaltenReich – Ageing around the World"



stowed to the Staatliche Kunstsammlungen Dresden. During his youth, Förster was strongly influenced by his traumatic experience of the destruction of Dresden and his imprisonment in Bautzen. Much of his work reflects these painful ordeals, with ominous symbolic figures featuring frequently. As a counterbalance to these works, he has also produced energetic female nudes expressing a love of life and self-assertion.

• **Die Fürstengalerie im Dresdner Residenzschloss (The Princes' Gallery in the Residenzschloss)**

Permanent exhibition as of 24<sup>th</sup> August 2009

Residenzschloss, 1st floor

This elegant gallery presents the Saxon electors and kings who formerly resided in the Palace. The rulers on display extend from Elector Moritz (1521 – 1553), who was granted the electoral privilege by Emperor Charles V in 1547, to King Friedrich August III (1865 – 1932), who abdicated in 1918. The electors, and sometimes also electresses, are depicted in painted portraits, whereas the Saxon kings are portrayed in the form of busts. The works are from the holdings of the Gemäldegalerie Alte Meister, Rüstkammer and Skulpturensammlung.

**Cooperative Partners Staatliche Ethnographische Sammlungen Sachsen**

• **Begegnungen (Encounters)**

A joint project by the Gemäldegalerie Alte Meister of the Staatliche Kunstsammlungen Dresden and the Staatliche Ethnographische Sammlungen Sachsen 11<sup>th</sup> July – 11<sup>th</sup> October 2009  
Gemäldegalerie Alte Meister, Semperbau am Zwinger

**GRASSI Museum für Völkerkunde zu Leipzig**

• **FaltenReich – Vom Älterwerden in der Welt (FaltenReich – Ageing around the World)**

This exhibition was under the patronage of Ursula von der Leyen, Federal Minister for Families, Senior Citizens, Women and Youth.

19<sup>th</sup> March – 4<sup>th</sup> October 2009

This exhibition explored the cultural aspects of ageing in Germany and elsewhere. What is considered 'old age' in China or India? What status do older people have in different cultures? This exhibition took an unusual look at ageing and contributed to discussion about new images of old age. Contemporary and historical objects from everyday life, as well as medicine, ritual practices and technology from different parts of the world were on display.

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

4<sup>th</sup> December 2009 – February 2010

GRASSI Museum für Völkerkunde zu Leipzig

To mark the 600th anniversary of Leipzig University, this exhibition examined the history of ethnography and geography in Leipzig. Since their beginnings in the 19th century, both disciplines have been closely associated with research and teaching at the University but have also been based to a large extent on the involvement and support of Leipzig citizens. This changeful history was brought alive through the examples of such researchers and collectors as Hans Meyer (1858 – 1929), Karl Weule (1864 – 1926) and Alfons Stübel (1858 – 1904), the founder of what is now the Leibniz Institute for Regional Geography.

**Museum für Völkerkunde Dresden**

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

29<sup>th</sup> April 2009 – 31<sup>st</sup> December 2010

Museum für Völkerkunde Dresden, Japanisches Palais

This exhibition presented magnificent headdresses, impressive masks, skilfully crafted ceramics and weapons of extreme dimensions, as well as giving an overview of the cultural landscapes of Amazonia.

Forgotten Islands: In the Sago Garden near Ambela

The New Gardens in the Generalife, Alhambra, Granada

View of the exhibition »Amazonia – Indians of the Rainforests and Savannas«



It examined the origins and distinctive features of these cultures and considered the current situation of the indigenous peoples of Amazonia.

Most of the exhibits were taken from the Dresden Völkerkundemuseum, supplemented by ethnographic items from the Leipzig Völkerkundemuseum and a few objects from the Karl May Museum in Radebeul. As well as objects from long-extinct tribal cultures, there were also exhibits from tribes which were only contacted for the first time a few years ago.

- **Von Mali bis Borneo. Neuerwerbungen der Jahre 2006 bis 2008 (From Mali to Borneo. New Acquisitions 2006 – 2008)**  
Cabinet exhibition  
11<sup>th</sup> July – 31<sup>st</sup> December 2009  
Museum für Völkerkunde Dresden,  
Japanisches Palais  
The Staatliche Ethnographische Sammlungen Sachsen have an annual budget for acquisitions, but it is not sufficient to fill existing gaps in the collection through continual purchases of high-quality objects. Donations and gifts are therefore very gladly received. In the years 2006 to 2008 the Dresden museum was able to purchase 507 objects, 61 of which were on show. The exhibition was a token of thanks for all the museum's friends and sponsors.

#### Völkerkundemuseum Herrnhut

- **Vergessene Inseln – Reisen und Forschen im Talaud-Archipel (Forgotten Islands – Travel and Research in the Talaud Archipelago)**  
Photographs by Eva Winkler  
9<sup>th</sup> July – 20<sup>th</sup> September 2009  
Völkerkundemuseum Herrnhut  
At the turn of the year 1995/96, the ethnologist Petra Martin and the photographer Eva Winkler, both employees of the Museum für Völkerkunde Dresden, undertook a research expedition to the Talaud Islands in Indonesia, in order to document festival culture there. From among the 2000 photographs they took, the exhibition showed a small selection depicting how traditional ways of doing business and forms of handicrafts have survived and how these help the inhabitants to make a living.
- **NEUERwerbungen – Eingänge für Sammlung und Bibliothek 2006 bis 2009 (Acquisitions – New Objects for the Collection and Library 2006 – 2009)**  
Cabinet exhibition  
18<sup>th</sup> August 2009 – 25<sup>th</sup> January 2010  
Völkerkundemuseum Herrnhut  
Since the last presentation of new acquisitions in spring 2006, about 400 objects have come into the museum. These include items dating both from the period of the Herrnhut missionaries and from the 20th and early 21st centuries. A selection of these was presented to the public for the first time.

- **ANDALUSIEN – islamische Bauten – katholische Kathedralen – paradiesische Gärten (ANDALUSIA – Islamic Buildings – Catholic Cathedrals – Paradisiacal Gardens)**  
Photo exhibition  
13<sup>th</sup> October 2009 – 28<sup>th</sup> February 2010  
Völkerkundemuseum Herrnhut  
Andalusia's rich cultural history is reflected in countless treasures – 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 rubbed shoulders 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 and gardens originating from the Islamic period.
- **Maurische Architektur im Norden Marokkos (Moorish Architecture in Northern Morocco)**  
Photographs by Andreas Herrmann  
Foyer exhibition  
22<sup>nd</sup> October 2009 – 28<sup>th</sup> February 2010  
Völkerkundemuseum Herrnhut  
In parallel with the exhibition "ANDALUSIA – Islamic Buildings – Catholic Cathedrals – Paradisiacal Gardens", around 40 colour photographs by the journalist Andreas Herrmann were presented in the museum foyer. In northern Morocco, in particular, the similarity of the architecture to that of buildings from the Islamic period in Andalusia is strikingly evident.

Displayed in St. Petersburg:  
Caspar David Friedrich,  
"Two Men Contemplating the Moon",  
1819/20, Galerie Neue Meister



View of the exhibition "Among Gods and Men"  
at the Museo Nacional del Prado, Madrid



## SPECIAL EXHIBITIONS ABROAD IN 2009

- **Von Friedrich bis Dix. Deutsche Malerei aus der Dresdner Galerie Neue Meister (From Friedrich to Dix. German Paintings from Dresden's Galerie Neue Meister)**

Exhibition by the Galerie Neue Meister and the State Hermitage, St. Petersburg  
Until 29<sup>th</sup> March 2009 (from 12<sup>th</sup> November 2008)

St. Petersburg, State Hermitage

Fifty works by major artists from the period 1800 to 1940 which determine the character of the Dresden collection, ranging from the Romantic period to Neue Sachlichkeit, were selected for this exhibition at the State Hermitage in St. Petersburg. The show included works by such artists as Lovis Corinth, Conrad Felixmüller and Ludwig Richter, as well as Wilhelm Leibl and Max Liebermann. The exhibition was an expression of gratitude and appreciation for the return of the Dresden works of art, which had been transported to the Soviet Union in the wake of the Second World War and were returned during the period 1956 – 1958. At the same time, it was a contribution to the strengthening of cooperation with museums in the successor states to the Soviet Union. For years now, this museum dialogue has found expression in joint research projects, loan exchanges, conferences and exhibitions.

- **Unter Göttern und Menschen. Antike Plastik des Albertinum Dresden und des Museo Nacional del Prado (Among Gods and Men. Classical Sculptures from the Albertinum Dresden and the Museo Nacional del Prado)**

Exhibition by the Museo Nacional del Prado and the Staatliche Kunstsammlungen Dresden

Until 12<sup>th</sup> April 2009 (from 4<sup>th</sup> November 2008)

Madrid, Museo Nacional del Prado

For the first time in 300 years major works of classical sculpture which were once held together in collections in Rome were reunited. Forty-six masterpieces from the Dresden antiquities collection were displayed in the halls of the Museo Nacional del Prado alongside works from the holdings of the Prado. The works which were on show are from the royal collections of Madrid and Dresden and are among the most significant collections of antiquities outside Italy. Together they are exemplary key works of Classical antiquity, ranging from the Greek Classical period to Late Roman art.

- **Captured Emotions – Baroque Painting in Bologna 1575 – 1725**

Exhibition by the Gemäldegalerie Alte Meister and the J. Paul Getty Museum, Los Angeles

Until 3<sup>rd</sup> May 2009 (from 16<sup>th</sup> December 2008)

Los Angeles, The J. Paul Getty Museum

This exhibition was made possible by 27 masterpieces from the Gemäldegalerie Alte Meister supplemented by 17 additional works from the J. Paul Getty Museum and other Californian collections. The focus was on the discovery of emotions by 17th-century artists. They made a decisive contribution to the rhetoric of painting by succeeding in capturing the whole range of human emotions in the gestures of their subjects. That is why the title "Captured Emotions" was chosen for this jointly curated exhibition, through which the successful collaboration between Dresden and the Getty was continued.

- **Reconstructing Identity: The Statue of a God from Dresden**

Presentation of an antique statue of the Skulpturensammlung restored and identified as Dionysus

Exhibition by The J. Paul Getty Museum, Los Angeles

Until 1<sup>st</sup> June 2009 (from 18<sup>th</sup> December 2008)

Malibu, The Getty Villa

This exhibition by the Getty Villa in Malibu, which belongs to the J. Paul Getty Museum, featured a further enigmatic piece of classical sculpture following the presentation of the Herculaneum Women, which were on display there until October 2008. The male statue, which was severely damaged in the Second World War, was pieced



Displayed in Beijing:  
Pietro Antonio Graf Rotari,  
"Maria Antonia of Bavaria",  
Gemäldegalerie Alte Meister



Displayed in Moscow: Andrea Mantegna,  
"The Holy Family", c. 1495 – 1500,  
Gemäldegalerie Alte Meister



Displayed in Helsinki: Wilhelm  
Trübner, "Girl with Folded Hands",  
1878, Galerie Neue Meister



Prof. Dr. Ulrich Bischoff explains a  
work in the "Defiance and Melancholy"  
exhibition in Helsinki



together from countless fragments and reinterpreted by a research colloquium. Known since 1600, the sculpture was considered to be a depiction of Alexander the Great, Antinous or Dionysus. After the reopening of the Skulpturensammlung in Dresden it will once again be one of the museum's special attractions.

- **Im Zeichen des weißen Adlers. Höfische Kunst aus Sachsen-Polen (1670 – 1763) (The Splendour of the White Eagle. Arts and Power at the Saxon-Polish Court [1670 – 1763])**  
Exhibition by the Staatliche Kunstsammlungen Dresden and the Palace Museum, Beijing  
8<sup>th</sup> April – 8<sup>th</sup> July 2009  
Beijing, National Museum of China, Palace Museum, Beijing  
The splendid culmination and highlight of the China Year of the Staatliche Kunstsammlungen Dresden in 2008 was a large-scale exhibition comparing the representation of power through art at the Saxon-Polish court and at the Imperial Court of China in the 17th and 18th centuries. In keeping with the idea of cultural exchange, the Saxon art treasures were displayed in the Palace Museum of the Forbidden City in Beijing during the summer of 2009, after having previously been on show as part of the exhibition in the Residenzschloss. In contrast to the exhibition in Dresden, the exhibition "The

Splendour of the White Eagle. Arts and Power at the Saxon-Polish Court (1670 – 1763)" focused purely on cultural history, presenting only works of art from the Saxon-Polish court.

- **"Heilige Familie" von Andrea Mantegna ("The Holy Family" by Andrea Mantegna)**  
21<sup>st</sup> April – 19<sup>th</sup> July 2009  
Moscow, A. S. Pushkin State Museum of Fine Arts  
Every year since 2005, the Pushkin Museum and the Gemäldegalerie Alte Meister of the Staatliche Kunstsammlungen Dresden have each selected one work from the other's collection for presentation in their own museum. During a visit to Moscow by Prime Minister of Saxony Stanislaw Tillich, an exhibition featuring the painting "The Holy Family" by Andrea Mantegna was opened. In return, Angelo Bronzino's painting "The Stroganoff Madonna" subsequently went on display in Dresden.
- **Neue Meister (Trotz & Melancholie. Deutsche Malerei aus dem Dresdner Albertinum)**  
**Defiance & Melancholy. German Painting from the Dresden Albertinum/Galerie**  
Exhibition by the Galerie Neue Meister and the Helsinki City Art Museum  
29<sup>th</sup> April – 30<sup>th</sup> August 2009  
Helsinki, Taidemuseo Meilahti  
For a period of about four months a major exhibition of German art took place in

Finland. Under the title "Defiance and Melancholy", the Galerie Neue Meister presented more than 60 paintings, including many works of major significance for German art history, at the City Art Museum in Helsinki. The paintings covered a spectrum ranging from the Romantic period to contemporary art and provided Finnish visitors with a multifaceted overview of German painting.

A changing institution





## THE STAATLICHE KUNSTSAMMLUNGEN DRESDEN AS A STATE-OWNED ENTERPRISE OF THE FREE STATE OF SAXONY

In the process of discussions about the optimum organisational and operational structure for museums and their business management, the cultural institutions in the Free State of Saxony have decided upon the form of the state-owned enterprise ('Staatsbetrieb'). After the Staatsschauspiel Dresden and the Semper Opera House, which became state-owned enterprises in the 1990s, the Saxon State Ministry for Science and Art also adopted this course for the Staatliche Kunstsammlungen Dresden in 2009. This decision was reached after carefully weighing up the respective advantages of establishing a foundation under public law and assuming the organisational form that has now been instituted. Both operational structures involve a close relationship with the responsible legal authority, which is very much desired by the management of the Staatliche Kunstsammlungen Dresden. They differ, however, in the degree of independence.

Ultimately, the main factors influencing the decision were the general economic situation and the demands of the Saxon State Ministry for Finance regarding the New Management Model (NMM). Basically, the NMM means changing from governmental budget management to a commercial accounting system combined with the coordinated introduction of business management methods in the Saxon state administration. The main priority for the Staatliche Kunstsammlungen Dresden was to adopt an organisational form in which the general conditions for budgetary responsibility, and – perhaps even more important – the development of the personnel structure, would be improved in comparison with the situation as it previously existed. As regards budgetary responsibility, additional income acquired during the current year will in future remain in the hands of the Staatliche Kunstsammlungen Dresden and not lead to a reduction in the subsidy provided by the Saxon Government, additional income and decreased expenditure can be carried over into the next business year by means of a 'bonus procedure' and the subsidies towards operating costs and for investments can be mutually coverable. In respect of the development of the personnel structure, it has been decided that the

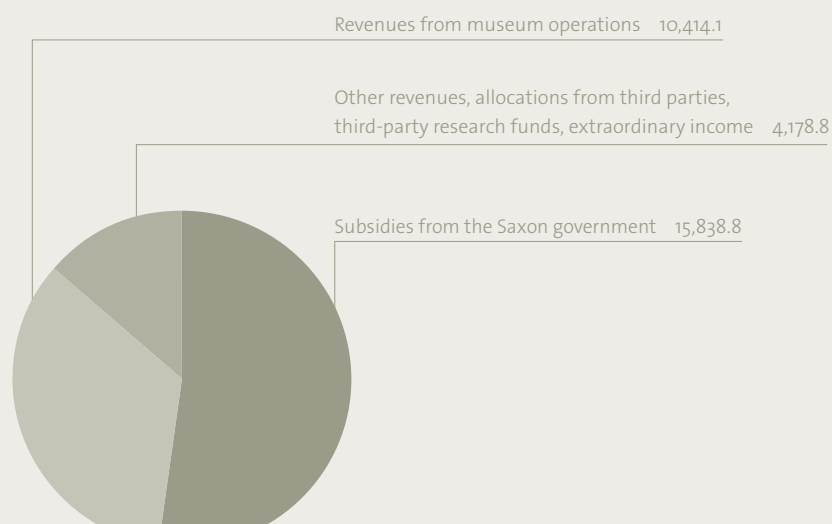
employment plan can be exceeded by up to 10% cost-neutrally and that the values of the individual positions can deviate by up to 10%. It is hoped that over the next few years this new system will at least partially compensate for the 30% reduction in the number of jobs that has taken place in recent years.

A significant change in comparison with the previous organisational structure of the Staatliche Kunstsammlungen Dresden as a subordinate institution is their future management by a collegial body, the Executive Board, rather than by the Director-General as a department head. The Executive Board is made up of the Director-General, the Commercial Director and up to three Deputy Directors-General. The Executive Board is advised and overseen by an administrative council consisting of up to twelve members who are appointed and recalled by the State Ministry for Science and Art. The museum directors continue to be responsible for their museums and represent their museum within their own sphere of responsibility. In matters affecting several museums and in major tasks such as the planning of the exhibition schedule, the research programme and long-term cooperative agreements, the Directors' Conference must be involved.

The decision in favour of the state-owned enterprise will be gauged over the next few years on the basis of whether the development of the personnel structure in accordance with the altered and new tasks required of the Staatliche Kunstsammlungen Dresden can be accomplished under the new conditions. It also remains to be seen whether the present degree of independence and managerial flexibility of the museums and the Executive Board is sufficient to secure and perhaps even extend the successes achieved recently at both domestic and international level without the Staatliche Kunstsammlungen Dresden actually becoming legally independent.

## ECONOMIC DATA

### Income 2009



### Budget 2005–2008 (in thousand €)

|   | 2005            | 2006            | 2007            | 2008            |
|---|-----------------|-----------------|-----------------|-----------------|
| <b>Income</b>   |                 |                 |                 |                 |
| Revenues from the sale of admission tickets and publications                        | 6,560.8         | 8,311.1         | 9,644.7         | 9,290.0         |
| Revenues from third-party sources (research, sponsoring, donations)                 | 1,178.9         | 3,886.5         | 2,230.5         | 4,035.6         |
| <b>Total income</b>   | <b>7,739.7</b>  | <b>12,197.6</b> | <b>11,875.2</b> | <b>13,325.6</b> |
| <b>Costs</b>  |                 |                 |                 |                 |
| Personnel costs   | 12,753.6        | 12,687.2        | 11,866.5        | 12,000.0        |
| Operating expenses  | 6,402.6         | 10,958.7        | 9,027.5         | 9,645.1         |
| Special exhibitions <sup>1</sup>  | 718.8           | 1,472.8         | 1,188.0         | 2,976.0         |
| Art purchases <sup>1</sup>  | 383.9           | 742.4           | 1,062.8         | 738.2           |
| <b>Total expenditure</b>  | <b>19,156.2</b> | <b>23,645.9</b> | <b>20,894.0</b> | <b>21,645.1</b> |
| <b>Subsidies from the Saxon government</b>  |                 |                 |                 |                 |
| Subsidy to support museum operations  | 11,416.5        | 11,448.3        | 9,018.8         | 9,759.6         |
| Subsidy for investments for the reestablishment of the Residenzschloss <sup>2</sup> | 879.7           | 1,544.7         | 1,129.9         | 1,440.1         |

<sup>1</sup> Budget incl. grants, donations and revenues from the sale of admission tickets | <sup>2</sup> Funds for equipment and restoration work for the reestablishment of the Residenzschloss

### Overview of jobs/personnel

|   | 2005 | 2006 | 2007 | 2008 | 2009 |
|---|------|------|------|------|------|
| Civil servants  | 28   | 10   | 10   | 10   | 10   |
| White-collar employees                                | 260  | 261  | 252  | 238  | 258  |
| Blue-collar employees                                 | 39   | 37   | 37   | 36   |      |
| Volunteers  | 5    | 5    | 5    | 5    | 5    |
| Trainees on preliminary practical training placements | 8    | 8    | 8    | 8    | 4    |
| Temporary and assistant personnel                     | 15   | 16   | 21   | 21   | 44   |
| Projects with third-party funding                     | 13   | 11   | 12   | 16   | 12   |
| Persons in secondary and part-time positions          | 6    | 5    | 8    | 28   | 10   |
| "Daphne" project personnel                            |      |      |      | 65   | 69   |

### Excerpt from the economic plan<sup>1</sup> for 2009 (provisional figures, in thousand €)

29

2009

#### Revenues

|  |                 |
|--|-----------------|
| Revenues from museum operations incl. special exhibitions and publications | 10,414.1        |
| Other revenues earned  | 826.0           |
| Allocations from third parties / Third-party research funds                | 3,132.4         |
| Extraordinary revenues   | 220.4           |
| <b>Total</b>   | <b>14,592.9</b> |

#### Expenditure

|                 |                 |
|-----------------|-----------------|
| Personnel costs | 14,874.7        |
| Material costs  | 15,557.0        |
| <b>Total</b>    | <b>30,431.7</b> |

#### Subsidies from the Saxon government

|                                |                 |
|--------------------------------|-----------------|
| Subsidy for operating expenses | 13,807.1        |
| Subsidy for investments        | 2,031.7         |
| <b>Total</b>                   | <b>15,838.8</b> |

<sup>1</sup> as of 2009 state-owned enterprise

The signing of the cooperation agreement between the Staatliche Kunstsammlungen Dresden and the Staatliche Ethnographische Sammlungen Sachsen during the press conference on 13<sup>th</sup> January 2009; (left to right) Dr. Eva-Maria Stange, Dr. Claus Deimel, Prof. Dr. Martin Roth

GRASSI Museum für Völkerkunde  
zu Leipzig



## STAATLICHE KUNSTSAMMLUNGEN AND STAATLICHE ETHNOGRAPHISCHE SAMMLUNGEN SIGN COOPERATION AGREEMENT

“The Staatliche Kunstsammlungen Dresden and the Staatliche Ethnographische Sammlungen Sachsen hold collections reflecting artistic and cultural history which complement one another perfectly,” said Saxony’s Minister for the Arts Dr. Eva-Maria Stange when the two institutions signed a cooperation agreement in mid-January 2009. “The two collections are moving closer together in order to be able in future to tap their full potential through joint projects, exhibitions and research, as well as through joint marketing,” said Dr. Stange. Furthermore, practical aspects such as the sharing of administrative, marketing and technical services also played a role in the decision to enter into the cooperation agreement. Like the Staatliche Kunstsammlungen, the roots of the Ethnographische Sammlungen lie in the *Kunstammer*, which was established by Elector August I of Saxony in 1560 and the 450th anniversary of which is to be celebrated in a major Jubilee Exhibition in 2010. The objects held in the Ethnographische Sammlungen constitute an immense cultural legacy of the peoples of the world. That the Staatliche Kunstsammlungen should be placed more firmly into this context than has hitherto been the case is something that Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden considers a challenge and a pleasing

enrichment: “Both partners can only benefit from this cooperation,” he says. Dr. Claus Deimel, Director of the Staatliche Ethnographische Sammlungen Sachsen, stresses the significant potential of his collections, the global perception of which is to be emphasised amongst art historians as part of this cooperation agreement: “Nowadays an ethnographical museum has to take greater account of developments in worldwide art and culture than was the case in the past. What were formerly considered ‘primitive peoples’ are now self-confident representatives of contemporary art and indigenous politics. We must respond to this and develop our cooperation accordingly. The alliance between the traditional ethnographic collections in Leipzig, Dresden and Herrnhut within the interdisciplinary context of the Dresden art collections will strengthen the performance of both institutions. However, the aim is also to draw the attention of audiences who were previously only interested in classical art history to the lifeworlds of cultures around the globe.” “If the cooperation agreed upon is successful during this ‘trial year’, it is planned that the Staatliche Ethnographische Sammlungen Sachsen will join the alliance of the Staatliche Kunstsammlungen Dresden on 1<sup>st</sup> January 2010,” explained Minister Dr. Stange. This intended structural unification will take account of the intensification of globalisation, as a result of which ever greater tolerance and intercultural competence are required. Ethnographical museums are particularly well suited to the promotion of these skills.



Harald Marx with the commemorative publication produced in his honour entitled "Man könnte vom Paradies nicht angenehmer träumen", edited by Andreas Henning, Uta Neidhardt and Martin Roth

There were standing ovations at the official ceremony held in the Semperoper on 15<sup>th</sup> February 2009 to mark the retirement of Prof. Dr. Harald Marx. The keynote speech was delivered by Prof. Dr. Pierre Rosenberg, Président-directeur honoraire du musée du Louvre.



Harald Marx (right) with Prime Minister of Saxony Stanislaw Tillich (left) and Director-General of the SKD Martin Roth viewing the "Ideals" exhibition



## TWO DIRECTORS SAY GOODBYE – CHANGE OF LEADERSHIP IN THE GEMÄLDEGALERIE ALTE MEISTER AND THE KUPFERSTICH-KABINETT

### **Canaletto's faithful guardian – Harald Marx, Director of the Gemäldegalerie Alte Meister, retires after 43 years**

Article by Ingeborg Ruthe, published on 13<sup>th</sup> February 2009 in the Berliner Zeitung (slightly abridged):

He was modest. None other than the Director of Dresden's Gemäldegalerie Alte Meister, the custodian of Raphael's "Sistine Madonna", Rubens' "Drunken Bacchus", Rembrandt's "Ganymede", Giorgione's "Sleeping Venus" and the views of Dresden by Bernardo Bellotto, aka Canaletto – in short, this man holding one of the most illustrious museum posts in Europe – said, "My career is not an exemplary one. I worked in one and the same institution for 43 years. Nowadays, art historians are global players. It is extremely old-fashioned to work in the way I have done." Harald Marx, a native of Berlin, graduated from the Humboldt University there before going to Dresden in 1966. He had applied to the Kupferstich-Kabinett – and was given a position in the Gemäldegalerie Alte Meister, among all the paintings which, after having been taken to Russia as trophies in 1945, had been returned as a peace offering in 1958. Marx became an assistant and later a curator; after the peaceful revolution in the GDR he became the museum's Director. He was a person to whom domination was completely alien, instead attaching utmost importance to

personal responsibility and trust. Is he replaceable or not? Marx – who is not related to the Trier-born author of 'Das Kapital' and the Communist Manifesto – put down roots in the Zwinger, and in this "divine place" he never felt he had missed anything by not moving elsewhere. He was obsessively loyal to the Old Masters in the famous Dresden Gemäldegalerie, which ranks equally with the St. Petersburg Hermitage among European art collections. In mid-February 2009 a ceremonial event was held in Dresden to mark the retirement of this museum figure who had served the Old Masters for so long. He was esteemed by specialists from St. Petersburg and Beijing, from New York, Paris and London. Directors of major museums respect him and his students revere him. His term of office was extended by two years not because he clung to it but because everyone wanted it that way: his colleagues and politicians at both federal state and city level. Now he has irrevocably gone into retirement. And in the Zwinger the Marxian era came to an end "with very mixed feelings", as he himself admits. But when his colleagues said that they could not imagine a time without him, he answered that that was "very honourable, but completely unnecessary". "There are extremely gifted, inspired young art historians who can succeed me. I am replaceable." But even an excellent collection such as the picture gallery of the Saxon Sun King August the Strong and his Wettin successors cannot look after itself. Such a treasure is like an organism. If it is not guarded and cultivated, it suffers damage and its beauty fades. Everyone in Dresden agrees that under Marx the collection flourished.

In February 2009 the Society of Friends MUSEIS SAXONICIS USUI and the staff of the Gemäldegalerie Alte Meister gave their departing Director a scale model of the first gallery in the former stable building on the Jüdenhof.



By curating the exhibition "Bergbau und Kunst in Sachsen" (Mining and Art in Saxony) (29.4. – 10.9.1989 in the Albertinum) and publishing the accompanying catalogue, Prof. Dr. Harald Marx obtained his post-doctoral qualification at the Freiberg Mining Academy.



Prof. Dr. Wolfgang Holler was Director of the Kupferstich-Kabinett from 1991 until 2009



When he took over as Director in 1991 the building was a construction site. The restoration of the run-down Semperbau had been begun three years before. In 1992 nearly a thousand paintings and tapestries returned to the exhibition halls. Marx's intimate familiarity with the works, his subtle intuition as to their effects, correspondences and art historical relationships resulted in what experts and amateur art lovers the world over continue to experience as a "feast for the eyes". Marx's retirement constitutes the departure of a museum figure who is both a sophisticated scholar and a judicious enthusiast.

As a goodbye gift, the "Spiritus Rector" of the Old Masters Gallery personally curated the exhibition entitled "Wunschbilder. Sehnsucht und Wirklichkeit. Malerei des 18. Jahrhunderts für Dresden" (Ideals. Yearnings and Reality. 18th-century Painting for Dresden). Two hundred 18th-century paintings recreated the old city of Dresden. That the view of Dresden, including his own, is a romantic one, is something that is admitted by the creator of this grandiose finale. One of the famous Dresden views by the Venetian artist Bellotto, aka Canaletto, directly corresponds, through the alignment of the hall, with Johan Christian Dahl's "View of Dresden by Moonlight". This arrangement wordlessly underlines what Harald Marx means when he says that Berliners live completely in the fast-moving present, whereas Dresdeners live in a double world: one being the present day and the other the city's romantic tradition.

### Recognising knowledge as a pleasure – Wolfgang Holler says goodbye to Dresden and becomes Director-General of the Klassik Stiftung Weimar

Article by Ingrid Wenzkat, published on 30<sup>th</sup> June 2009 in the *Dresdner Neueste Nachrichten* (abridged and slightly updated by the author):

Large-scale tribute ceremonies are not to Wolfgang Holler's taste. Originally from Munich, he took over as Director of the Kupferstich-Kabinett at the Staatliche Kunstsammlungen Dresden in 1990, became a professor in 2004 and from 2008 held the post of President of the International Advisory Committee of Keepers of Public Collections of Graphic Art – a tongue-twisting name for an organisation comprising 50 of the world's most important graphic art collections. All this gives him a certain sense of pride, but it has never changed his fundamental attitude.

A native of Koblenz, Holler came to Dresden as a cheerful, modestly self-confident, active person who immediately felt at home here. That was nearly 20 years ago. In the meantime he progressed to the position of Deputy Director-General, but as of 30<sup>th</sup> June 2009 his work in our city has come to an end. As a short resumé of what is now considered a long time in the same job, one might cite the prologue to Goethe's *Faust*: "By chance one nears, one feels, one tarries! / And, bit by bit, one gets into a tangle. / Bliss grows, then comes a tiff, a wrangle; / One is enrapt, now one sees pain advance, / And ere one is aware, it is a real romance!"

The exhibition "Weltsichten. Meisterwerke der Zeichnung, Graphik und Photographie" (World Views. Masterpieces of Drawing, Graphic Art and Photography) was held in 2004 to celebrate the opening of the new premises for the Kupferstich-Kabinett in the Residenzschloss.



Prof. Dr. Wolfgang Holler speaking in the Small Courtyard during the opening ceremony for the "Carl Gustav Carus" exhibition on 25<sup>th</sup> June 2009.



Prof. Dr. Wolfgang Holler in conversation with Prof. Dr. Bernhard Maaz



It can probably be said that Holler's romance is one that is both filled with academic achievement and true to life, and in which mutual give and take elevated him over the years into a special position which was gratefully accepted by many but was probably also feared by some. Rarely, very rarely, was he to be seen in a dark suit. He played his representational role in the form of sincere good will, which – depending on the official occasion and the degree of familiarity – was expressed as a genuine smile and a handshake or as a warm embrace. His dignity emanates from the naturalness with which he offers his counterpart a certain distance without demanding it. His research, knowledge and administration are not bloodless or bureaucratic but live from and in the world. When the German section of the Association internationale des critiques d'art (AICA), the International Art Critics Association, voted the Kupferstich-Kabinett Museum of the Year in 2008, Holler's leadership style was clearly reflected in the reasons given for this choice, since he had succeeded in fulfilling the "social" duty of the museum to be a place that conveys knowledge through visual demonstration and also provides aesthetic enjoyment.

For nearly two decades Wolfgang Holler lived and taught the enjoyment of knowledge through his charisma, perseverance and nonchalant consistency. This resulted in high standards and achievements. To list them would be to reduce the fullness of a living personality to a court report.

After all, his publications cover many periods of art history; the exhibitions for which he was responsible or which he personally curated, both for Dresden and in cooperative international projects, encompass ancient art and span the centuries down to contemporary works. In addition, he has been involved in far-reaching work on cultural policy.

Wolfgang Holler has gone to Weimar – to him, the great Goethe – as Director-General and as a learner. Will it be his secondary or his primary residence? Time will clarify which is to be dominant. In any case, he will remain closely associated with Dresden – a promise that comforts his many friends.

He has a new and immense task to shoulder. The mighty complex that is the Klassik Stiftung Weimar encompasses more than twenty mainly small but very prestigious museum institutions, which are of great cultural importance. Nevertheless, Weimar has remained a world-ranking town of limited territorial size, readily comprehensible to the visitor, a town that can be embraced: "For this is not a place where anyone seeks to breathlessly rush ahead in order to snatch a wreath away from you." Irrespective of any poetic enhancement, Wolfgang Holler has committed himself to the town right from the start, just as he committed himself to Dresden and continues to do so. He wishes to be approachable to all who seek and need him and to be "interwoven" with knowledge and thought.

With kind support





Page 34: Detail from Canaletto's painting "Dresden from the Right Bank of the Elbe with the Augustus Bridge" (1748): under UV light the extent of retouching and overpainting becomes visible.

The leaflet appealing for donations (by Ketchum Pleon) "For Canaletto" uses visual means to underline the painting's need for restoration.

Campaign badge



Pupils of the school "Evangelisches Kreuzgymnasium Dresden" designed postcards for the fundraising campaign



## A CONCERTED EFFORT "FOR CANALETTO" – AN ICONIC IMAGE OF DRESDEN NEEDS HELP!

MUSEIS SAXONICIS USUI – the Society of Friends of the Staatliche Kunstsammlungen Dresden – initiated its campaign "For Canaletto" in 2009. The famous painting held in the Gemäldegalerie Alte Meister entitled "Dresden from the Right Bank of the Elbe with the Augustus Bridge" (1748) by Bernardo Bellotto, called Canaletto – after whom the "Canaletto View" is named – is in need of restoration. After more than 200 years of being on public display, traces of old restoration work are visible, spoiling the overall impression of the picture. In order to ensure the long-lasting restoration of the painting on the basis of scientific investigations and in order to collect the necessary financial resources for this, the Friends of the Staatliche Kunstsammlungen Dresden initiated a fund-raising campaign.

The campaign specifically targets people wishing to give small and very small donations, for the painting is an iconic image and is close to the hearts of many Dresden residents and visitors to the city. At the press conference held to mark the launch of the campaign on 1<sup>st</sup> September 2009, the Chair of the Executive Committee, Herbert Süß, was able to report that the sum of approximately € 10,000 had already been donated by sponsors and members in order to "set a good example".

A number of different events raised public awareness of the campaign "For Canaletto" and publicised the work of the Society of Friends of the Staatliche Kunstsammlungen Dresden. In an initial campaign to gather donations, cash

collecting boxes were placed in nearly 400 Dresden shops. Bakeries, bookshops, car dealers and many other retailers supported the campaign in this way. Prominent supporters, including chamber singer René Pape, the artist Georg Baselitz and the writer Uwe Tellkamp, are collaborating with the Society of Friends in order to ensure the painting's restoration. Regular reports about the campaign have been published in the media.

The chamber orchestra "Concerto Bellotto" and the soloist Britta Schwarz have agreed to lend their support to the restoration campaign. This gave rise to the idea of a charity concert "For Canaletto" in the exhibition "Georg Baselitz. Women of Dresden".

The Young Friends – all members up to the age of 35 – dedicated their Jour Fixe in October to the "Canaletto View". They enjoyed a fascinating evening with the head of the restoration workshop, Prof. Marlies Giebe, as well as Dr. Andreas Henning, Curator of Italian Paintings, and Sabine Bendfeldt, restorer. They demonstrated on the painting itself how x-ray analysis and UV fluorescence observation can be used to assess the state of preservation. Those areas which have already been exposed provide an indication of the original bright cool colours of Canaletto's veduta.

The fundraising campaign will be continued until mid-2010. The efforts "For Canaletto" will require large financial resources and a high degree of engagement in order to ensure the restoration of the "Canaletto View". The aim is to find committed supporters of the campaign "For Canaletto" and turn them into friends and sponsors of the Staatliche Kunstsammlungen Dresden.

[www.fuer-canaletto.de](http://www.fuer-canaletto.de)

Purchased with funds from the Gesellschaft für Moderne Kunst in Dresden e.V.: Robert Lucander, "Team." 2008, Galerie Neue Meister



Donated by the Freundeskreis Kunstgewerbemuseum Dresden e.V.: Wendelin Stahl, Vessel (earthenware), Kunstgewerbemuseum



Donated by the Freundeskreis Kunstgewerbemuseum Dresden e.V.: (presumably) Richard Müller for Seifert & Co, Table lamp, c.1900, Kunstgewerbemuseum



Donated by the Freundeskreis Kunstgewerbemuseum Dresden e.V.: Königliche Porzellanmanufaktur Berlin KPM, Tea pot, 1803–1813, Kunstgewerbemuseum



## SOCIETIES OF FRIENDS

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

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### Other societies of friends

In addition to MUSEIS SAXONICIS USUI, the Society of Friends of the Staatliche Kunstsammlungen Dresden, there are a number of other societies which support the individual museums of the Staatliche Kunstsammlungen Dresden. The members are not only Dresden residents; the museums have supporters throughout Germany and even some in other countries. Just as the collecting areas of the various museums are very different, the social life of their various societies of friends and the manner of involvement of their members are also very varied. What they all have in common, however, is the aim of reinforcing public awareness of the museums, for example by holding events and by providing financial support for the preparation of exhibitions, publications, acquisitions or

restoration work. The museums are also indebted to the societies of friends for numerous donations of works of art. In order to provide an insight into the lively diversity of the societies of friends, each one is briefly introduced below – albeit only with a few short notes.

- **Gesellschaft für Moderne Kunst e.V.**

Contact: Barbara Bauer  
Managing Director  
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www.gmkd.de

The Gesellschaft für Moderne Kunst in Dresden e.V. (Society for Modern Art in Dresden), which supports the Galerie Neue Meister, was particularly keen to keep the Albertinum in the minds of both Dresden residents and tourists throughout the period of its closure for construction work. One measure undertaken was the replacement of the photographic light boxes made by the artist Elisabeth Brockmann, which had to be taken down during the construction work and were originally to have disappeared completely.

- **Freunde der Dresdner Galerie Neue Meister e.V.**

Contact: Gudrun Meurer  
Chair of the Board  
Tel.: +49 (0) 351 49 14 97 31  
(Secretary's office at the Galerie Neue Meister)  
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Email: gnm@skd.museum

www.freunde-galerie-neue-meister.de

The well-known series of events entitled "Encounters with the Arts" has been attracting art lovers for more than four decades. The Freundeskreis der Galerie Neue Meister e.V. (Society of Friends of the Galerie Neue Meister) has been organising this series of events for the past 19 years. The year 2009 was a particular challenge for the Society, because the decision to use the Tapestry Hall in the Zwinger for special exhibitions suddenly left the Society without a venue for its meetings. After a long search, the Society was able to move into the Baroque Hall of the Coselpalais, which turned out to be a positive alternative since through being a central venue with a pleasant atmosphere it attracted a large number of visitors.

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

Tel.: +49 (0) 351 261 32 01  
(Secretary's office at the Kunstgewerbemuseum)

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Email: kgm@skd.museum

www.fk-kunstgewerbemuseum.de

The Freundeskreis Kunstgewerbemuseum Dresden e.V. (Society of Friends of the Kunstgewerbemuseum) has set itself the aim of making both historical and contemporary applied art and design accessible to its members and the general public and of

"Behind the Scenes at the Puppentheatersammlung": an event organised by the Freunde der Puppentheatersammlung Dresden e.V.; left: Lars Rebehn, Curator of the Puppentheatersammlung



"The Adventures of Little Burgel": puppet play by the performance group of the Freunde der Puppentheatersammlung Dresden e.V.



Guest performance by the Eulenspiegel Puppet Theatre, Iowa, USA, organised by the Freunde der Puppentheatersammlung Dresden e.V.



holding exhibitions and events which serve that objective. For decades, its other activities have included organising the series of concerts entitled "Musik im Wasserpalais" at Schloss Pillnitz, which is held between May and October by the Kunstgewerbemuseum with the support of the Society of Friends. It is devoted particularly to ancient music played on historic instruments.

- **Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V.**  
Tel.: +49 (0) 351 49 14 66 12  
(Secretary's office at the Porzellansammlung)  
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www.freundeskreisporzellan.de  
This year the Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V. (Society of Friends of the Dresden Porzellansammlung in the Zwinger) met in Dresden in April for the opening of the small but fascinating exhibition "Johann Friedrich Böttger und die Schatzkunst" (Johann Friedrich Böttger and Treasury Art), which the Grünes Gewölbe had prepared in association with the Porzellansammlung. The Society's main financial commitment in 2009 was the co-funding of the major jubilee exhibition "Triumph der blauen Schwerter – Meissener Porzellan® für Adel und Bürgertum 1710 bis 1815" (Triumph of the Blue Swords. Meissen Porcelain for Aristocracy and Bourgeoisie 1710–1815), which was organised by the Porzellan-

sammlung to mark the 300th anniversary of the State Porcelain Manufactory in Meissen and which will be on display in the Japanisches Palais in 2010.

- **Freunde der Puppentheatersammlung Dresden e.V.**  
Tel. and Fax: +49 (0) 351 838 75 71  
(Secretary's office at the Puppentheatersammlung)  
Email: post@puppentheaterfreunde.de  
www.puppentheaterfreunde.de  
In spring and autumn, the Freunde der Puppentheatersammlung Dresden e.V. (Friends of the Dresden Puppentheatersammlung) held seven events in the Garnisonskirche, all of which attracted a good deal of interest. There were three puppet theatre performances, including a guest performance from the USA, two lectures and two public guided tours through the storerooms with an introduction to the work of the museum and a presentation of the Daphne project in the Puppentheatersammlung.
- **Ehrenfried Walther von Tschirnhaus-Gesellschaft e.V.**  
Tel.: +49 (0) 351 49 14 66 61  
(Secretary's office at the Mathematisch-Physikalischer Salon)  
Fax: +49 (0) 351 49 14 66 66  
Email: mps@skd.museum  
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. A highlight of this year was the official unveiling of a plaque in memory of Tschirnhaus at Nikolaistraße 12 in Görlitz, the house which the Tschirnhaus Society has co-financed in association with the Oberlausitzische Gesellschaft der Wissenschaften (Upper Lusatian Society for the Sciences).

- **Numismatischer Verein zu Dresden e.V.**  
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(Secretary's office at the Münzkabinett)  
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The Numismatischer Verein zu Dresden e.V. (Dresden Numismatic Society), which was founded in 1873 and has been supporting the work of the Münzkabinett as a society of friends for many decades, is one of the oldest associations of coin collectors in Germany. An important focus for its many activities is the jointly agreed programme of lectures, in which talks are given by renowned scholars from all over Germany

Purchased with funds donated by the Verein der Freunde des Kupferstich-Kabinetts e.V.: David Octavius Hill/Robert Adamson, "Mary and Margaret McCandlish", 1843/1847, Kupferstich-Kabinett



Purchased with funds donated by the Verein der Freunde des Kupferstich-Kabinetts e.V.: Adrian Zingg, "Der Zuger See" (Lake Zug), 1790, Kupferstich-Kabinett



Purchased with funds donated by MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.: Eberhard Havekost, "Frau vor gestreifter Wand mit Häuserelementen" (Woman in front of Striped Wall with Building Elements), 1994, Kupferstich-Kabinett



and abroad on numerous themes concerning the study of coins and medals, monetary history and related subjects. This prestigious cycle of events is to be continued in future and is hoped to attract an even wider audience.

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

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www.freundeskreis-kupferstichkabinett.de  
The Freunde des Kupferstich-Kabinetts e.V. (Society of Friends of the Kupferstich-Kabinett) usually holds one event each month. Particularly worthy of mention is the series of events entitled "Members Choose", in which one member devotes attention to a particular group of works from among the holdings of the Kupferstich-Kabinett. In addition, there is an annual excursion, which in 2009 took the group to Schwäbisch Hall. The funds of the Society of Friends of the Kupferstich-Kabinett were used in 2009 to purchase 15 drawings by Markus Draper, one photograph each by David Octavius Hill/Adamson and Erwin Raupp, as well as a drawing by Naoko Funakoshi from the exhibition "Kami-Silence".

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

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A special event for members of the Freunde des Grünen Gewölbes e.V. (Society of Friends of the Grünes Gewölbe) in 2009 was their excursion to Krakow from 25<sup>th</sup> to 27<sup>th</sup> September in order to visit the places of artistic and cultural interest there. The programme included a visit to St Mary's Basilica and Wawel Castle. This former royal residence offers the visitor not only magnificent works of art but also imposing Renaissance architecture featuring an arcaded courtyard. A further highlight of this trip was the reception provided by the Polish Consul.

• **Paragone e.V.**

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(Secretary's office at the Skulpturensammlung)  
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www.paragone-dresden.de  
The rivalry between painting and sculpture that arose in the Renaissance under the name "Paragone" inspired the name for the society of friends of the Skulpturensammlung, which was founded in 2008: "Paragone e.V.". In 2009 the society was able to welcome many new members

and various activities were undertaken. These included guided tours in the store rooms of the Skulpturensammlung as well as group visits, such as those to the exhibition "Entre dioses y hombres" in Madrid and to the Ulrich Rückriem Museum in Rommerskirchen-Sinsteden near Neuss.



Purchased with funds donated by the Verein der Freunde des Kupferstich-Kabinetts e.V.: Markus Draper, "Earthqudee Billscard", 2003, Kupferstich-Kabinett



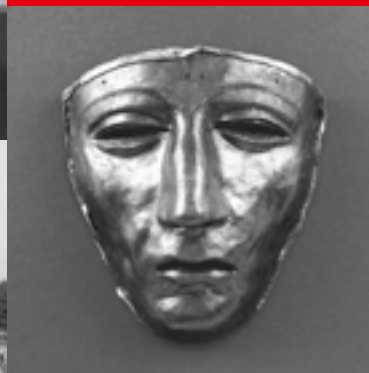
The chamber orchestra "Concerto Bellotto" and soloist Britta Schwarz at the charity concert "For Canaletto" in the exhibition "Georg Baselitz. Women of Dresden"



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- Ostdeutsche Sparkassenstiftung
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A Gutkaes & Lange pocket watch made in 1867 from the collection of the Mathematisch-Physikalischer Salon



### AFFIRMING OUR SHARED HERITAGE

Since 2006 A. Lange & Söhne has been a business partner of the Staatliche Kunstsammlungen Dresden. At the end of 2009 our sponsorship agreement was extended for a further two years.

With numerous ambitious projects, the Staatliche Kunstsammlungen Dresden, which can look back on a resplendent 450-year history, constitute one of the most dynamic museum institutions in Germany. With top-quality exhibitions both in Germany and abroad, they assume the important task of mediating in inter-cultural dialogue. For A. Lange & Söhne, a company which is active on the international market and has its roots in Saxony, they have turned out to be an extremely attractive communication platform.

The company has therefore decided to continue this successful collaboration. Especially at a time in which both business and culture face major challenges, it is important to promote developments which provide impulses for the future. Shared values form the strong foundation of this partnership, which was a success from the very outset. The Staatliche Kunstsammlungen Dresden and A. Lange & Söhne are united not only by their international presence but also by a common striving for the constant further development of deeply-rooted traditions in order to help shape the future.

We are therefore pleased to be able to contribute to the realisation of the forthcoming exhibition and museum projects by renewing our cooperation agreement.

Through its engagement in the cultural sphere, A. Lange & Söhne is taking on social responsibility and fostering cooperation between business and culture. What all these sponsorship projects have in common is that they not only preserve tradition but also produce new ideas. As well as sponsoring the Staatliche Kunstsammlungen Dresden, A. Lange & Söhne also supports the Salzburg Whitsuntide Festival.

**A. LANGE & SÖHNE**  
GLASHÜTTE I/SA



From the collections



Josef Scharl, "Blinder Soldat" (Blind Soldier), 1928, Galerie Neue Meister



Georg Baselitz, "The Bridge Ghost's Supper", 2006, Galerie Neue Meister



Page 42: Breast plate from the ritual costume of a Buddhist holy man, Ladakh, India, Purchased by the GRASSI Museum für Völkerkunde zu Leipzig

Ai Weiwei, Marble Door, 2007, Galerie Neue Meister



## SELECTED PURCHASES AND DONATIONS

### Galerie Neue Meister

- Köhler, Waldo  
Portrait of Martin Läuter. 1972  
Signed at bottom right: WK. (ligatured) 72  
Oil on canvas, 95.5 × 65 cm  
Donated by Martin Läuter
- Leifer, Horst  
Self-portrait. c.2000  
Oil on canvas, 80 × 50 cm  
Donated by the artist's widow
- Leifer, Horst  
Elbe Landscape. 1976  
Signed at bottom left: Leifer  
Oil on canvas, 71 × 91 cm  
Donated by the artist's widow
- Zhu Quingsheng (Lao Zhu)  
Paint the Mountain. 2008  
Signed at middle right: [signature]  
Oil on canvas, 80 × 80 cm  
Donated by Prof. Dr. Lao Zhu (Zhu Quingsheng), Beijing
- Dodel, Wilhelm  
Self-portrait with Dog Rose. c.1930  
Oil on canvas, 169.5 × 88 cm  
Donated by a private collector, Cologne
- Kahrs, Johannes  
Untitled (three men standing). 2008  
Oil on canvas, 39.2 × 94.5 cm  
Purchased by the Gesellschaft für Moderne Kunst in Dresden e. V. from the Zeno X Gallery
- Elgin, Dag Erik  
Körper, die ewig verschwinden (Elfenbeinschwarz)/ Eternally Vanishing Bodies (ivory black), Diptych. 2007  
Oil on canvas, (two-parts) each 203 × 203 cm  
Purchased by the Gesellschaft für Moderne Kunst in Dresden e. V. from the Galerie Opdahl, Berlin
- Lucander, Robert  
Team. 2008  
Ink and acrylic on wood, 140 × 100 cm  
Purchased by Gesellschaft für Moderne Kunst in Dresden e. V. from the Galerie Kalhama & Piippo Contemporary, Helsinki
- Koethe, Wolfgang  
Team. 2008  
Ink and acrylic on wood, 140 × 100 cm  
Purchased by the Gesellschaft für Moderne Kunst in Dresden e. V. from the artist
- Baselitz, Georg  
The Bridge Ghost's Supper. 2006  
Oil on canvas, 305 × 450 cm  
Purchased from the Galerie Gebr. Lehmann, Dresden
- Scharl, Josef  
Blind Soldier. 1928  
Signed at bottom right: Jos. Scharl 1928  
Oil on canvas, 49 × 43 cm  
Purchased from the estate of Dr. Jürgen Hermeyer with the support of the family via Florian Sundheimer Kunsthandel GmbH
- Gille, Christian Friedrich  
Country Road with Peasant Woman. c.1865/70  
Oil on paper on cardboard, 22.3 × 27.1 cm  
Purchased from an art dealer, Dresden
- Oehme, Ernst Ferdinand  
Lakeside Chapel. 1837  
Signed at bottom right: EO (monogram) 1837  
Oil on canvas, 100 × 143 cm  
Purchased from a private collector via art dealer Tilman Bohm, Paris
- Ai Weiwei  
Marble Door. 2007 (Inv.-No. 09/420)  
Marble, 210 × 80 × 6 cm  
Donated by the Society of Friends of the Staatliche Kunstsammlungen Dresden, MSU, purchased from the Galerie Urs Meile, Beijing – Lucerne

George Meyer,  
Coffee pot  
("Kranenkanne"),  
before 1708, Kunst-  
gewerbemuseum

Serpentine jug, Zöblitz/  
Dresden, 1st quarter  
of the 17th century,  
Grünes Gewölbe

Heinrich Franz Eduard Pinder,  
Bassoon, c.1900,  
Kunstgewerbemuseum

Anton Raphael Mengs,  
"Himmelfahrt Christi"  
(The Ascension of Christ),  
Gemäldegalerie Alte Meister



Ernst Ferdinand Oehme, "Kapelle am See"  
(Lakeside Chapel), 1837, Galerie Neue Meister

- Ai Weiwei  
Marble Door. 2007 (Inv.-No. 09/421)  
Marble, 210 × 80 × 6 cm  
Donated by the Society of Friends of the  
Staatliche Kunstsammlungen Dresden,  
MSU, purchased from the Galerie Urs  
Meile, Beijing – Lucerne
- Rahmann, Fritz  
Associations. 1981 (reworked 1999)  
1 photo General view, 28.5 × 40.5 cm  
2 lambda colour prints on metal plate,  
120 × 180 cm each  
55 small photos, (poss. 2 lines)  
28 × 40 cm each (a 1 to 1 enlargement  
of possibly a single line) 140 × 206 cm  
Donation from the estate of Fritz Rahmann
- Heckrott, Wilhelm  
Boy with Dog, 1924  
Oil on canvas, 61 × 51.5 cm  
Purchased from Heckrott's estate,  
Bremen, with the support of the Freunde  
der Galerie Neue Meister e. V.

**Gemäldegalerie Alte Meister**

- Anton Raphael Mengs  
The Ascension of Christ  
Canvas, 48.5 × 26.8 cm  
Purchased from a private collector in 2009  
with the support of the Kulturstiftung der  
Länder

- Johann Eleazar Zeissig, called Schenau  
The Art Conversation  
Canvas, 80 × 63.5 cm  
Purchased from a private collector in 2009

**Grünes Gewölbe**

- Serpentine jug  
Zöblitz/Dresden, 1st quarter of the 17th cent.  
Light green garnet-serpentine, Tin mounts  
Purchased from **Kunstammer Georg Laue,  
Munich**
- Serpentine jug  
Zöblitz/Dresden, 1640/50  
'Forellen' (trout) serpentine, tin mounts  
Maker's mark: Tobias Singer, Kempten  
(mentioned 1645 – 1652)  
Purchased from **Kunstammer Georg Laue,  
Munich**  
Donated by the **Freundeskreis des  
Grünen Gewölbes e. V.**

**Kunstgewerbemuseum**

- Velten tea service  
Richard Riemerschmid  
Purchased from **Auktionshaus Mehliis  
GmbH, Plauen**

- Bassoon by Heinrich Pinder  
Royal Court Instrument Maker in Dresden,  
c.1900  
Purchased from **Silke Bretschneider,  
Cottbus**

- Maple box  
Manfred Schmid, Bremen  
(urushi lacquer artist)  
Lid made of amboina grain, urushi and  
rim made of sterling silver  
Purchased from the artist

- "Kranenkanne" (coffee pot)  
George Meyer, Leipzig, before 1708  
Purchased from **Schmidt Kunstauktionen  
Dresden**

- Two small-scale sculptures  
"Children's Birthday Party" 1974 and  
"Sweet Dream" 1975  
Rainer Schumann, Dresden  
(jewellery designer) silver/slate  
Purchased from the artist

- Vase  
Karl Groß, c. 1900  
Tin  
Donated by the **Freundeskreis  
Kunstgewerbemuseum e. V.**

- Badge  
Alois Hásek, Bohemia, 1930s  
Rock crystal, cut  
Donated by the **Freundeskreis  
Kunstgewerbemuseum e. V.**



Werner Lieberknecht, "Das Atelier Eberhard Göschel" (Eberhard Göschel's Studio), 2008, Kupferstich-Kabinett

Burhan Dogancay, Series "Walls V": "Rotfließend in blauer Fläche" (Red Flowing on Blue Surface), 1969, Kupferstich-Kabinett



Erwin Raupp, "Landschaft mit Birken und Bach" (Landscape with Birches and Stream), 1901, Kupferstich-Kabinett



Eckhard Böttger, "Winterhaus" (Winter House), 2006, Kupferstich-Kabinett



- Travel toilet bag  
Paris, 1st half of the 20th century  
15 items  
Glass, vermeil, guilloché patterned enamel  
Donated by the Freundeskreis Kunstgewerbemuseum e.V.
- Tea pot  
Königliche Porzellanmanufaktur Berlin, 1803 – 1813  
Form: "Campanisches Déjeuner"  
Donated by the Freundeskreis Kunstgewerbemuseum e.V.
- Vessel  
Wendelin Stahl  
Geometric form, celadon glaze with oxblood  
Donated by the Freundeskreis Kunstgewerbemuseum e.V.
- Vase  
Wendelin Stahl  
Oxblood glaze  
Donated by the Freundeskreis Kunstgewerbemuseum e.V.
- Table lamp  
Probably designed by Richard Müller Seifert & Co. Dresden, c.1900  
Brass, glass  
Donated by the Freundeskreis Kunstgewerbemuseum e.V.

- Small-scale sculpture "Candleholder", 1975  
Rainer Schumann, Dresden (jewellery designer)  
Silver, stainless steel, PVC  
Donated by the Freundeskreis Kunstgewerbemuseum e.V.
- Clothes and linen cupboard with 2 chairs  
Werkstätten für deutschen Hausrat Theophil Müller  
Dresden, c.1900  
Donated by Gisela Kleinsorge, Bremerhaven
- Wall of cupboards, unit set no. 314 "Sybille"  
VEB Möbelkombinat Nord, Möbelwerk Stralsund, GDR 1969  
Donated by Edeltraut Corsa, Dresden
- 15 brooches, 4 rings, 2 necklaces, 2 cuff links, 1 bangle, 1 pin and 1 small-scale sculpture  
Rainer Schumann, Dresden (jewellery designer), 1957 – 2003  
Gold, silver, copper, bronze, stainless steel, slate PVC, pearls, gemstones  
Donated by Claudia Stahr, Dresden

#### Kupferstich-Kabinett

- Adrian Zingg  
Der Zuger See / Lake Zug, 1790  
Pen in black ink, white wash  
48.2 × 83.4 cm  
Purchased with funds from the Kupferstich-Kabinett
- Eberhard Havekost  
Assortment of 31 drawings, 1990s, various techniques  
Purchased with funds from the Freunde der Staatlichen Kunstsammlungen Dresden e. V., MSU
- Markus Draper  
Assortment of 36 drawings, 1995 – 2008  
Purchased with funds from the Freundeskreis des Kupferstich-Kabinetts
- Naoki Funakoshi  
Two Sisters, 2009  
Black chalk, 56.5 × 76.5 cm  
Purchased with funds from the Kupferstich-Kabinett
- Naoki Funakoshi  
Boy Listening to Jesus Christ  
Black chalk, 76 × 56.5 cm  
Donated by the artist



Gunner's callipers, probably German, 17th century, Mathematisch-Physikalischer Salon



Market weight 95 – 94 BCE, bronze, Münzkabinett



¼ Thaler, 1605 HB, Dresden Mint, Saxony, silver, Münzkabinett



Andreas A. Jähnig, Medal "War on Terror", 2005, Münzkabinett



46

- Hidakao Rieko  
2 dry point etchings  
Purchased with funds from the Kupferstich-Kabinett
- Etsuko Fukaya  
3 etchings  
Purchased with funds from the Kupferstich-Kabinett
- Keisuke Yamaguchi  
4 woodcuts  
Purchased with funds from the Kupferstich-Kabinett
- Christine Schlegel  
Diary "82/83". 1982/1983  
Collages overpainted  
Financed through the bequest of Hans Theo Richter
- Werner Lieberknecht  
Eberhard Göschel's studio. 2008  
Assortment of 15 black-and-white enlargements  
Including 7 photographs purchased with funds from the Kupferstich-Kabinett, 8 others donated by the artist
- David Octavius Hill/Robert Adamson  
Mary and Margaret McCandlish. 1843/1847  
Salt print, 23 × 28.5 cm  
Purchased with funds from the Freundeskreis des Kupferstich-Kabinetts
- Erwin Raupp  
Landscape with Birches and Stream. 1901  
Black rubber plate print. 39.5 × 29.7 cm  
Purchased with funds from the Freundeskreis des Kupferstich-Kabinetts
- Dieter Krull  
Documentation on Dresden Palace. 1986/1989  
Series of 9 black-and-white photographs  
9 photographs purchased with funds from the Kupferstich-Kabinett  
13 other photographs donated by the artist
- Norbert Tadeusz  
Assortment of 110 drawings and 20 aquatint etchings  
Late 1960s until c.2000  
Donated by a collector
- Burhan Dogancay  
Series "Walls V". 1969  
Series of 6 lithographs in colour  
Donated by a "Friend of the Staatliche Kunstsammlungen Dresden"
- Markus Draper  
3 graphic sheets. 2009  
Donated by the Freunde der Staatlichen Kunstsammlungen Dresden e. V., MSU
- Gustav Kluge  
"nunca mas". Minus-Plus-Fuge. III. 1987  
Woodcut in 3 colours  
Donated by the Galerie Beyer, Dresden
- Felix Droese  
Irmgard Schnell: Someone has to keep watch. 1982  
Portfolio with 22 etchings  
Donated by Wolfgang Wittrock
- Shin Morikita  
4 drawings  
Donated by the artist
- Yoshiko Furuhashi  
Rainbow dissolved in Water. 2007  
108 panels, each 12 × 12 cm, watercolour on plexiglas  
Donated by the artist

#### Mathematisch-Physikalischer Salon

- Gunner's callipers  
Probably German, 17th century  
Iron, forged, stamped with "snake" smith's mark  
Length when closed approx. 43 cm  
Purchased

From Zwickau Puppet Theatre:  
"The Fisherman and His Wife", rod marionettes,  
Puppentheatersammlung



Peter Makolies, "America",  
from the five-part series  
"Continents", 1978,  
Skulpturensammlung



Emil Cimiotti, "Large Dune", 1992,  
Skulpturensammlung



#### Münzkabinett

- **Lydia, König Croesus**  
(561 – 546 BCE),  
Stater, Sardis mint, Silver  
**Purchased**
- Antioch/Syria, Seleucus VI Epiphanes  
Nikator  
Market weight, 95 – 94 BCE, bronze  
**Purchased**
- Judaea, Procurator Pontius Pilate,  
Prutah, 29 CE, Jerusalem mint, bronze  
**Purchased**
- 22 bracteates, undated (2nd half of the  
13th cent.) from the hoard found in  
Zwickau (Cvikov), Bohemia (before 1914),  
including coins from the Margraviate of  
Meissen, the territories of Bautzen and  
Görlitz under Brandenburg rule, territory  
of Zittau under Bohemian rule, Silver  
**Purchased**
- Saxony, Duke Georg  
Thaler, 1530, double lily mint mark,  
Freiberg mint  
Silver  
**Purchased**
- Saxony, Elector Christian II  
Thaler, 1605 HB, Dresden mint  
Silver  
**Purchased**

- Saxony, Elector Friedrich August II  
2/3 Thaler FWöF, Dresden mint  
Silver  
**Purchased**
- I. Dresdner Medaillenmünze Glaser &  
Sohn, Medal 2009 "1 KrisenTaler"  
(1 Crisis Thaler) (made for the exhibition  
"Verlorenes Geld. Inflation und Finanz-  
krise gestern und heute"/Lost Money.  
Inflation and Financial Crisis Yesterday  
and Today), Silver  
**Donated by the company**
- Andreas A. Jähnig  
Medal 2005 "Antiterrorkampf"  
(War on Terror), Bronze  
**Purchased from the artist**

#### Museum für Sächsische Volkskunst mit Puppentheatersammlung

- Eighteen marionettes for a small theatre,  
Saxony, 1860s, each 20 cm high, Faithful  
copies of the marionettes of a large  
puppet theatre of the time  
**Purchased**
- Christian Werdin, Meadow farmer  
Rod marionette for the production of  
"Die Regentrude" by the Zinnober Group,  
Berlin c.1990  
**Purchased from the artist**

- Puppentheater Zwickau  
25 stage productions from the period 1978  
to 2009 with 146 hand puppets, rod pup-  
pets and marionettes, 82 shadow and  
silhouette figures as well as props and  
scenery elements  
**Donated by the theatre**
- Gaby Parnow-Kloth, "Tandera-Theater"  
Production of "Däumelinchen"  
(Thumbelina) with complete scenery  
and costumes, Lüneburg 1996  
**Donated by the artist**
- Michael Hepe-Benecke, Salzhausen  
Two marionettes and a hand-rod puppet  
from various productions,  
Berlin 1977 – 1986  
**Donated by the artist**
- Walter Später, Dresden  
5 hand puppets and 4 hand puppet heads,  
1950s/60s, made for Puppentheater Halle,  
the DEFA animation studio and for the  
artist's own theatre  
**Donated by the artist**

Birgit Dieker, "Captor of Souls",  
2005, Skulpturensammlung



Rao Fu, "Mirage", 2008,  
Kunstfonds



The presentation of the newly purchased work  
"Portrait Dr. Knobloch" by Gerhard Richter (1964), with  
Isabel Pfeiffer-Poensgen (l.), General Secretary of the  
Kulturstiftung der Länder and Martin Roth (r.)



### Skulpturensammlung

In view of the new concept behind the new exhibition in the Albertinum, the focus of acquisitions by the Skulpturensammlung was on contemporary works:

- Emil Cimiotti (\*1927): Large Dune (for C. D. Friedrich). 1992  
Bronze, rough cast, 35 × 196 × 190 cm  
**Purchased from the artist**
- Emil Cimiotti (\*1927): Volcano. 1992  
Bronze, rough cast, painted (acrylic paint),  
112 × 178 × 98 cm  
**Purchased from the artist**
- Emil Cimiotti (\*1927): Sierra Nevada. 1992  
Bronze, rough cast, painted (acrylic paint),  
130 × 144 × 58 cm  
**Purchased from the artist**  
The works by Emil Cimiotti were purchased with financial support from the Deutscher Sparkassen- und Giroverband and the Freundeskreis der Kulturstiftung der Länder (Circle of Friends of the Cultural Foundation of the German Federal States). On 11<sup>th</sup> October 2009 the works were presented to the public in the Albertinum.
- Peter Makolies (\*1936): America, from the five-part series "Continents". 1978  
Synthetic marble, height 55 cm  
**Purchased from the artist**

- Birgit Dieker (\*1969): Captor of Souls. 2005  
Life-rings, ropes, height approx. 350 cm  
**Purchased from the artist**
- Willy Wolff (1905 – 1985): Relief Collage. 1971  
Brass on wood, 55,5 × 36 × 2.2 cm  
**Donated by Gerda Dudeck**

### Kunstabibliothek

- Acquisitions:  
4 498, including 1,850 donations  
**Particularly generous donations were made by Prof. Dr. Harald Marx and Prof. Rainer Beck.**
- Inter-library loan exchanges with 558 institutions in 34 countries – 279 in Germany, 279 abroad. There were 711 incoming and 947 outgoing inter-library loan exchanges.

### Gerhard Richter Archiv

- Gerhard Richter  
Portrait Dr. Knobloch, 1964  
Oil on canvas, 100 × 90 cm  
© Gerhard Richter, Cologne 2009  
**Purchased with financial support from the Cultural Foundation of the German Federal States and the Sparkassen-Finanzgruppe**
- 19 letters and 1 card from Gerhard Richter to Wieland Förster, 1961 – 1962  
**Purchased with financial support from the ZEIT Foundation Ebelin and Gerd Bucerius**

### Kunstfonds

- Peter Rühle  
Reduced Landscape near Lucerne, 2003  
Oil/wood, 70 × 235 cm  
**Donated by the artist**
- Torsten Rühle  
Golden Bay, 2003/2004  
Oil/cotton, 99,5 × 80 cm  
**Donated by the artist**
- Fritz Fröhlich  
Still-Life with Flowers, undated  
Oil/hardboard, 49 × 59,5 cm  
**Donated by Werner Thomsch, Leipzig**

Olaf Holzapfel, "White Rabbit",  
2007, Kunstfonds



Ricarda Roggan, "Garage 13",  
2008, Kunstfonds



Oliver Kossack, "Dr. Norden #1",  
2007/08, Kunstfonds



Vessel depicting a jaguar, terracotta,  
c. 200 BCE, GRASSI Museum für  
Völkerkunde zu Leipzig



**Promotional purchases by the Cultural Foundation of the Free State of Saxony**

- Wolfram Ebersbach  
Leipzig Museum of Fine Arts 2, 2007  
Acrylic/canvas, 180 × 180 cm
- Rao Fu, Mirage, 2008  
Bitumen/pigment/paper, 159.5 × 102 cm
- Matthias Hoch, Leipzig #1, 2007  
C-Print, 140.8 × 216 cm
- Olaf Holzapfel  
White Rabbit, 2007  
Acrylic glass, soft PVC, wood,  
50 × 70 × 110 cm
- Britta Jonas  
The Princess of Obergraben, 2002  
Plastic film, wood, string, synthetic leather,  
wire, rattan, slippers, metal  
240 × 260 × 70 cm
- Oliver Kossack  
Dr. Norden 1, 2007/2008  
Oil/acrylic/canvas, 205 × 169.7 cm
- Edgar Leciejewski  
Schwarzenberg #19, 2008  
C-Print, 178 × 201 cm
- Regine Müller-Waldeck  
Strips of cloth, 2006  
Paraffin wax, textiles, 150 × 50 × 350 cm
- Ricarda Roggan  
Garage 13, from the series: Garage, 2008  
C-Print, 148.2 × 178.3 cm
- Hans Scheib  
Susanna, 2000  
Cast bronze, painted, 68.5 × 14 × 12 cm
- Christian Sery  
Vierkaisers Plastics II and IV, 2003/2009  
Coloured industrial rubber, wood, plaster,  
C-profile steel strips, each approx.  
114 × 100 × 52 cm
- Albrecht Tübke  
Heads #09, #19, #20, 2007  
C-Prints, each 59 × 79 cm

In addition, works by Steven Black, Antje Blumenstein, Ingo Garschke, Paule Hammer, Katrin Heichel, Katharina Immekus, Dieter Krull, Hee Seung Lee, Marion Porten, Christoph Ruckhäberle, Stephan Ruderisch, Nadin Maria Rüfenacht, Oskar Schmidt, Carsten Tabel, Steve Viezens and Arthur Zalewski were acquired as promotional purchases by the Cultural Foundation of the Free State of Saxony.

**Cooperative partners: The Staatliche Ethnographische Sammlungen Sachsen**

**Museum für Völkerkunde Dresden**

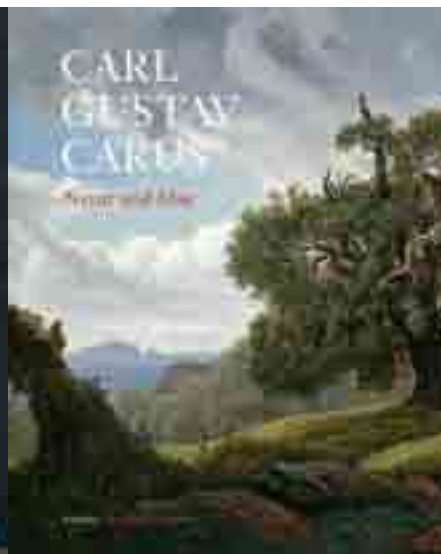
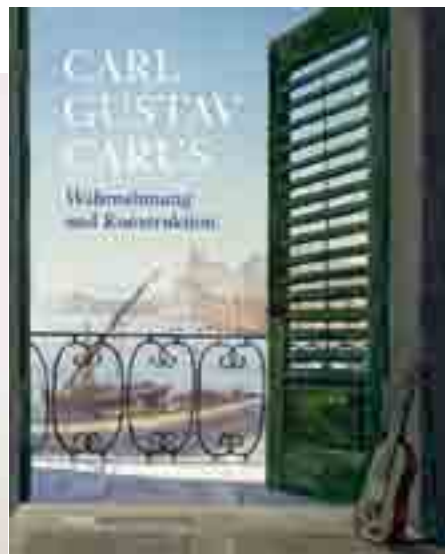
- Woollen knotted carpet, Ersari Turkmen (Central Asia), first half of the 19th century  
**Purchased**
- Buddha figurine in Mandalay style, Cast bronze with glass inlays, Northern Burma, 19th century  
**Purchased with additional funds from the Saxon State Ministry for Science and Art**

**GRASSI Museum für Völkerkunde zu Leipzig**

Vessel depicting a jaguar, Maranon/Chavin, South America  
Terracotta, c.200 BCE  
**Purchased from H. J. Westermann, Hamburg**

- Breast plate from the ritual costume of a Buddhist priest  
Turquoises (some with silver mounts), coral, carnelian, agate, mother-of-pearl and amber beads on cotton cloth  
Ladakh, India, late 19th to 1st half of the 20th cent.  
**Purchased from Dr. Ernst-Ulrich Walther**





## SELECTED PUBLICATIONS

This chapter presents works published by the Staatliche Kunstsammlungen Dresden and its cooperative partner, the Staatliche Ethnographische Sammlungen Sachsen – albeit only complete books and catalogues, not the numerous essays and articles that have appeared in books and catalogues published by other institutions and museums. The academic staff of the museums are in close contact with fellow specialists around the world. They collaborate on research and exhibition projects and deliver talks at conferences. It is impossible to cover the full range of their work here. Even the 22 articles that appeared in the “Dresdner Kunstblätter”, a specialist journal published four times a year by the Deutscher Kunstverlag on behalf of the Staatliche Kunstsammlungen, are beyond the scope of this chapter. The “Kunstblätter” provide the reader with compact, interesting and well-researched insights into the wide-ranging collections and areas of activity of the Staatliche Kunstsammlungen Dresden and take him on journeys of exploration and discovery - from the Orient to Upper Lusatia, from Chemnitz to China.

### Staatliche Kunstsammlungen Dresden

- Georg Baselitz. Dresdner Frauen, eds. Ulrich Bischoff (Galerie Neue Meister) and Andreas Henning (Gemäldegalerie Alte Meister), Staatliche Kunstsammlungen Dresden and DuMont, Cologne, 2009
- Bilder-Wechsel. Sächsisch-russischer Kulturtransfer im Zeitalter der Aufklärung, eds. Volkmar Billig, Birgit Dalbajewa, Gilbert Lupfer and Yulia Vashchenko. Böhlau Verlag, Cologne/Vienna and Staatliche Kunstsammlungen Dresden, 2009
- Carl Gustav Carus – Wahrnehmung und Konstruktion, eds. Petra Kuhlmann-Hodick (Kupferstich-Kabinett) and Gerd Spitzer (Galerie Neue Meister) on behalf of the Staatliche Kunstsammlungen Dresden and Bernhard Maaz on behalf of the Staatliche Museen zu Berlin, Nationalgalerie. Deutscher Kunstverlag, Munich/Berlin, 2009 (volume of essays)
- Carl Gustav Carus – Natur und Idee, eds. Petra Kuhlmann-Hodick (Kupferstich-Kabinett) and Gerd Spitzer (Galerie Neue Meister) on behalf of the Staatliche Kunstsammlungen Dresden and Bernhard Maaz on behalf of the Staatliche Museen zu Berlin, Nationalgalerie. Deutscher Kunstverlag, Munich/Berlin, 2009 (catalogue)
- Carl Gustav Carus in der Dresdener Galerie, ed. Gerd Spitzer (Galerie Neue Meister). Sandstein Verlag, Dresden, 2009
- Defiance & Melancholy. Deutsche Malerei aus dem Dresdener Albertinum/Galerie Neue Meister, Ulrich Bischoff, Heike Biedermann, Andreas Dehmer, Birgit Dalbajewa, Gerd Spitzer, Dietmar Elger, Mathias Wagner et al. Catalogue accompanying the exhibition of the same name at the City Art Museum, Helsinki, 2009
- Martin Eder. Der dunkle Grund, published by Staatliche Kunstsammlungen Dresden (Director-General's Office) and the gallery EIGEN+ART Leipzig/Berlin, Cologne, 2009
- Ehrengast aus Moskau. Die Madonna Stroganoff von Angelo Bronzino aus dem Staatlichen A. S. Puschkin-Museum für Bildende Künste, ed. Andreas Henning (Gemäldegalerie Alte Meister). Sandstein Verlag, Dresden, 2009
- Beate Gütschow: S, published by Staatliche Kunstsammlungen Dresden (Director-General's Office), Ostfildern, 2009



- Man könn vom Paradies nicht angenehmer träumen. Commemorative publication in honour of Prof. Dr. Harald Marx on his retirement on 15<sup>th</sup> February 2009, eds. Andreas Henning and Uta Neidhardt (Gemäldegalerie Alte Meister) as well as Martin Roth (Director-General). Deutscher Kunstverlag Munich/Berlin and Edition Imorde, 2009
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- Silke Wagler (Kunstfonds), Pars pro toto. Über Geschichte und Erinnerung in Fotografien von Margret Hoppe, text accompanying the photo edition in the slipcase, Margret Hoppe, Leipzig, 2009
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- Ulrike Weinhold/Dirk Syndram (Grünes Gewölbe), Böttgersteinzeug. Johann Friedrich Böttger und die Schatzkunst. Deutscher Kunstverlag, Munich/Berlin, 2009
- Weltenglanz. Der Mathematisch-Physikalische Salon Dresden zu Gast im Maximilianmuseum Augsburg, eds. Christoph Emmendorffer and Peter Plaßmeyer (Mathematisch-Physikalischer Salon). Deutscher Kunstverlag, Munich/Berlin, 2009

... Ivory figure of Venus, maker unknown, 17th cent. ...



Items handed over to the Gotha Museum by the Grünes Gewölbe: Ivory knife and fork, maker unknown, 17th cent, ...



... and three ivory knives, maker unknown, 17th cent.



**Cooperative partner: Staatliche Ethnographische Sammlungen Sachsen**

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- Auf der Suche nach Vielfalt. Ethnographie und Geographie in Leipzig. Anlässlich des 600. Gründungsjubiläums der Universität Leipzig. Edited by Sebastian Lentz, Claus Deimel and Bernhard Streck. Leipzig, 2009
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**RESEARCH AND RESTITUTIONS**

As in previous years, the search for property belonging to the former Saxon royal family was a major task for provenance research at the museums of the Staatliche Kunstsammlungen Dresden during 2009. This search focused particularly on works of art which had been seized and confiscated by the Soviet occupying power in the castles of Moritzburg and Wachwitz at the end of the war in 1945. Some of these items had later been handed over to museums by the occupying power. The representatives of the House of Wettin presented the Staatliche Kunstsammlungen Dresden with a long list of demands. In the Porzellansammlung the extensive research work has now more or less been completed; however, owing to the confidentiality agreement between the Free State of Saxony and the House of Wettin details cannot be made public until the negotiations have been finalised. These negotiations concerning the findings of the researchers of the Staatliche Kunstsammlungen Dresden continued throughout the year 2009 and are to be completed in 2010. Other museums of the Staatliche Kunstsammlungen Dresden presented their detailed research concepts in the summer, on the basis of which their search for property belonging

to the House of Wettin on 8<sup>th</sup> May 1945 is to be conducted during the next two years. The search for property belonging to other museums which had been misdirected upon the return of hundreds of thousands of works of art from the USSR in the late 1950s has already led to some pleasing results. For example, two paintings – one with obvious war damage – which had been considered war losses of the Stiftung Staatliche Schlösser und Gärten Potsdam, were identified in the store room of the Gemäldegalerie Alte Meister. They were handed over to colleagues from Potsdam at the end of July. The research work in the storeroom of the Grünes Gewölbe led to the finding of 13 works of art which had formerly been considered war losses of the Stiftung Schloss Friedenstein in Gotha. These precious items, including an ivory statuette of Venus, were handed over to the Gotha museum at the beginning of December.

The provenance research conducted in the museums of the Staatliche Kunstsammlungen Dresden, which includes the systematic investigation of all acquisitions since 1933, has also brought about other remarkable results. For example, the inventory of the Galerie Neue Meister records the purchase from a Munich art dealer in 1940 of a painting which it was possible to identify through research in the archives of Munich and Vienna as having been the confiscated property of a Viennese Jewish family.

The painting "Virgin and Child with Angels Making Music in a Garland of Flowers" by Frans Francken the Younger prior to restoration ...



...after the removal of old retouching (detail) ...



...and with replacement of retouching using gouache paints (detail)



After a great deal of research, it was possible to establish contact with a family who are presumed to be the rightful owners of a late Gothic bust of an apostle in the holdings of the Skulpturensammlung. This wooden figure had come to Dresden in connection with Hitler's "Sonderauftrag Linz" (Special Commission on Linz) and had been disregarded for decades. Several paintings held in the two galleries are also connected with the "Sonderauftrag Linz". This organisation was closely associated with Dresden since the director of the Gallery, Hans Posse, and his successor Hermann Voss also functioned as Hitler's "special commissioners" for the acquisition of art between 1939 and 1945. Some of the paintings intended for the "Führermuseum" in Linz (which was never built) remained in Dresden by chance after the war and were identified in the two galleries. In November 2009 they were registered in the LostArt database operated by the Koordinierungsstelle für Kulturgutverluste (Coordination Office for Cultural Losses) in Magdeburg, since in some cases their previous owner is unknown and it is possible that they may have been lost by their owners as a result of National Socialist persecution. The listing of items in the LostArt database has already led to success in the case of an assortment of drawings and prints held in the Kupferstich-Kabinett. It belonged to a Jewish family from Berlin who had to leave Germany and later sold their art collection

by auction in Switzerland. Hans Posse purchased sheets from the collection for the "Sonderauftrag Linz". Representatives of the heirs contacted the Staatliche Kunstsammlungen Dresden after seeing the listing in the LostArt database, so that now it is possible to discuss the future of this assortment of works.

In summer 2009 a great deal of media attention was attracted by a potential restitution case. The property of the family of Count Heinrich von Lehndorff, a member of the German resistance connected with the assassination attempt on Hitler on 20<sup>th</sup> July 1944, was transported from East Prussia to Saxony by the Wehrmacht before the end of the war. Several works of art from among this property ended up in Saxon museums and castles, including those in Dresden. Research by the museums, for example the Gemäldegalerie Alte Meister, has brought some of these items to light. The administrative proceedings conducted by the Bundesamt für zentrale Dienste und offene Vermögensfragen (Federal Office for Central Services and Unsettled Property Issues) (which is not a court trial!) should be completed in 2010.

## SELECTED RESTORATION PROJECTS

### Gemäldegalerie Alte Meister

- Restoration of the painting "Virgin and Child with Angels playing Music in a Garland of Flowers" by Frans Francken the Younger

The panel painting "Virgin and Child with Angels Playing Music in a Garland of Flowers" produced by the Flemish master Frans Francken the Younger in about 1620 could not be exhibited owing to its state of preservation. The many areas of paint loss had been touched up in the past, but these areas had changed through ageing to such an extent that they were no longer in harmony with the original. In addition, the varnish had yellowed and its surface was irregular.

The painting underwent thorough restoration. After the layers of varnish and the areas of touching up had been removed, work on reconstructing the painting could begin. In doing so, it was possible to refer to a painting from the collection in Kassel which also originates from the workshop of Frans Francken, "The Holy Family in a Garland of Flowers". The central medallion shows a different, but related, depiction of the Virgin.



Alabaster crucifix, probably 16th cent., with later additions, Grünes Gewölbe: Condition after cleaning, reassembly of parts and surface conservation



Male and Female Gardeners by J. H. Köhler, Dresden, early 18th cent., Grünes Gewölbe: The figure group on the left prior to restoration and on the right after restoration/conservation



Ottoman ceremonial horse bridle, c. 1714, Rüstkammer: Reconstructed floral mount on the chest band (detail) ...



The garland of flowers, on the other hand, is almost identical to that on the Dresden painting. In order to reconstruct the rather large area of loss in the rose, one of the main flowers in the garland, preliminary work was done with the cartographer Jörg Wittenberg using digital technology: by means of computer imaging, he mounted the corresponding section of the Kassel rose onto the area of the Dresden painting where this was missing. Since both painters had evidently adhered very closely to the same model, the extract from the Kassel painting fits almost perfectly into the Dresden rose. In other areas of the painting such preliminary work was not possible since there were larger deviations in the arrangement of the details. This means that the individual forms could be taken from the Kassel precedent but they had to be adapted to the arrangement and brushwork of the Dresden painting. The process of retouching with gouache paints is nearly complete. After the application of an interim layer of varnish, work will continue using oil and resin varnishes.

#### Grünes Gewölbe

- **Alabaster crucifix**

Prior to restoration, this work of art was in several pieces and was heavily soiled. It was first cleaned and then reassembled. In order to ensure the individual pieces were securely fixed together, the existing dowels had to be replaced. During the process of restoration the work of art was investigated in detail. It appears to be an extremely interesting pastiche which can be traced back to the 1595 inventory of the Kunstkammer. This alabaster crucifix, which is partly painted, probably dates from the 16th century and had parts added to it later. The oldest parts are probably the three late medieval figures depicting assistants.

- **Male and Female Gardeners**

The collection of the Grünes Gewölbe contains a pair of gardeners produced in Dresden at the beginning of the 18th century. This work of art is made of ivory, decorated with silver gilt, diamonds, rubies, garnets and enamel, as well as being painted. The group of figures was in a desolate state and could not be exhibited. Most of the mounts had become loose. The resulting instability constituted a considerable threat to the object. Additional layers of sulphide and dirt significantly detracted from the general appearance of

the work. As well as conservation measures being conducted, missing parts were replaced, the object was stabilised and earlier, improperly performed alterations were undone during the course of this restoration project.

#### Kunstgewerbemuseum

- **Ornate desk with mirrors, Saxony, last third of the 18th century, Inv.-No. 39715**

This desk is a representative masterpiece of Saxon craftsmanship in rococo furniture. As a prestigious piece of courtly furniture, it is extremely elaborate, with mirrored surfaces on all sides, glass appliqué and free carved leaf and flower décor. Opposite the knee section, the Saxon electoral coat of arms with the electoral cap and hunting pendants are ground into the mirror glass. The drawers and the insides of the doors are lined with emerald green silk. A large number of glass appliqué had to be replaced and adapted to the corresponding green colour, as well as several panes of mirror glass and gilded carvings.

... the head piece ...



... and the chest band after restoration



Satan at the feet of the Archangel Michael, c.1520, Zeitz, Skulpturensammlung; after removal of overpainting ...



... and after restoration



### Rüstkammer

- **Ottoman ceremonial horse bridle, c.1714**

Among the many objects which were restored for the Türkische Cammer, particular mention should be made of the Ottoman ceremonial horse bridle listed under inventory number L 9. It was purchased in Turkey and came to Dresden via Warsaw on 3<sup>rd</sup> November 1714. The bridle consists of a chest band, a headstall and a noseband. Originally the bridle was accompanied by a saddle and a caparison, neither of which has survived. The headstall and the chest band are decorated with cast, chased silver-gilt mountings with stones set in flower-shaped mountings and enamel. The stones are rock crystal set against painted backings and lined with red or green foil. The decorative mountings, which are arranged in groups of three, are positioned over a silver border and fixed onto the base strap. Entries in the inventories between 1719 and 1821 contain records concerning the loss of various stones. It is worth noting that the photographs taken of the carved wooden horses with oriental bridles in the Johanneum in 1927 show that many of the flower-shaped mountings in the central rosettes on the chest band still existed at that time. Now, all nine of the flower-shaped mountings were missing prior to restoration. Furthermore, the enamel

was partly or completely broken, other stones and mountings and three mountings on the headstall were missing. Fortunately, the Sächsische Landes- und Universitätsbibliothek Dresden (Saxon State and University Library) holds all the glass plate negatives of the photographs taken in the Johanneum. It was therefore possible to produce photographic enlargements of the flower-shaped mountings that had been lost. These flower-shaped mountings were then reconstructed on the basis of these photographs.

The mountings on the noseband and headstall could be replaced by copying existing mountings. These were cast and then galvanos were produced. In addition, certain areas of the leather straps were torn and the silver border had areas of damage and tearing. Also, earlier unsuitable additions to the leather straps had to be removed.

### Skulpturensammlung

- **Antique sculptures**

As was the case last year, numerous restoration projects were completed, continued or begun ahead of the installation of the planned new permanent exhibition of the collection and in preparation for the exhibition "Verwandelte Götter. Antike Skulpturen des Museo del Prado zu Gast in Dresden" (Transformed Gods. Classical Sculptures from the Museo del Prado on View in Dresden), which opened in the Japanisches Palais on 20<sup>th</sup> May. The need for restoration is still particularly great in the case of the classical sculptures and their Baroque additions. Among the works restored for the exhibition was, for example, the "Pan-Nymph Group". This work consists of fragments of very different, famous antique sculptures dating from the Hellenistic period. The group was assembled in Rome during the 17th or early 18th century out of a wide variety of individual pieces of classical sculpture. Missing parts, such as the two heads, the arms of the nymph and the base decorated with tufts of grass, were replaced with specially made additions by contemporary sculptors. In about 1900 the group was taken apart. However, since there is no other work in the Dresden antiquities collection that so vividly demonstrates the working methods of restorers in the

Max Klinger's "Drama" being cleaned for the future permanent exhibition in the Albertinum.



Else Gabriel, "ONE WAY – Schwarzschild – Kalte Anschläge", 1986, Kunstfonds



Georg Kretzschmar, "Lernende Kinder" (Children Learning), c.1950, after restoration, Kunstfonds



Baroque period, it has now been returned to its former condition.

Another major restoration project involving the antique sculptures is that of the bust of "Ares Borghese" (Inv. Hm 91). After the work had been taken apart and all the old iron dowels had been removed, the individual fragments were cleaned, reassembled, puttied and retouched.

• **Medieval sculptures**

Several mounted wooden sculptures were technologically investigated and restored ahead of the exhibition of medieval sculptures at the Schlossbergmuseum in Chemnitz, which opened in June. Particularly worthy of mention are the large-format figures from the altar of the Michaeliskirche in Zeitz, the "Archangel Michael", the "Madonna of the Crescent Moon" and "Saint Catherine", which date from about 1520. These sculptures stand out on account of their monumentality, their wealth of ornamental and narrative details, their ornate painting and their expression of supreme serenity. On all three figures, the old wax coatings and areas of overpainting were removed, the works were cleaned and damaged areas puttied and retouched.

**Kunstfonds**

• **Else Gabriel, ONE WAY – Schwarzschild – Kalte Anschläge, 1986, 65 x 90 cm, black-and-white photographs**

The nine photographs by the artist Else Gabriel were produced in Dresden in the 1980s in connection with performances by the "Autoperforation Artists". They show moments in a performance and the props used. As a performance documentation, the photographs were stuck on wood-containing cardboard, some of which was damaged and dirty. The conservation work that was necessary in order to preserve this important series relating to artistic developments in Dresden in the 1980s was carried out in 2009.

The photographs were removed from their old support and mounted on new archive-quality cardboard.

• **Georg Kretzschmar, Children Learning, c.1950, Oil/canvas**

This painting by Georg Kretzschmar is an example of the painting style of Socialist Realism as it was presented at the 3rd German Art Exhibition in 1953. There are very few examples from this period among the holdings of GDR art in the collection of the Kunstfonds. During investigations to establish the state of preservation of the works following the transfer of the Kunstfonds storerooms to their new location, it was found that this painting was in need of considerable restoration. This restoration work was carried out this year, particularly in order to enable the painting to be shown in the exhibition Schaudapot #4. Gruppenbilder (Storeroom 4. Group Pictures). After the painting had been cleaned and its original colours revealed, the paint layer was secured and retouched and the frame was repaired.

The restored model of an outrigger boat from the Ulithi islands is on view in the permanent exhibition "Oceania".

Dance mask from New Guinea



Mask costume of the demon Óma



Feather headdress of a shaman, Arawete, Brazil



**Cooperative Partner: Staatliche Ethnographische Sammlungen Sachsen**

- **Dance mask from New Guinea**

This dance mask from New Guinea consists of a rattan frame lashed with tapa and painted. It was carefully cleaned and the pigments secured. The mask was integrated into the permanent "Oceania" exhibition at the GRASSI Museum für Völkerkunde in Leipzig. This mask, along with the large number of other masks in the exhibition, exerts a magical force of attraction on visitors.

- **Oceangoing outrigger boat from the Ulithi islands**

Several models of boats were restored for the section of the exhibition on Micronesia in the permanent "Oceania" exhibition. The model from the Ulithi group of islands north east of Yap is an oceangoing outrigger boat. As well as the boat being cleaned, the rigging and the bindings of the outrigger were reconstructed. The restoration work was financially supported by the museum's society of friends in 2009.

- **Mask costume of the demon Óma**

For the special exhibition entitled "Amazonien – Indianer der Regenwälder und Savannen" (Amazonia – Indians of the Rainforests and Savannas) held by the Museum für Völkerkunde Dresden in the Japanisches Palais, a head mask and a mask costume of the demon Óma (Lord of the Wind) of the Ticuna Indians were restored. A mask costume is a full body suit made of bark cloth, which was used for ceremonies to mark the initiation of Ticuna girls. This object was cleaned, restored and the various parts assembled on a figurine.

- **Feather headdress of a shaman, Arawete, Brazil**

This feather headdress consists of a double headband made of palm leaf ribs through which strips of palm leaf have been threaded. Ara and amazon feathers are clamped between the two halves and fixed with cotton thread. The feathers were partially deformed and had some insect-feeding damage. During restoration, the object was carefully cleaned and the deformations in the feathers were remedied.



Scientific and  
research projects



With its spreading branches, this precious figure of Daphne (Grünes Gewölbe) is symbolic of the “Daphne” provenance research project.

The congress on “Trophies – Losses – Equivalents” at the Deutsches Historisches Institut in Moscow: with Prof. Dr. Gilbert Lupfer, Head of the SKD’s DAPHNE project, ...

... Andrei Bussygin, Russia’s Deputy Minister of Culture, ...

Page 58: Restoration work on Canaletto’s painting “Dresden from the Right Bank of the Elbe with the Augustus Bridge”

... Prof. Dr. Martin Roth, Director-General of the SKD



## SCIENTIFIC PROJECTS AND COOPERATION

The financial and economic crisis which dominated the year 2009 also adversely affected the projects undertaken by the Staatliche Kunstsammlungen Dresden. It was felt not only through the difficulty of obtaining third party funding. Promising prospective projects in association with the Emirate of Dubai had to be put on ice before reaching the concrete planning stage. Fortunately, research at the Staatliche Kunstsammlungen Dresden did not suffer any substantial effects. It continued in its full abundance throughout 2009, whether conducted independently or in cooperation with university research institutes, whether related directly to the holdings of a specific museum or involving several museums, whether in the form of “classic” art historical research or with an interdisciplinary approach involving both the humanities and the natural sciences, whether financed by the Saxon government or through third party funding. Only a few examples from the rich spectrum of research activities can be recorded here.

### EXAMPLE: “DAPHNE” – PROVENANCE RESEARCH AND MORE

To briefly recap, in spring 2008 the Saxon state government gave the green light to the Staatliche Kunstsammlungen Dresden’s application to conduct a project in which the entire holdings of its museums, which contain more than

1.1 million objects, are to be identified and recorded. Furthermore, where possible, all uncertain provenances are to be clarified and the findings subsequently published. This work is based on a database developed jointly by the Staatliche Kunstsammlungen and the Dresden software company “Robotron”. The database is called “Daphne”, which is also the name of the project. In Greek mythology, Daphne was a nymph who turned herself into a laurel bush while fleeing the advances of Apollo. Branches grew from her body and this “branching out” symbolises the structure of a database and also the structure of the project. After the start-up phase in the second half of 2008, the Daphne project was able to work in a concentrated way in all the museums throughout 2009. More than 70 researchers were involved, many of them in the registration and recording of the data, some in the provenance research. In the first collections, which are relatively small in terms of the number of objects in their holdings, such as the Galerie Neue Meister and the Mathematisch-Physikalischer Salon, it was possible to complete the recording process, i.e. the registration of all the important data concerning each work of art on the basis of the existing documents (inventory catalogues, acquisition records, file cards etc). Art historians, historians, archive specialists and lawyers are working together in the “Daphne” project, searching for sources that are of interest for provenance research. Their search is not restricted to sources within the museums or in the Saxon Main State Archives, but also involves consulting the Federal Archives in Berlin and Koblenz. Some initial results of this provenance research are presented in the chapter on “Restitutions”.

At the congress "Trophies – Losses – Equivalents": (from left to right) Uwe Hartmann, Staatliche Museen zu Berlin; Julia Kantor, Hermitage, St. Petersburg; Patricia Kennedy Grimsted, Harvard Ukrainian Research Institute



The volume of essays entitled "Bilderwechsel" (Exchanging Images) was published as part of the "Art Transfer" research project.



60

It is important to emphasise that provenance research is not a temporary specialised activity connected with political demands or current "vogues"; it is just as much a part of the standard repertoire and stock-in-trade of the art historian as are iconography and stylistic criticism. Another interesting aspect of the project is the "Daphne" editorial meeting. Here, the representatives of all the museums discuss with the "Daphne" central editing committee and representatives of the "Robotron" software company the adaptation and further development of the database for the special needs of the individual museums (the Münzkabinett has certain different requirements as regards the format of the recorded data than the Kupferstich-Kabinett, for example), of individual professional groups (e.g. provenance researchers or restorers) or with regard to the planned internet presentation. It has developed into a highly professional forum in which museum practitioners, art historians and computer specialists interact in a productive way – although this interaction is not always free of conflict. The aim of the "Daphne" project, which was formulated in 2008, is unchanged: the Staatliche Kunstsammlungen Dresden wishes to obtain a comprehensive, thoroughgoing overview of all their holdings and the origins of every individual item.

### EXAMPLE: ART TRANSFER BETWEEN DRESDEN AND RUSSIA

With the support of the J. Paul Getty Trust, the Staatliche Kunstsammlungen Dresden were able to realise a project entitled "Kunsttransfer – Ein Kolleg zur Erforschung deutsch-russischer Kulturbeziehungen seit dem 17. Jahrhundert" (Art Transfer – A Research Group for the Investigation of Russo-German Cultural Relations since the 17th Century). Over a period of more than five years, this project enabled German scholars to visit Moscow and St Petersburg and Russian researchers, for example from the Pushkin Museum and the State Hermitage, to come to Dresden. Among other things, the history of the collection of paintings and prints belonging to the Saxon Prime Minister Count Brühl was investigated; after Brühl's death in 1763 the collection was purchased by Catherine II, Tsarina of Russia, for St. Petersburg.

The project was completed in the autumn of 2009, culminating in the publication of a volume of essays entitled "Bilderwechsel. Sächsisch-russischer Kulturtransfer im Zeitalter der Aufklärung" (Exchanging Images. Saxon-Russian Cultural Transfer in the Age of Enlightenment), which was presented in the Hans Nadler Saal of the Residenzschloss. In this book, numerous authors from Germany and Russia discuss various aspects of the transfer of art, culture and artists in the 18th century, e.g. the activities of Saxon scholars and artists in the Russian Empire and the influence of Russian intellectuals and writers in Saxony. At the end of February an unprecedented conference

Research project "Pictorial Atlas: Art in the GDR":  
Kurt Dornis, "Zweite Schicht" (Second Shift), 1986,  
Galerie Neue Meister and ...



... Wolfgang Mattheuer, "Die Flucht des Sisyphos" (The Flight of Sisyphus), 1972,  
Galerie Neue Meister



took place in Moscow at the initiative of the "Art Transfer" project. The conference, which was held at the German Historical Institute in Moscow in association with both that institute and various Russian partners such as the State Hermitage and the Russian Museum Alliance, had as its title "Trophäen – Verluste – Äquivalente" (Trophies – Losses – Equivalents).

It was the first time that a museum from Germany had held a conference in Moscow and it was the first time that attention was directed not towards German war losses but rather towards the enormous damage and losses suffered by Russian museums and other cultural institutions during the Second World War. The high level of public interest and the large number of participants from both Russia and Germany proved the necessity of shifting the focus onto Russian war losses. This conference was only intended as a first step, to be followed by further activities, in particular dialogue between German and Russian museum specialists.

An exchange programme which has emerged out of the "Art Transfer" project and has already become a regular event is the exchange of paintings between the Pushkin Museum and the Gemäldegalerie Alte Meister. Alternately, a painting from each museum is displayed in the partner institution. At the end of 2009 it was the turn of the Moscow museum's "Stroganoff Madonna" by the Italian Mannerist painter Angelo Bronzino to be exhibited in Dresden.

## EXAMPLE: "GDR ART IN THE STOREROOM"

Thanks not least to an initiative by the Staatliche Kunstsammlungen Dresden, the Federal Ministry for Education and Research launched a funding programme focusing on the "recovery", investigation and public presentation of hitherto neglected storeroom holdings. The Galerie Neue Meister successfully applied for funding for a joint project involving the Sociological Institute of Dresden University of Technology (TU Dresden) and the Potsdam Centre for Research into Contemporary History, as well as other institutions. The gallery holds several hundred paintings dating from the period between 1945 and 1990, only very few of which can be presented in the permanent exhibition now (and also in the future). Research into these paintings – which are of varying quality, but are certainly not all in the category of "agitprop art" – is also very much underdeveloped and can now at last be carried out. Within the framework of this research project, the relevant holdings of other museums and collections – including those of the Kunstfonds of the Staatliche Kunstsammlungen Dresden are also to be investigated and their manner of acquisition reconstructed. This work will culminate in the publication of a "Pictorial Atlas of GDR Painting".



The “Pouring Satyr” (detail) from the late 1st century will be included in the comprehensive catalogue of the antique sculptures.

Participants and speakers at the congress on “Numismatics and Monetary History in the Age of Enlightenment” in Dresden



The SKD has numerous cooperative agreements with Dresden University of Technology (TU Dresden).



### EXAMPLE: COMPREHENSIVE CATALOGUE OF THE ANTIQUE SCULPTURES

Since 2006 the academic staff of the Skulpturensammlung have been collaborating with colleagues from the Archaeological Institutes of the Universities of Bonn, Kiel and Cologne, as well as the Museo Nacional del Prado in Madrid, to draw up a comprehensive catalogue of the antique sculptures in the Dresden collection.

The sponsor of this ambitious long-term project is the Ernst von Siemens-Kulturstiftung. As the first fruit of the project, it is planned to produce a catalogue on sculpture in the round from the Augustan Age until Late Antiquity.

In this way it will at last be possible to present to the public works of art which have so far not been systematically investigated and published in the way they deserve. The research is to take account of aspects of their reception history, such as the theme of Baroque marble additions and 19th-century plaster reconstructions. Upon closer inspection, it is evident that such an ambitious research project, which may at first glance seem of interest only to a small number of specialists, in fact manifests the quintessence of scientific museum work: careful investigation of the holdings, which will eventually filter down to the “average” visitor through the permanent exhibition and changing special exhibitions. It is also typical that, owing to the limited number of staff at the museum, this research on the holdings is only possible in collaboration with external specialists.

### EXAMPLE: NUMISMATIC CONGRESS

The life of the “scientific community” depends on occasional meetings at international congresses at which experts can exchange knowledge about their apparently exotic subjects of research. An example of such events is the congress organised by the Münzkabinett in association with the Saxon State and University Library (SLUB) in May 2009 (with support from the Deutsche Forschungsgemeinschaft/German Research Foundation). Under the title “Numismatik und Geldgeschichte im Zeitalter der Aufklärung” (Numismatics and Monetary History in the Age of Enlightenment), an international circle of coin researchers discussed 18th-century specialist numismatic literature, of which both the Münzkabinett and the SLUB hold important and rare editions. By holding this congress, the Münzkabinett, one of the largest, oldest and most important collections of its kind in the world, was able to give an impressive demonstration of its academic calibre.

### EXAMPLE: COOPERATION WITH DRESDEN UNIVERSITY OF TECHNOLOGY (TU DRESDEN)

For the Staatliche Kunstsammlungen Dresden it is a matter of course to collaborate with institutes and universities in (nearly) the whole world. What is always particularly important, however, is the “local” university, Dresden

Thangka of Yamantaka Vajrabhairava, China, canvas in silk frame, 18th cent., Speck von Sternburg Collection



Guanyin, the Bodhisattva of Compassion, China, wood/lacquer gold/paint, 18th cent., Speck von Sternburg Collection



Collected by Bernhard Struck for the Museum für Völkerkunde Dresden in 1931: Iran Figure, Bidyogo, Carache island, late 19th /early 20th cent.



Photograph taken in 1931: Masked dancers in a Pepel village, Bissagos islands; from the estate of the African explorer and former employee of the Dresden Völkerkundemuseum, Bernhard Struck (1888 – 1971)



University of Technology (TU Dresden). There are, of course, especially close relations with the Art History department, but also with the Institutes of History and Sociology, and with the Faculty of Architecture.

The forms of collaboration in research and teaching are very varied. Honorary professorships and lectureships for directors and curators of the museums, e.g. at the Institute of Art and Music Studies; the supervision of dissertations and doctoral theses on museum-related themes, such as Art History theses written in 2009 on the subject of graphic sheets held in the *Kunstkammer* and the former Director of the *Gemäldegalerie*, Hermann Voss; involvement in the University's new large-scale special research project (SFB 804) entitled "Transzendenz und Gemeinsinn" (Transcendence and Community Spirit); practical training opportunities for students in nearly all departments and museums of the *Staatliche Kunstsammlungen Dresden*; participation in lecture series, and many other activities. Close relations are also cultivated with the private outsourced branch of the University, Dresden International University, and particularly its "Culture & Management" course.

An interesting project for honing the academic profile of the *Staatliche Kunstsammlungen Dresden* over the next few years will be its participation in the University's new excellence initiative. Under the label "Dresden Concept", Dresden University of Technology, in association with the most important non-university research institutes in Dresden, such as the various Max Planck and Fraunhofer Institutes, will elaborate plans for intensifying the combi-

nation of university and non-university research in order to reinforce Dresden's image as a centre of academic research. The *Staatliche Kunstsammlungen* are, of course, involved.

### EXAMPLE: STAATLICHE ETHNOGRAPHISCHE SAMMLUNGEN SACHSEN

The intensification of cooperation between the *Staatliche Kunstsammlungen Dresden* and the *Staatliche Ethnographische Sammlungen Sachsen* will bring about a merger between two different academic cultures – with all the risks but also with all the opportunities that can arise from exchange between art historians, cultural studies specialists and historians on the one hand, and ethnologists on the other. Just as it has always been customary for scholars from the *Mathematisch-Physikalischer Salon* to discuss their research queries and findings with colleagues from the *Kupferstich-Kabinett*, it will in future be customary for the experts from the *Grünes Gewölbe* to consult and develop joint projects with those from the *Ethnographische Sammlungen*.

That intensive research is being conducted at the *Ethnographische Sammlungen* is evidenced by current projects such as the investigation and publication of the Peking Collection assembled by Hermann Freiherr Speck von Sternburg and the analysis of the collection bequeathed by the Africanist Professor Bernhard Struck.

## Visitors





Guests of honour in the Historisches Grünes Gewölbe: Barack Obama and Angela Merkel sign the Golden Books of the City of Dresden and the Free State of Saxony.



Queen Margrethe II of Denmark in the exhibition "Crossing the Seas with Fortuna. Saxony and Denmark – Marriages and Alliances Mirrored in Art (1548 – 1709)"



## HISTORIC MOMENTS

### US President Barack Obama in the Grünes Gewölbe

The most famous visitor to the Staatliche Kunstsammlungen Dresden in 2009 was most definitely US President Barack Obama. Weeks before his arrival, rumours started to circulate and there were initial indications that the most powerful figure on the world political stage might be coming to Dresden. Once it became clear that the President of the United States of America really was going to conduct political talks with the Federal Chancellor in the Grünes Gewölbe, a series of confidential preliminary visits to the Residenzschloss took place, which put high demands above all on Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden, and Michael John, Technical Manager of the Staatliche Kunstsammlungen Dresden. Whether it was the Protocol Department of the Foreign Office and the State Chancellery, the Federal Press Office, the Federal Criminal Police Office or US security authorities – every institution had certain demands to make. The Saxon police force's special operation code-named "Canaletto 2009" turned Dresden into a three-level security zone such as had never been seen before. The focal point was the Taschenbergpalais, where Obama rested – in the same suite in which Vladimir Putin had stayed in January – after having given a remarkable speech in Cairo, and from where he walked straight over to the Residenzschloss.

In the Residenzschloss everything went according to plan, the talks in the Bronzenzimmer and the Wappenzimmer, the photo session in the Pretiosensaal and the press confer-

ence in the Kleiner Schlosshof. The Grünes Gewölbe is used to receiving high-ranking state visitors, and not only since its reopening in 2006. Its founder, August the Strong, well knew how to use it in the interests of the state. As Prof. Dr. Dirk Syndram, Director of the Grünes Gewölbe, pointed out on the day of Obama's visit in a live interview with the German TV channel ARD, he would certainly have enjoyed the visit of the US President to his treasure chamber.

### Queen Margrethe II of Denmark in the Residenzschloss

On 22<sup>nd</sup> and 23<sup>rd</sup> August 2009, the Prime Minister of Saxony Stanislaw Tillich and his wife Veronika welcomed Her Majesty Queen Margrethe II of Denmark and her sister, Her Royal Highness Princess Benedikte, to Saxony. This two-day visit took place in connection with art and culture that testified to the centuries-long dynastic relationship between Saxony and Denmark. In 1709, i.e. exactly 300 years ago, the Danish King Frederik IV visited the Elector of Saxony, August the Strong. To mark the occasion, extravagant festivities were held over a period of four weeks in the Saxon capital. "The purpose of the meeting between August the Strong and Frederik IV was not only magnificent courtly display. It also served to promote diplomacy and peace. For 200 years during the Renaissance and Baroque periods, Saxony and Denmark were close partners among the European concert of powers," said Prime Minister Stanislaw Tillich at the opening 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 – 1709]) in Dresden's Residenzschloss.



Vice-President of China Xi Jinping (centre) with Prime Minister Stanislaw Tillich (left) and Director-General Martin Roth visiting the Historisches Grünes Gewölbe



Their Royal Highnesses Prince Felipe and Princess Letizia with Federal President Horst Köhler and his wife at the opening of the exhibition Among Gods and Men in the Prado, Madrid



This exhibition by the Staatliche Kunstsammlungen Dresden included major works of art from the Royal Collections of Rosenborg Castle in Copenhagen and from the Dresden collections, including important paintings, weapons and precious objects which illustrated the lively cultural exchange between the courts in Dresden and Copenhagen as well as documenting the Saxon-Danish weddings which took place in the years 1548, 1602, 1634 and 1666.

**José Manuel Barroso assumes patronage over the re-opening of the Albertinum**

The Albertinum has been closed for construction work since 2006. The President of the European Commission, José Manuel Barroso, has agreed to assume patronage over the re-opening of the building in summer 2010 as a museum for art from the Romantic period to the present day. "This demonstrates once again the illustrious reputation and importance that the Staatliche Kunstsammlungen Dresden have now gained throughout Europe," says Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden. The intensification of relationships between cultural institutions in Europe is an important objective of the Staatliche Kunstsammlungen Dresden. "The support of José Manuel Barroso is major step along that path," says Martin Roth.

**Chinese Vice-President Xi Jinping in Dresden**

In the middle of October 2009, Stanislaw Tillich, Prime Minister of the Free State of Saxony, met the Vice-President of the People's Republic of China, Xi Jinping, in the Gemäldegalerie Alte Meister. Dresden was the first stop on a cul-

tural tour of Germany which thereafter took the Chinese guest to Berlin and then to the Frankfurt Book Fair. On the cultural level, a lively exchange has been going on for many years between the Staatliche Kunstsammlungen Dresden and China. After the year "China in Dresden in China" in 2008, the Dresden collections – along with the Staatliche Museen zu Berlin and the Bayerische Staatsgemäldesammlungen Munich – are now providing 200 works on loan for display in the exhibition "Die Kunst der Aufklärung" (The Art of the Enlightenment), which will be on show following the opening of the National Museum of China on Tiananmen Square for a period of at least a year starting in spring 2011.

**Federal President Horst Köhler visits the exhibition "Götter und Menschen" (Gods and Men) with Spanish Crown Prince Felipe and his wife Letizia in the Museo Nacional del Prado, Madrid**

On 3<sup>rd</sup> November 2008 His Majesty King Juan Carlos I of Spain opened the exhibition "Unter Göttern und Menschen. Antike Plastik des Albertinums Dresden und des Museo Nacional del Prado" (Among Gods and Men. Classical Sculptures from the Albertinum Dresden and the Museo Nacional del Prado) in Madrid. On 13<sup>th</sup> March 2009, during the 5th German-Spanish Forum, Federal President Prof. Dr. Horst Köhler and his wife Eva Luise Köhler visited the exhibition in the company of HRH Prince Felipe and HRH Princess Letizia of Spain. Prof. Dr. Martin Roth, Director-General of the Staatliche Kunstsammlungen Dresden, and Dr. Moritz Woelk, Director of the Skulpturensammlung, accompanied the guests. Dr. Stephan Schröder, curator at the Prado, guided the group.

The new visitors' foyer in the Kleiner Schlosshof of the Residenzschloss

The Visitor Services team of Avantgarde Sales&Marketing Support GmbH in front of the Visitor Centre in the Residenzschloss



The digital display above the ticket desks in the Kleiner Schlosshof shows the number of tickets currently available for the Historisches Grünes Gewölbe



## MARKETING AND THE VISITOR SERVICE – NEW PLACES AND FOREIGN LANGUAGES

Since January 2009 the Kleiner Schlosshof has become the visitors' foyer in the Residenzschloss. In this light-filled architectural space, in which a transparent domed canopy turns the historic courtyard into an interior, visitors can get a foretaste of their visit to the palace when they buy their tickets. Modern architecture combined with the centuries-old fabric of the building determine the unique character of Dresden's Residenzschloss, and visible traces of past periods bear witness to the 450-year history of the Staatliche Kunstsammlungen Dresden.

Among the things that visitors do not see is the call centre where information, ticket reservations and guided tour bookings are provided and which dealt with more than 50,000 calls in 2009 alone. Since January 2009 the Staatliche Kunstsammlungen Dresden have been selling the coveted online tickets for the Historisches Grünes Gewölbe exclusively via its visitor service Avantgarde Sales & Marketing Support GmbH. This step was necessary owing to the structural changes conducted in the former marketing and tourism company Dresden Werbung und Tourismus GmbH. All booking processes, data movements and ticket sales were carried out almost without the guests noticing. The time tickets for the historic treasure chamber can now be ordered in advance from the comfort of one's own home via the website [www.skd.museum](http://www.skd.museum) or directly in the "Besucherzentrum Art & Info"; remaining tickets for the same

day are available from the ticket offices in the Kleiner Schlosshof. Something else that is new for visitors since 2009 is that they are asked for their home postcode at the ticket offices. This small detail, which only distracts visitors for a moment, is important for the museums, who would like to know a little more about their guests and thus be able to respond more directly to individual needs, such as information material in foreign languages. The Gemäldegalerie Alte Meister has been a mecca for guests from far and near for decades, and it accounts for nearly a third of all the visitors to the Staatliche Kunstsammlungen Dresden each year. What could previously only be surmised from the babel of voices in the museum is now evident in the visitor statistics. The proportion of Russian-speaking visitors was 34% here, closely followed by the adjacent Rüstkammer, a fifth of whose guests had Russian as their mother tongue. Among the total number of visitors, 23% were Russian speakers and 7% were Czechs. English and Japanese were each only spoken by 3% of the museum visitors. A survey of the Russian guests by a Ukrainian employee of the marketing department revealed interesting details about this group of guests, which are sure to be of interest to the tourist trade in Dresden. As well as findings about the manner of travel, duration of stay, place of origin, age and gender of the visitors, they stated almost unanimously that the main reason for their journey to Dresden was to visit the Gemäldegalerie Alte Meister. This means that the Staatliche Kunstsammlungen Dresden should continue expanding their connections with Russian travel agents, airlines and journalists so as to be able to respond to the needs of this important group of visitors

Under the banner of the  
"Transformed Gods": The tram stop and  
entrance to the Japanisches Palais, ...



... the Young Friends enjoy a  
party in the inner courtyard of the  
Japanisches Palais



and reinforce their relationship with Dresden in the future. Foreign guests of a special kind were the Spanish gods in the Japanisches Palais. What sounds like a Babylonian confusion was a highly successful collaborative project in association with the Museo Nacional del Prado in Madrid. In the exhibition "Verwandelte Götter" (Transformed Gods) the antique sculptures of gods belonging to the Prado's collection were on display along with Dresden antiquities in the Japanisches Palais, after the exhibition had previously been on view to much acclaim in the Prado. The exhibition in the Japanisches Palais thus built upon a great tradition, since in the past this palace was the home of the antiquities collection. The palace is situated in an idyllic location beside the River Elbe – not in the historic city centre but separated from it by the river, which for many Dresden residents and their guests tends to be seen as a separating rather than a connecting factor. This outstanding exhibition was therefore intended to focus the attention of art enthusiasts onto this building through advertising and through cooperative partnerships with transport services crossing the Augustus Bridge, from bicycle rickshaws to trams. All local residents were sent reminders about the museum in their immediate neighbourhood - they found invitations in their letterboxes and information leaflets in their shops, and some people who were travelling to work early on the day of the opening must have rubbed their eyes in disbelief, for countless gold balloons were lining the way between the Residenzschloss and the Japanisches Palais. For four weeks in the summer additional programmes in and around the palace attracted

more guests to the Neustadt side of the river. Including the daily workshop courses, guided tours, group tours and talks, a total of 471 events took place during the summer. In 2010 the Staatliche Kunstsammlungen Dresden will again be holding a guest exhibition in the Japanisches Palais. The show "Triumph der blauen Schwerter" (Triumph of the Blue Swords) will be celebrating the tercentenary of the Meissen Porcelain Manufactory and recalling an illustrious bygone age: that of the beginnings of the Japanisches Palais, when August the Strong dreamed of establishing a Porcelain Palace there in which he could indulge his passion for 'white gold'.



Works by school students in the basement vault: "Facets of Modernity: Appropriation by the Young" on display from 5<sup>th</sup> April until 14<sup>th</sup> June 2009

This was the image used by the Young Friends in the invitation to their party in connection with the exhibiton Transformed Gods in the Japanisches Palais.

In the sculpture workshop



## MUSEUM EDUCATION BETWEEN ANTIQUITY AND THE PRESENT DAY

The exhibitions this year covered a wide range of themes, from antiquity to the present day. This was also reflected in the many accompanying and educational programmes. In keeping with the character of the "Wunschbilder" (Ideals), which were painted in a spirit of yearning and yet presented a realistic view of Dresden in the 18th century, these paintings were analysed and discussed in numerous guided tours, workshops and especially short "Kunstpausen". These 15-minute events during the lunch period were very popular with employees of companies in the vicinity, a completely new target group for the Museum Education department.

Using a multi-entry ticket, some guests attended more than 10 events so as not to miss out on any details.

The events programme accompanying the exhibition "Verwandelte Götter – Antike Skulpturen des Museo del Prado zu Gast in Dresden" (Transformed Gods – Classical Sculptures from the Museo del Prado on View in Dresden) was very wide ranging, covering different genres and aimed at a broad public. There were workshops on theatre in antiquity and on ceramic design. On all exhibition days it was possible to pay a free visit to a sculpture workshop where visitors could explore the exhibition objects in a creative way. Further education courses were held for teachers and worksheets for pupils of various age groups were produced. Steps were taken to ensure that international school groups could benefit from the exhibition, too.

For example, worksheets were also produced in Czech and Polish and guided tours with interpreters were on offer. Children and young people in classical costumes presented their favourite works and the visitors reacted with enthusiasm to their presentations. With the aid of Museum Education specialists, the school students had previously learned about the living environment and world view of people in antiquity.

A special highlight was the film "SAXA LOQUUNTUR – Steine sprechen. Antike Skulpturen erwachen, spielen und erzählen Geschichten" (Stones speak. Antique sculptures come to life, play and tell stories), which was produced as part of a school project. During the period of the exhibition it was shown in Latin with German and English subtitles, and it is now available to Saxon schools as a teaching resource.

At the beginning of June the annual Children's Festival took place. All around the exhibition in the Japanisches Palais young children created soapstone sculptures, modelled statues, painted vases, acted out theatre scenes and found out about fashion during this period. This resulted in the first intensive collaboration between the Museum Education department and the Staatliche Ethnographische Sammlungen Sachsen, which continued in the joint project entitled "Begegnungen" (Encounters).

A particularly enjoyable, yet academically oriented accompanying programme was conceived for the special exhibition "Carl Gustav Carus. Natur und Idee" (Carl Gustav Carus. Nature and Ideas). The activities on offer ranged from "Kunstpausen" and special guided tours via art



Children in the Neues Grünes Gewölbe listening to the audioguide developed specially for them



Summer Night of the Museums in the Rüstkammer: Is something not quite right?



In the sculpture workshop during the "Transformed Gods" exhibition



conversations and Sunday matinees to promenade concerts with readings and a musical literary soiree. In the Residenzschloss a research workshop was set up to encourage visitors to explore the life and achievements of Carl Gustav Carus. Stuffed animals, microscopes and drawing utensils aroused a great deal of interest. This offer was taken up by many children during the school holidays and also by school classes at the beginning of the new school year. Interdisciplinary themes were investigated as part of art lessons and also in relation to the biology curriculum. A special form of motivation for teachers and pupils turned out to be a competition which culminated in an exhibition created by school pupils. In parallel to the universal genius Carl Gustav Carus, the children and adolescents presented their works to fellow pupils and the public under the title "Nature and Creativity".

The exhibition "Georg Baselitz. Dresdner Frauen" (Georg Baselitz. Women of Dresden) meant that in thematic terms the year ended in the present day. Georg Baselitz has aroused debate about history and politics in a manner unmatched by few other artists. Questions such as "180° – What is the effect of pictures painted upside-down?" cause traditional perceptions of art, which have been internalised by even the youngest viewers, to be called into question!

**The children's audio guide for the Neues Grünes Gewölbe**

The audio guides of the Staatliche Kunstsammlungen Dresden are very popular indeed – and now also among the younger visitors. Working together with children, the

staff of the Museum Education department have developed a guided tour through the Grünes Gewölbe which is directed towards children from the age of five. The master of the house himself, His Ghostly Majesty August the Strong, guides Clara and her brother Leo through the rooms, enthusiastically explains his treasures to the children, and tells stories about his life and the Dresden court. This is sure to delight not only the young visitors.

**NOTES ...**

**Summer 2009 – off to the Palace!**

In cooperation with the Staatliche Kunstsammlungen Dresden, the festival "Palais Sommer 2009" took place in the Japanisches Palais from 30<sup>th</sup> July until 30<sup>th</sup> August. At that time the special exhibition "Verwandelte Götter – Antike Skulpturen des Museo del Prado zu Gast in Dresden" (Transformed Gods – Classical Sculptures from the Museo del Prado on View in Dresden) was on show. On Thursdays until 10 p.m. the transformed gods, surrounded by classical music, invited visitors to join them and experience a certain transformation themselves. Every Saturday there was an art event in which artists and amateur enthusiasts were given the opportunity to practise nude painting. Film and audio drama evenings lent a special atmosphere to warm summer evenings.

Concert by the Sächsische Staatskapelle Dresden in the National Centre for the Performing Arts in Beijing: The concert goers were also invited to visit the exhibition “The Splendour of the White Eagle”.



Visiting the exhibition “The Splendour of the White Eagle” in Beijing: Martin Roth, Director-General of the SKD; Eva Maria Stange, State Minister for Science and Art; Fabio Luisi, General Musical Director



### **A possibly record-breaking event: the 11th Summer Night of the Museums**

On 11<sup>th</sup> July 2009 the Staatliche Kunstsammlungen Dresden offered a wide-ranging programme of events for the 11th Summer Night of the Museums in Dresden. The Gemäldegalerie Alte Meister was the absolute front runner with 5,500 visitors, closely followed by the Japanisches Palais: 5,147 visitors came to the special exhibition “Verwandelte Götter” (Transformed Gods). In the Neues Grünes Gewölbe 4,700 visitors were able to gain an insight into the restoration history of selected works of art. Two hundred lucky visitors were able to obtain admission tickets to the Historisches Grünes Gewölbe and view the art treasures of August the Strong along with a partner.

The special exhibition “Mit dem Fahrrad zur Milchstraße” (To the Milky Way by Bicycle) in the Kunsthalle im Lipsiusbau received no fewer than 3,574 guests and the Rüstkammer 3,500. In the Münzkabinett visitors had the opportunity to mint medals, in the Kunstgewerbemuseum there was the exhibition “Still-Life”, the Kupferstich-Kabinett offered a programme concerning Carl Gustav Carus, and the Museum für Sächsische Volkskunst held a puppet theatre performance. All in all, 30,098 visitors came – a truly successful event!

### **Music Music!!**

For the first time, and with two events, the Dresdner Musikfestspiele 2009 were guests in the Residenzschloss. On 27<sup>th</sup> May 2009 a concert was performed: the opera “Teofane”, which was composed by Antonio Lotti specially for the wedding of the Saxon electoral prince and the

Habsburg archduchess in 1719 and for the simultaneous opening of the Court Theatre.

On 5<sup>th</sup> June 2009 the Small Courtyard provided the fitting backdrop for a Gala Evening. There was music, dancing and good food: the magnificent festivals of the Dresden court were brought back to life that evening. The Musical Director Jan Vogler was supported by Camerata Bern, one of the leading chamber orchestras of Europe, and the creations of the young New York elite dance company, Juilliard Dance.

A “Saxon summit meeting” of a special kind took place on 7<sup>th</sup> May 2009: for the first time, the Sächsische Staatskapelle Dresden performed a guest concert at the National Centre for the Performing Arts in Beijing, which was completed in 2007. The performance in Beijing did not take place at this time by chance; it was timed to coincide with a performance by the Staatliche Kunstsammlungen Dresden in the Palace Museum in the Forbidden City. This was the exhibition “Im Zeichen des weißen Adlers. Höfische Kunst aus Sachsen-Polen (1670 – 1763)” (The Splendour of the White Eagle. Arts and Power at the Saxon-Polish Court [1670–1763]), the first exhibition of German art in the history of the Forbidden City. The guests attending the concert conducted by General Musical Director Fabio Luisi were invited to visit the exhibition, the concert tickets being also valid for the exhibition. The Saxon State Minister for Science and Art, Dr. Eva Maria Stange, General Musical Director Fabio Luisi and Director-General Prof. Dr. Martin Roth had previously drawn attention to Dresden as a metropolis of the arts during a press conference for Chinese media representatives. Music and the fine arts have developed here together over the centuries.

Hermann Josef Hack and his installation  
"Climate Refugee Camp" in the Kleiner Schlosshof



A modern interpretation of the two cherubs  
in Raphael's "Sistine Madonna" created for an  
online competition



### Museum admission with an Elton John ticket

Another form of the amalgamation of music and fine art also enjoyed a positive response. The combination of concerts with a museum visit, which was started last year by the Staatliche Kunstsammlungen Dresden and the Sparkassen-Finanzgruppe, was continued. On 3<sup>rd</sup> July 2009, the day of Elton John's huge open-air summer concert on Theaterplatz in Dresden, the Gemäldegalerie Alte Meister stayed open until 9 p.m. Ticket-holders for the concert could enter the gallery without charge until shortly before the start of the concert, and other visitors benefited from the extended opening hours. Concert ticket-holders were also entitled to visit a museum of the Staatliche Kunstsammlungen Dresden of their own choice during the next two weeks.

### Climate refugee camps in Leipzig and Dresden

With an installation consisting of 500 miniature tents he had made himself, Hermann Josef Hack – an artist who focuses on global environmental changes and their social effects – drew public attention to the catastrophic situation facing more and more people in the world. For one day each in May, he transformed the market place in Leipzig and Palaisplatz and the Kleiner Schlosshof of the Residenzschloss in Dresden into "climate refugee camps" by setting up his installation. The Staatliche Ethnographische Sammlungen Sachsen in association with the Staatliche Kunstsammlungen Dresden had invited the artist to Saxony. Both institutions saw his artistic interpretation of this current issue as an effective way of raising public awareness of the problem.

### Virtual homage to the famous cherubs

For its online museum in "Second Life", the Gemäldegalerie Alte Meister sought depictions of the most famous incidental figures in art history: the two cherubs in Raphael's "Sistine Madonna". In 2008 the museum was the first in the world to be completely and faithfully reproduced in "Second Life". On 31<sup>st</sup> July 2009, at the GAMES CONVENTION ONLINE in Leipzig, the new Community "Friends of Dresden Gallery" was formed and under this name they launched a cherub exhibition. A total of 60 entries were viewed by a jury consisting of art historians and advertising specialists, and from December 2009 onwards they were presented in an exhibition in the virtual "Dresden Gallery".

### "In the Maelstrom of Art"

In 2009 the imminent reopening of the Albertinum was announced not only through the presence of construction cranes but also through public discussion. In a series of talks held under the motto "Im Sog der Kunst" (In the Maelstrom of Art), which will extend up to the opening in summer 2010, international museum directors and architects are presenting their conceptual plans. "In the case of museums, as public places, changes, restructuring measures and new concepts are viewed particularly critically," says Director-General of the Staatlichen Kunstsammlungen Dresden, Prof. Dr. Martin Roth. "New conceptual approaches and the refurbishment of exhibitions are a challenge for every museum, but they are also an opportunity to think things over. It is therefore particularly important to us to combine the countdown to the reopening



The exhibition series "In the Maelstrom of Art" in the Kunsthalle im Lipsiusbau was always well attended.

Joachim Fuchsberger with his wife and son visiting the Historisches Grünes Gewölbe in the company of Dr. Stephan Adam, Head of Press and Communication at the SKD (right)

School pupils in the reading room of the Kunstbibliothek



of the Albertinum next year with intensive discussion." The series began with contributions by Volker Staab, Prof. Dieter Janosch and Sean Rainbird.

#### Reading art

In 2009 the Kunstbibliothek initiated a new series of events under the title "Aufgeblättert & Nachgeschlagen". The core of each event is the reading of a literary text relating to the theme of art and referring to Dresden and the Staatliche Kunstsammlungen. The contents of the reading are then reinforced in a talk or by viewing a work of art.

#### talking images – a series of talks on Gerhard Richter

Gerhard Richter developed his artistic concept in the early 1960s through his intensive work with the modern image media of photography and film. In consequence, he took up the contemporary form of perception through the camera lens and then created traditional paintings from that perspective. The series of events entitled "talking images" included four evening talks devoted to Gerhard Richter's only and little-known film "Volker Bradke", which was made in 1966. This was the first time that this film had been considered in detail.

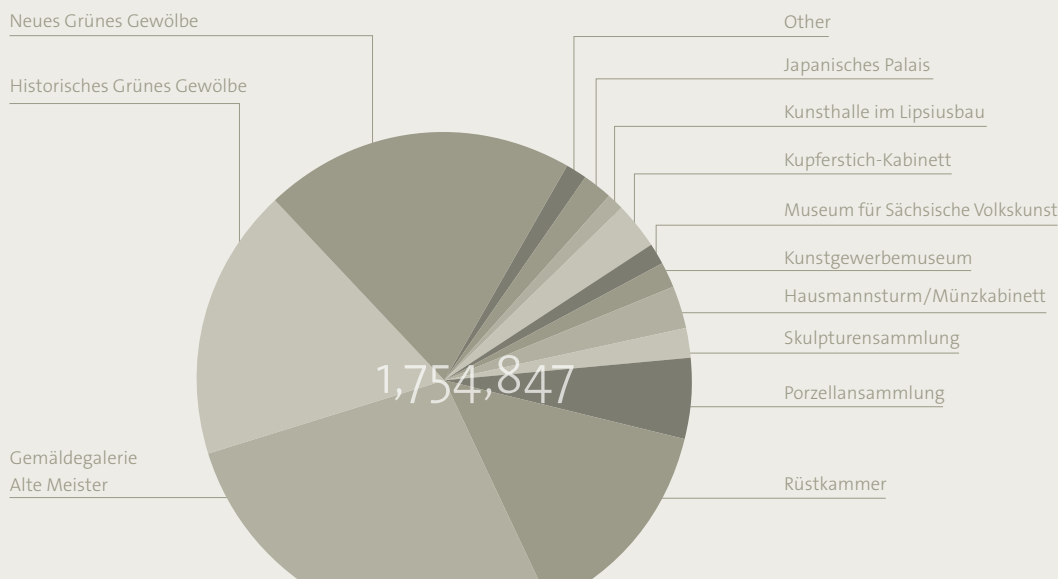
The series was a joint project between the Gerhard Richter Archiv Dresden and the Institute for Art and Music Studies at Dresden University of Technology (TU Dresden).

#### Visitors to the Staatliche Kunstsammlungen Dresden

- Joachim Fuchsberger
- Helmut Karasek
- General Wolfgang Schneiderhan, General Inspector of the Bundeswehr, and General Jean-Louis Georgelin, Chief of the Defence Staff of the French Republic
- Sheika Mozah Bint Nasser Al Missned
- US President Barack Obama and Federal Chancellor Dr. Angela Merkel
- Nobel Peace Laureate Elie Wiesel
- Sheikh Khalifa Bin Jassem bin Mohammad Al-Thani, Chairman of the Qatar Chamber of Commerce & Industry
- Dr. Henning Schulte-Noelle, CEO Allianz
- Members of the Central Council of Jews in Germany: Charlotte Knobloch, Dr. Salomon Korn, Dr. Dieter Graumann and delegation
- Waltraud Meier
- Queen Margrethe II of Denmark and Princess Benedikte of Denmark
- Dr. Jelena Gagarina, Director-General of the Moscow Kremlin Museums
- Xi Jinping, Vice-President of China



## Visitor numbers in Dresden in 2009



## VISITOR NUMBERS

### Grünes Gewölbe and Alte Meister are top again

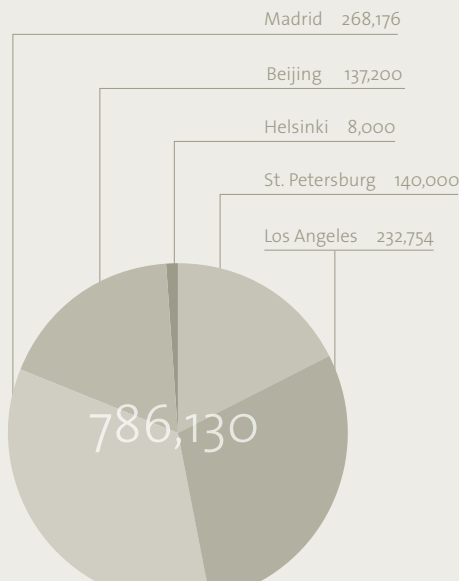
Income from ticket sales in 2009 once again increased in comparison with the previous year. The new, much simplified admission price system for the museums in the Zwinger – which was introduced at the start of the year and includes special exhibitions in the Gemäldegalerie Alte Meister – met with a very positive response on the part of visitors. This model of charging an admission fee for the whole building resulted in increased revenues and is to be continued over the coming years. At 1.75 million, the number of visitors to Dresden was 11 % lower than in 2008, which reflects the general trend in Germany in 2009 and is a very good result considering the ongoing building work involving partial closure of exhibitions (e.g. the Porzellansammlung in the Zwinger). The highest numbers were recorded by the Grünes Gewölbe with approx. 670,000 visitors in the Residenzschloss and the Gemäldegalerie Alte Meister with 480,000 visitors. Year after year these two museums are responsible for 80% of the revenues from admission ticket sales.

The fall in the number of visitors was due primarily to the economic and financial crisis and the declining tourism figures for Dresden, which had already become evident in 2008. It was particularly noticeable in the Neues Grünes Gewölbe: whereas in 2008 this museum welcomed 401,000 visitors, in 2009 the figure reached only 358,000. This development is not unusual and had already been expected after the opening of the Historisches Grünes Gewölbe in September 2006.

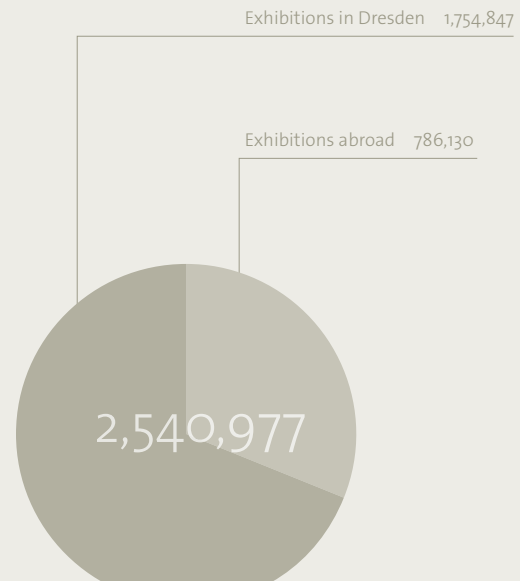
If the 800,000 visitors to exhibitions by the Staatliche Kunstsammlungen Dresden abroad are added to the 1.75 million visitors in Dresden, the overall number of visitors can be seen to have reached the outstanding figure of 2.55 million. The development of tourist figures in Dresden demonstrates just how important activities in other countries are. Wonderful international cooperation agreements enable magnificent exhibitions to go on display, which while presenting their specific theme simultaneously showcase Dresden as a city of art and culture – and hence also as an attractive destination.

For the year 2010 Dresden is hoping for increased visitor numbers once again. The opening of the Türckische Cammer in March 2010 and the reopening of the Albertinum in June 2010 will offer new cultural attractions for visitors from far and near. Thanks to the opening of the Kleiner Schlossohof with its impressive transparent membrane roof as a visitors' foyer in January 2009, the Residenzschloss is certainly ready to cope with high numbers of visitors. This centrally located area now houses the ticket offices and information desk, as well as the entrances to the various museums and the museum shop; it also offers ample space for large groups and numerous guests from all over the world. After the completion of the restoration and reconstruction work, the Albertinum will also have a spacious foyer offering plenty of space as well as all the modern infrastructure required for 21st-century museum operations. In any case, there is certainly plenty to see and marvel at in the museums of the Staatliche Kunstsammlungen Dresden!

### Visitor numbers in 2009: Exhibitions abroad



### Visitor numbers in 2009: Total



### Visitor numbers in Dresden

|  | 2005             | 2006             | 2007             | 2008             | 2009             |
|--|------------------|------------------|------------------|------------------|------------------|
| Albertinum <sup>1</sup>                                    | 137,384          | 1,203            | —                | —                | —                |
| Neues Grünes Gewölbe                                       | 577,131          | 520,923          | 459,856          | 401,111          | 357,768          |
| Historisches Grünes Gewölbe <sup>2</sup>                   |                  | 103,463          | 320,139          | 318,198          | 310,069          |
| Gemäldegalerie Alte Meister                                | 510,343          | 506,945          | 479,882          | 536,764          | 478,766          |
| Rüstkammer   | 241,290          | 268,259          | 264,962          | 323,331          | 247,838          |
| Porzellansammlung <sup>3</sup>                             | 151,743          | 162,139          | 159,044          | 139,646          | 95,482           |
| Mathematisch-Physikalischer Salon <sup>4</sup>             | 84,229           | 69,777           | —                | —                | —                |
| Skulpturensammlung <sup>5</sup>                            |                  | 20,291           | 15,900           | 39,693           | 35,085           |
| Hausmannsturm/Münzkabinett                                 | 32,833           | 34,224           | 35,799           | 30,794           | 46,867           |
| Kunstgewerbemuseum   | 46,047           | 35,346           | 32,033           | 30,567           | 29,815           |
| Museum für Sächsische Volkskunst mit Puppentheatersammlung | 36,839           | 33,981           | 27,732           | 30,706           | 26,345           |
| Kupferstich-Kabinett <sup>6</sup>                          | 190,043          | 109,941          | 48,729           | 41,329           | 49,201           |
| Kunsthalle im Lipsiusbau <sup>7</sup>                      | 11,096           | 91,951           | 32,684           | 31,440           | 21,762           |
| Japanisches Palais   |                  |                  |                  |                  | 34,142           |
| Sonstiges <sup>8</sup>                                     | 21,260           | 17,834           | 13,644           | 43,330           | 21,707           |
| <b>Total</b>   | <b>2,040,238</b> | <b>1,976,277</b> | <b>1,890,404</b> | <b>1,966,909</b> | <b>1,754,847</b> |

1 Galerie Neue Meister, Skulpturensammlung until 2<sup>nd</sup> Jan. 2006 | 2 Opened on 15<sup>th</sup> Sept. 2006 | 3 Partially closed for refurbishment from 14<sup>th</sup> Sept. 2009 until 8<sup>th</sup> March 2010 | 4 Closed since 1<sup>st</sup> Jan. 2007 | 5 In the Zwinger since 25<sup>th</sup> March 2006 | 6 Including visitors to the Study Hall | 7 Opened in October 2005 | 8 Events, readings, exhibition openings and special exhibitions in the Residenzschloss

## Museum buildings







## INVISIBLE AND VISIBLE ARCHITECTURE

The architect Volker Staab called his new structure intended as a storeroom and workshop building for the Staatliche Kunstsammlungen Dresden an “invisible building”. And the building really is invisible to the public eye, even though the building site is located in the heart of the city and construction work has advanced rapidly during 2009. High above what used to be the open inner courtyard of the Albertinum is a two-storey “Ark for Art”, which has no visible support pillars. Apparently effortlessly, it fits between the level of the eaves and the ridge of the roof, so that it cannot be seen from outside – except from the air or from the dome of the nearby Frauenkirche. The purpose is not to conceal architecture but rather to fulfil the ambitious aim of constructing a flood-proof storeroom and workshop building. At the same time, the goal was to create as much space as possible. The spectacular structure designed by Volker Staab does both: its two expansive floors provide optimum working conditions for the restorers of the Staatliche Kunstsammlungen Dresden and can also accommodate thousands of paintings. Furthermore, it gives Dresden a huge new indoor space, a covered foyer with an area of 1200 m<sup>2</sup>, a large meeting hall that can be passed through on the way from the Frauenkirche to the Brühlsche Terrasse, a venue for museum events – a great stage, backdrop and auditorium in one.

In 2010 the whole of the Albertinum, including the “invisible building”, will be handed over after having been

completely restored and refurbished under the guidance of the state-owned enterprise Sächsisches Immobilien- und Baumanagement (SIB). In June 2010 the famous Skulpturensammlung and the much-missed Galerie Neue Meister will be returning. Art from the Romantic period to the present day will then have a new (but well-known) location. The visitors will stream into the Albertinum, fill the foyer and see the reflective ceiling which is the disguised bottom of the new structure. However, they will have no intimation of the steel latticework structure that holds up the 2,700 tonne building. Glass and metal will “camouflage” the huge steel structure.

What will be visible, by contrast, is another roof – just as spectacular but quite different. In the Residenzschloss the challenge was to construct a canopy over a courtyard with an irregular ground plan. This was complicated above all by the fact that some of the Renaissance gables of various heights reach almost to the ridge of the roof. The brilliant solution – that of installing the canopy at the level of the ridge – constituted an immense challenge for the stress analysts, engineers and architects involved. In a long and complicated planning and construction process, a technical masterpiece was achieved which has been admired by experts and acclaimed in the specialist press.

Among the general public the project was somewhat controversial – until the day of its opening, that is. After that, most of the critics fell silent, since the symbiosis of the Renaissance facades and the modern canopy is so indisputably successful. By covering a previously little-used courtyard with a transparent and apparently light membrane, this space with its Renaissance facades and gables



The Englische Treppe prior to reconstruction ( 2001) ...

The Fürstengalerie was opened in March 2009. It connects the Englische Treppe with the Neues Grünes Gewölbe.



... and in impressive new splendour following its restoration



has been turned into an impressive interior. At the end of January 2009 this space was opened to the public as a new visitors' foyer. The Kleiner Schlosshof or Small Courtyard has thus been transformed into an indispensable place for ticket offices and information desks, as a meeting point for guided tours, as a room for lectures and exhibition openings. When 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 – 1709]) was opened in August 2009, the courtyard became a highly exclusive venue. With the completion of every new stage in the development of the Residenzschloss it will continue to show its worth and provide the amenities that are required by a museum complex of this size in the 21st century.

Along with the aforementioned exhibition, the Fürstengalerie (Princes' Gallery) on the first floor of the Residenzschloss was also opened in August 2009 in the presence of the Queen of Denmark and the Prime Minister of Saxony. It shows the Saxon electors and kings from the House of Wettin, Albertine lineage, who used to reside in the Palace. The series of portraits begins with Elector Moritz (1521 – 1553), who was granted the electoral privilege by Emperor Charles V in 1547, and extends up to King Friedrich August III (1865 – 1932), who abdicated in 1918. The ornate gallery was designed by the firm of architects Architekturbüro Peter Kulka (Cologne/Dresden). It enables the visitor to become acquainted with the Saxon rulers, whose history is presented through unique objects in the permanent exhibitions in the Palace, some of which are already open

and some of which will be opening in the next few years. Located in the connecting wing between the Large and the Kleiner Schlosshof, the approximately 40 m long Fürstengalerie links the Neues Grünes Gewölbe to the Englische Treppe. The Englische Treppe, originally reserved only for the Saxon royal family and their guests, has been open to the public since the end of March 2009. Every visitor entering the Palace reaches the individual exhibition areas via this staircase. The "Grand Staircase" was designed in 1692 by Johann Georg Starcke and Christoph Beyer as a broad staircase supported on four pillars with a stairwell. In 1693 it was renamed the "Englische Treppe" because Elector Johann Georg IV had been appointed a knight of the Order of the Garter by the English ambassador Sir William Swan. In 1701 the staircase was destroyed in a fire and between 1718 and 1719 it was redesigned by Matthäus Daniel Pöppelmann. At the end of the 19th century, the Residenzschloss, and hence also the staircase, took on a new, neo-Baroque appearance to mark the 800th anniversary of the House of Wettin.

In February 1945 the staircase was completely destroyed. Work to secure the structure did not begin until the early 1990s. From 2005 onwards, the destroyed staircase was gradually dismantled and then rebuilt. The most impressive element is the stucco ceiling. It is the magnificent and imposing climax of the architectural composition. Whilst the Englische Treppe, Fürstengalerie and Kleiner Schlosshof were opened in 2009, construction work on the Türkische Cammer, directly above the Fürstengalerie and as yet still hidden from public view, continued apace. The Türkische Cammer will be the first section of the Rüstkammer to

Before the Ottoman state tent was erected in the Türkische Cammer, a trial run was conducted in a specially prepared room.



During the construction work in the Kunstbibliothek, the books had to be protected.



move back into the Residenzschloss. The exhibition will present around 600 objects in an area covering 750 m<sup>2</sup> on the second floor. They mainly entered the Saxon court collection between the 16th and the 19th centuries, as gifts, as commissioned purchases and as spoils of war. The design of the exhibition, drawn up with the support of Architekturbüro Peter Kulka, is completely new. It continues the process of systematisation which is being applied to all the collections of the Staatliche Kunstsammlungen Dresden. Like the Grünes Gewölbe, the Electoral Saxon collection of oriental art will show the Palace as a place of courtly representation in the Renaissance and Baroque periods. At the same time, it will be possible to appreciate, for the first time in more than 60 years, the high regard in which the culture of the Ottoman Empire was held by Saxony and to bring an aspect of the past into the present day. Museum experts, stress analysts and architects, on the one hand, and curators and restorers on the other have been working intensively for more than 15 years on the presentation of the future permanent exhibition.

In the second half of the year, large-scale construction work was also carried out in the Kunstbibliothek, which is also located in the Residenzschloss. From January 2010 users of the library will be able to benefit from a book lift connecting the four levels. Instead of the often difficult transportation of books via various staircases that was necessary before, the lift will now provide a convenient way of bringing books together from different storage areas. The installation of the book lift is part of an advanced security and logistics concept, which considerably facilitates access to the whole complex for library users.

Building work was and is also underway in the Zwinger. In the Porzellansammlung of the Staatliche Kunstsammlungen Dresden, necessary maintenance work was conducted and technical defects in the windows and damage to the glass were remedied during the autumn and winter of 2009. The museum's security systems were also improved. This work was carried out by the state-owned enterprise Sächsisches Immobilien- und Baumanagement (SIB). In spring 2010 the Porzellansammlung will then be able to open all its doors again – in the year of the tercentenary of the Meissen Porcelain Manufactory. During the period of closure, the internationally renowned New York architect Peter Marino, who redesigned the southern Bogen-galerie (Curved Gallery) in 2006, executed the designs for the interior of the northern Curved Gallery and the Tiersaal (Animal Hall). From 2010 the visitor can expect to see an opulent wall arrangement in the Long Gallery, with turquoise-coloured porcelain set against a purple wall, for instance. In the Animal Hall the walls will be decorated with leather wall coverings in the style of the early 18th century, and in the middle of the hall will be two Chinese-style baldachins with a five-metre high latticework pavilion topped by a pagoda roof with porcelain bells.

Prospects

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# 450 YEARS

of the Staatliche  
Kunstsammlungen  
Dresden





Page 80: This logo will signify the 2010 Jubilee Year of the Staatliche Kunstsammlungen Dresden

Soon to be seen in the Türkische Cammer: Horses with Ottoman bridles dating from the early 16th and late 17th centuries and ...



... Dagger grips, Ottoman, mid-16th century



Lucas Cranach the Elder, "Adam", 1531 (left) and "Eve", 1531 (right), Gemäldegalerie Alte Meister



## HIGHLIGHTS OF THE JUBILEE YEAR 2010

### **"Zukunft seit 1560" (State of the Art since 1560). The Jubilee Year of the Staatliche Kunstsammlungen Dresden in 2010**

In their Jubilee Year 2010, the Staatliche Kunstsammlungen Dresden will be celebrating their 450-year history and also looking towards the future. Historical sources show the princely *Kunstchamber* in the *Residenzschloss* to have been founded in 1560 by Elector August. This laid the basis for one of the oldest and most important art collections in Europe. The various museums and institutions that emerged out of it bear witness to the wide-ranging interests and far-reaching visions of the Saxon rulers. Even today, the Staatliche Kunstsammlungen Dresden feel obliged to preserve traditions, develop concepts and shape the future. Everything that makes the Staatliche Kunstsammlungen Dresden outstanding will be demonstrated in concentrated form in the events taking place in 2010.

### **The Türkische Cammer in the Residenzschloss Opening in March 2010**

The *Türkische Cammer* (Turkish Chamber) is one of the oldest and most important collections of Ottoman art anywhere in the world outside Turkey. Thanks to their aesthetic tastes, their passion for collecting and their desire for princely prestige, the electors of Saxony between the 16th and the 19th century gathered together a wealth of treasures associated with the fashion for 'turquerie'. During the reign of Elector August the Strong, Saxon ad-

miration for the Ottoman Empire reached its climax. The Elector of Saxony and later King of Poland frequently dressed up as the Sultan in court festivities and also sent his adjutant Johann Georg Spiegel to Constantinople to purchase exotic wares. Furthermore, he imported camels and Arabian horses with ornate bridles specifically for his Baroque festivals.

The largest object in the *Türkische Cammer* is an Ottoman three-mast tent – a 20 m long, 8 m wide and 6 m high dream made of gold and silk. Only in Dresden is it possible for visitors to enter such a tent and examine the supreme craftsmanship of Ottoman textile artists at close quarters. Among the other highlights are eight life-size carved wooden horses. Altogether, more than 600 objects exhibited in an area covering 750 square metres illustrate the magnificent abundance of the *Türkische Cammer*.

### **Zukunft seit 1560. Die Ausstellung (State of the Art since 1560. The exhibition)**

**Dresden, Residenzschloss  
18<sup>th</sup> April – 7<sup>th</sup> November 2010**

In an area covering 1,800m<sup>2</sup> in seven rooms, the Jubilee Exhibition will present a concentration and diversity of art that is rarely seen. The exhibition will show objects from among the enormous reservoir of art treasures in the holdings of the Staatliche Kunstsammlungen Dresden: Cranach's "Adam and Eve", delicate items from the *Grünes Gewölbe*, a Dagoon Vase, as well as a 16th-century crab automaton and shadow figures from Java. They will be further enriched by objects provided on loan by German and international museums, including the Louvre in Paris, the Hermitage in St. Petersburg and the *Staatsgemäldesammlungen* in Munich.



"The Fascination of Fragility":  
Group of shepherds representing Autumn,  
Vienna, c.1770, Prague



"Triumph of the Blue Swords":  
Lidded goblet, Meissen, c.1727,  
Amsterdam, Rijkmuseum



The exhibition will not just present the course of the history of the collections. The review of the past of the Staatliche Kunstsammlungen Dresden is, at the same time, a look forwards into the future. For although the museum has developed from the *Kunstammer* into a public museum and now faces new challenges, 450 years of collecting are also motivated by timeless factors such as the desire to possess and to know, as well as thoughts about the future.

**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)**

Dresden, Japanisches Palais  
8<sup>th</sup> May – 29<sup>th</sup> August 2010

This exhibition will provide a comprehensive overview of Meissen® Porcelain art between the Baroque and the Biedermeier periods. Meissen® Porcelain has never before been exhibited in this context along with outstanding loans from around the world. The Staatliche Kunstsammlungen Dresden are taking the anniversary of the establishment of the Meissen® Porcelain Manufactory as an opportunity to show Meissen® Porcelain for the first time in the place that August the Strong wished to devote to the presentation of the royal porcelain treasures from the Far East and from Meissen® – the Japanisches Palais.

The special exhibition "Triumph der Blauen Schwerter" will present around 800 porcelain wares, including a large proportion of the storeroom holdings of the Dresden collection which are not normally on public view. These will be complemented by numerous loans from museums and collections around the world, including objects from Amsterdam,

Moscow, New York, London, Paris, Prague and Budapest. The development and manufacturing of porcelain, which has previously only been shown on a small scale, will be presented in detail, drawing up the latest research findings.

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

Berlin, Stadtmuseum Berlin, Ephraim-Palais  
9<sup>th</sup> May – 29<sup>th</sup> August 2010

This unique exhibition will paint a vivid picture of 18th-century European porcelain. The entire spectrum of European porcelain will be on show, from elegant French court porcelain and English wares to German and Italian porcelains with their bright colours and bold forms. For this show the Ephraim-Palais will be turned into a magical 'Porcelain Palace'. When presented in such an international context, the collected masterpieces of the most famous Berlin manufactory, the KPM, also develop their own special charisma.

This special exhibition in Berlin is part of the Staatliche Kunstsammlungen Dresden's anniversary celebrations commemorating the invention of European hard-paste porcelain. The exhibition – organised in association with the Stiftung Stadtmuseum Berlin – will encompass around 500 objects, including about a hundred porcelains from the holdings of the Staatliche Kunstsammlungen Dresden and porcelain wares from the Königliche Porzellan-Manufaktur Berlin held in the Stadtmuseum Berlin, as well as items on loan from the Rijksmuseum Amsterdam, the Hermitage in St. Petersburg and the Musée national du Céramique in Sèvres.

Jeff Wall, "Morning Cleaning", 1999,  
Mies van der Rohe Foundation, Barcelona, 1999



Jan Vermeer van Delft, "Bei der Kupplerin"  
(The Procuress), 1656, Gemäldegalerie Alte Meister



### **Albertinum. Kunst von der Romantik bis zur Gegenwart (Albertinum. Art from the Romantic Period to the Present Day)**

**Dresden, Albertinum, Brühlsche Terrasse/Georg-Treu-Platz  
Opening in June 2010**

As of June 2010, following the restoration and refurbishment of the building, the new Albertinum will be presenting art from the Romantic period to the present day. The new exhibition halls will house the Galerie Neue Meister and the Skulpturensammlung. The holdings of both museums, with paintings extending from Caspar David Friedrich up to Gerhard Richter and sculptures ranging from Auguste Rodin to the 21st century, enjoy a worldwide reputation. Huge glass display storerooms will provide unprecedented insights into the interior workings of the museum and put objects that have hitherto been hidden away on permanent view. Within the Staatliche Kunstsammlungen Dresden the role of the new Albertinum is to create a bridge between the past and the future. The new Albertinum is designed to facilitate encounters between painting and sculpture, between the Romantic and the modern periods, and between east and west.

### **Jeff Wall. Transit**

**Dresden, Kunsthalle im Lipsiusbau, Brühlsche Terrasse  
20<sup>th</sup> June – 10<sup>th</sup> October 2010**

Parallel to the opening of the Albertinum, the Staatliche Kunstsammlungen Dresden will be presenting a major exhibition featuring works by the Canadian artist Jeff Wall (born in 1946). The pictures assembled under the motto "Transit" deal with the theme of transition and change in the context of historical, sociological and day-to-day

experiences. Against the background of the social upheavals and reassessment of values that have taken place over the past 20 years in the eastern part of Germany, these images of transitions and changes can well be appreciated in Dresden. Furthermore, the selection of works on display will provide an overview of Wall's artistic oeuvre from the 1980s to the present.

### **Der frühe Vermeer (The Early Vermeer)**

**Exhibition by the Gemäldegalerie Alte Meister  
Semperbau am Zwinger  
3<sup>rd</sup> September – 28<sup>th</sup> November 2010**

For the first time since their restoration, the early works of Johannes Vermeer (1632 – 1675) will be shown together in a joint exhibition by the Gemäldegalerie Alte Meister, the Mauritshuis in The Hague and the National Gallery of Scotland, Edinburgh. This will be a unique opportunity to view the hitherto little regarded early works of Vermeer in a single exhibition. Even in his first paintings, Vermeer immediately shows himself to be a master of his trade. His stylistic self-assurance in adapting various influences, such as those from Italy and from the northern and southern Netherlands, as well as those of his native city of Delft, are clearly evident. He used these as the basis for compositions which developed an independent and unusual effect that was all their own.

Rarely exhibited works from the holdings of the Gemäldegalerie Alte Meister and loans from national and international museums and private collections will enable visitors to gain a profound insight into the early phase of Vermeer's development as an artist.

Angelika Kauffmann, "Bildnis einer Dame als Vestalin" (Portrait of a Lady as a Vestal Virgin), c.1781/82, Gemäldegalerie Alte Meister



National Museum of China, Beijing (design):  
Venue of the exhibition "The Art of the Enlightenment"



Marie-Gabrielle Capet, "Studio Scene", 1808,  
Bayerische Staatsgemäldesammlungen Munich



## LOOKING AHEAD TO SELECTED PROJECTS SCHEDULED FOR 2011

### Die Kunst der Aufklärung (The Art of the Enlightenment)

Beijing, National Museum of China

Opening in March 2011

An exhibition by the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen Munich in association with the National Museum of China in Beijing

This exhibition, which will be largely financed by the German Foreign Office, will be the illustrious highlight of the bilateral German-Chinese cultural exchange programme agreed in 2005. The Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden and the Bayerische Staatsgemäldesammlungen Munich will be presenting an exhibition on European Enlightenment Art for the first time in Asia. During the Enlightenment in Europe, art gained a new, epochal significance. Technical developments and social change accelerated the distribution of images in all public spheres. Accordingly, 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. This exhibition will present the image world of this era on the threshold of modernity, the ideas of which are still of programmatic significance for art today. The focus will be on works of art which reveal the central ideas of the Enlightenment, its influence on the fine arts and the history of its effects, from the artistic revolutions of the 18th century down to the present day.

### Der große Potlatch. Geschenk-Kulturen, Identität und Verschwendungs-Ökonomien (The Great Potlatch. Gift-Giving Cultures, Identity and Economies of Plenty)

An exhibition by the Staatliche Kunstsammlungen Dresden – Staatliche Ethnographische Sammlungen Sachsen and the U'mista Cultural Centre in Alert Bay, Canada At two venues:

Alert Bay, U'mista Cultural Centre, (Cormorant Island), British Columbia, Canada

9<sup>th</sup> April – 28<sup>th</sup> August 2011

Dresden, Kunsthalle im Lipsiusbau, Brühlsche Terrasse  
16<sup>th</sup> April – 28<sup>th</sup> August 2011

With this double exhibition, the Staatliche Kunstsammlungen Dresden will be treading on virgin soil. The Staatliche Ethnographische Sammlungen Sachsen, which will be part of the museum alliance from the beginning of 2010, will be exploring the subject of gift-giving cultures in association with the U'mista Cultural Centre in Alert Bay, Canada, in two simultaneous exhibitions – in Dresden and Alert Bay. The unusual feature of this project is, above all, the fact that there has never before been such an "exhibition exchange" between a museum of an indigenous people and a European institution of princely origins. The Potlatch Masks, which will be on display in Dresden and Alert Bay from March 2011 had been confiscated by the Canadian state in 1922 and were given back in 1960.

Since then these objects, which are of key significance for the 'Namgis First Nation (a band of the Kwakwákww tribe), have never left the small island in Alert Bay on which the U'mista Cultural Centre is now located. In return, the Staatliche Kunstsammlungen Dresden will be presenting an exhibition there about court protocol in Europe during



The Owl Mask (daxdaxalul, U'mista, Alert Bay) will be on view in the exhibition "The Great Potlatch"



The Kaisertrutz in Görlitz



»»» VIAregia

800 JAHRE  
BEWEGUNG UND BEGEGNUNG  
3. SÄCHSISCHE LANDESAUSSTELLUNG  
GÖRLITZ 2011

the Early Modern period. The court gift-giving culture at that time was part of established princely and court ceremonial, which means that it was an element of a highly differentiated and strict code of conduct that regulated relations between the upper classes, the court aristocracy and the court officials, and the bourgeois and other lower-ranking subjects. The code of conduct in a late feudal state also determined the giving of gifts. Persons of equal rank demonstrated their equality, while those of higher rank signalled their superiority and graciousness. Equality and difference were expressed in the type, originality and value of the respective gift. Giving and taking were expressions of mutual respect.

The exchange of the two exhibitions conveys the message that, in accordance with the self-image of the First Nations, the cultures are able to meet as equals and the culture of the First Nations is fully acknowledged.

**via regia — 800 Jahre Bewegung und Begegnung  
(via regia — 800 Years of Movement and Mobility)**

Third Saxon State Exhibition

Görlitz, Kaisertrutz: 21<sup>st</sup> May — 31<sup>st</sup> October 2011

The exhibition "via regia — 800 Jahre Bewegung und Begegnung" (via regia — 800 Years of Movement and Mobility) will be taking place in the Kaisertrutz, a 15th-century bastion, in Görlitz. It is hoped that the entire city and the region of Upper Lusatia/Lower Silesia will be involved in the theme of the via regia and will become a sought-after destination for visitors from all over Europe.

For many centuries the via regia was one of the most important trade routes in Europe. Its historical importance was particularly great along the section extending be-

tween Leipzig and Breslau (now Wrocław), especially between the time of its first mention in a document as "Hohe Straße" (High Road) in 1252 and the early 19th century, when the railway age began. Major towns, trading places and churches were established along the course of the via regia, some of which still testify to the former importance of the old trade route. Görlitz is among the towns which owe their foundation and development into a rich trading centre to the existence of the via regia.

Under the motto "800 Years of Movement and Mobility", this cultural history exhibition will consider life alongside and on the via regia. It will examine trade in goods and the exchange of art and culture between different territories. It will show art and cultural treasures from a historically significant region, for the via regia was one of the most important economic and cultural arterial routes in Europe. In five thematic sections – Aufbruch (Beginnings), Fundament (Foundations), Markt (Markets), Mensch (People) and Austausch (Exchange) – individual stories will be brought to life by means of top-quality exhibits and multimedia installations.

In addition to the main exhibition in the Kaisertrutz, the Kulturhistorisches Museum Görlitz, the Schlesisches Museum zu Görlitz and the Senckenberg Museum für Naturkunde Görlitz will be making their own contributions to the State Exhibition in the form of short-term special exhibitions.



Caspar David Friedrich, "The Großes Gehege near Dresden", 1831/32, Galerie Neue Meister



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



Pocket watch, Johann Friedrich Gutkaes, c.1835, Mathematisch-Physikalischer Salon



Beekeeper figures, 19th cent., Museum für Sächsische Volkskunst mit Puppentheatersammlung



Auguste Rodin, "The Thinker", 1881–1883, Skulpturensammlung



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**Galerie Neue Meister**  
Dr. Ulrich Bischoff  
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Albertinum: Closed for construction work

**Gemäldegalerie Alte Meister**  
until 28<sup>th</sup> Feb. 2009:  
Prof. Dr. Harald Marx  
Director  
1<sup>st</sup> March – 31<sup>st</sup> Dec. 2009:  
Dr. Uta Neidhardt  
Acting Director  
Semperbau  
10 a.m. – 6 p.m., closed on Mondays

**Grünes Gewölbe**  
Prof. Dr. Dirk Syndram  
Director  
Residenzschloss  
Neues Grünes Gewölbe  
10 a.m. – 6 p.m., closed on Tuesdays  
Historisches Grünes Gewölbe  
10 a.m. – 7 p.m., closed on Tuesdays  
(Information on advance ticket sales:  
[www.skd.museum](http://www.skd.museum))

**Rüstkammer**  
Prof. Dr. Dirk Syndram  
Director  
Semperbau am Zwinger  
10 a.m. – 6 p.m., closed on Mondays

**Kupferstich-Kabinett**  
until 30<sup>th</sup> June 2009:  
Director  
Prof. Dr. Wolfgang Holler  
1<sup>st</sup> July – 31<sup>st</sup> Dec. 2009:  
Dr. Hans-Ulrich Lehmann,  
Acting Director  
Residenzschloss  
Special exhibitions: 10 a.m. – 6 p.m.,  
closed on Tuesdays  
Study Hall: Mon, Wed 10 a.m. – 1 p.m./  
2 – 4 p.m.;  
Thurs 10 a.m. – 1 p.m. / 2 – 6 p.m.;  
Fri 10 a.m. – 1 p.m.; 1<sup>st</sup> Sat of each month  
10 a.m. – 1 p.m., closed on Tuesdays

Josef-Hegenbarth-Archiv  
Calberlastraße 2  
01326 Dresden  
Thurs 10 a.m. – 12 noon and 2 – 4 p.m.

**Kunstgewerbemuseum**  
until 30<sup>th</sup> June 2009:  
Director  
Drs. André van der Goes  
from 1<sup>st</sup> July 2009:  
Dr. Peter Plaßmeyer  
Acting Director  
Schloss Pillnitz  
Open 1<sup>st</sup> May – 31<sup>st</sup> October  
Bergpalais, 10 a.m. – 6 p.m., closed on  
Mondays  
Wasserpalais, 10 a.m. – 6 p.m.,  
closed on Tuesdays

Ceremonial costume worn by August II at the Coronation Banquet in Krakow, 1697, Rüstammer



Armchair: How High The Moon, Kuramata Shiro, Kunstgewerbemuseum



Standing Lady with Fan, Japan, Imari, c. 1700, Porzellansammlung



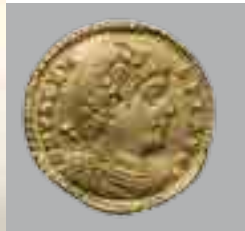
Balthasar Permoser, Moor holding Emerald Ore, probably 1724, Grünes Gewölbe



Edvard Munch, Eva Mudocci with a Brooch, 1903, Kupferstich-Kabinett



Double Solidus, Rome, Emperor Valens, Münzkabinett



**Mathematisch-Physikalischer Salon**

Dr. Peter Plaßmeyer  
Director  
Zwinger: Closed for construction work

**Museum für Sächsische Volkskunst mit Puppentheatersammlung**

Dr. Igor A. Jenzen  
Director  
Jägerhof  
10 a.m. – 6 p.m., closed on Mondays

**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.

**Porzellansammlung**

Dr. Ulrich Pietsch  
2nd Deputy Director-General  
Director of the Porzellansammlung  
Zwinger, Glockenspiel Pavilion entrance  
10 a.m. – 6 p.m., closed on Mondays

**Skulpturensammlung**

Dr. Moritz Woelk  
Director  
Interim exhibition "Skulptur im Zwinger" (Sculpture in the Zwinger), Bogengalerie  
10 a.m. – 6 p.m., closed on Mondays  
Albertinum: Closed for construction work

**Staatliche Ethnographische Sammlungen Sachsen**

Dr. Claus Deimel  
Director and Deputy Director-General

Museum für Völkerkunde Dresden  
Dresden, Palaisplatz 11  
Japanisches Palais  
10 a.m. – 6 p.m., closed on Mondays

GRASSI Museum für Völkerkunde zu Leipzig  
Leipzig, Johannisplatz 5 – 11  
10 a.m. – 6 p.m., closed on Mondays

Völkerkundemuseum Herrnhut  
Herrnhut, Goethestraße 1  
Tues – Fri, 9 a.m. – 5 p.m.  
Sat and Sun, 9 a.m. – 12 noon and 1.30 – 5 p.m.

**Kunstabibliothek**

Dr. Elisabeth Häger-Weigel  
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Malerei des 18. Jahrhunderts für  
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Back cover: The special exhibition  
"Mit Fortuna übers Meer. Sachsen  
und Dänemark – Ehen und Allianzen  
im Spiegel der Kunst" (1548 – 1709),  
Photo: Dirk Weber

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77, 78, 79, 81); Allie Caulfield (2); Sven Döring  
(15, 66); gmp international GmbH (84);  
Rainer Grund (62); Heine/Lenz/Zizka (80);  
Silvia Halfter (79); Henry Hengst (3); Frank  
Höhler (20, 86); Ralf Jakobski (69); Jürgen  
Karpinski (16, 59, 86, 87); Ketchum Pleon (35);  
Hans-Peter Klut/Elke Estel (3, 8, 9, 11, 15, 18,  
19, 21, 22, 25, 36, 38, 39, 43, 44, 45, 52, 62, 70,  
81, 84, 86, 87); Konstanze Krüger (32);  
H.-J. Krumnow (7, 13); Georg Laue (44);  
Werner Lieberknecht (47, 87); Jürgen Lösel  
(6, 7, 9, 10, 12, 20, 31, 32, 72); Jürgen Matschie  
(85); Robert Michael (30); Cornelia Munzinger-  
Brandt (9, 26); Frank Oleski (14); Mathias  
Paul (58, 73); Roger Paul (19, 46); Robert  
Raithel (19); Bodo Schackow (11); Manfred  
Schmid (17); Renate Schurz (18); Maike  
Schönfeld (64); Günter Starke (78); Konoike  
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**The special exhibition**  
**Crossing the Sea with Fortuna –**  
**Saxony and Denmark –**  
**Marriages and Alliances**  
**Mirrored in Art (1548 – 1709)**

Title page: View of the exhibition  
Ideals. Yearnings and Reality.  
18th-Century Painting for Dresden

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