

Staatliche  
Kunstsammlungen  
Dresden

# Annual report 2018



Powered by



Hauptförderer

## Finanzgruppe

Ostsächsische Sparkasse Dresden  
Sparkassen-Kulturfonds des  
Deutschen Sparkassen- und Giroverbandes  
Ostdeutscher Sparkassenverband mit allen  
sächsischen Sparkassen, LBS Ostdeutsche  
Landesbausparkasse AG und Sachsen Bank  
Sparkassen-Versicherung Sachsen  
DekaBank Deutsche Girozentrale

Sponsored by



# Annual Report 2018

# Contents

4 — Foreword

## Focus

8 — More than a gift

10 — Working as one

12 — The paths of art

14 — Art for kids

18 — Dresden's discursive living room

## Exhibitions

22 — Against Invisibility

25 — From the Documenta to Dresden

26 — Nonconformism as a source of imagination

28 — Eastward bound

31 — Museum of stories

32 — From a work on canvas to an advertising icon

34 — From the shadows of time

36 — Voices from Kinshasa

38 — Special exhibitions



## A changing institution

- 48 — To shine again
- 50 — From the Elbe to the Rhine
- 51 — With the highest standards and no barriers
- 52 — An ongoing process
- 54 — Into the future with "Kraftwerk" and Wim Wenders
- 56 — Worldwide connections
- 58 — Highlights

## Science and research

- 62 — An X-ray vision of Veronese
- 64 — Connected through porcelain
- 66 — Inventoried locally, accessed global
- 68 — A look behind the scenes
- 69 — Highlights
- 70 — Painted, naturally
- 71 — On the value of art
- 72 — Symposia, lecture series and workshops
- 74 — Research projects
- 76 — Publications

## The museum and the public

- 82 — The museum online
- 84 — Critical friends
- 86 — Artworks tell history as it unfolds
- 88 — Highlights
- 90 — Visitor numbers
- 91 — Financial report

## Thanks

- 94 — From Tillmans to the Mars
- 96 — Continue to build bridges
- 97 — Friends associations
- 98 — Acquisitions and gifts
- 104 — Supporters and sponsors
- 108 — Museums and institutions
- 110 — Addresses and opening hours
- 112 — Publication details

# Foreword

In the history of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), the year 2018 will always be remembered as the year an unimaginably generous donation was made: Erika Hoffmann and her children Corinna, Alexander and Laura Hoffmann made the decision to entrust us with their works. This initiated a process that began experimentally, with these works entering a dialogue with the existing holdings of the Staatliche Kunstsammlungen Dresden, first of all at the Albertinum, the Kupferstich-Kabinett, the Kunsthalle im Lipsiusbau and the Japanisches Palais; in the future, we would like to see them in all our collections and beyond. For the Kunstsammlungen, the donation means a significant strengthening of our profile in the area of international contemporary art, which entails maintaining a healthy distance from the mainstream. Contributing to this is, not insignificantly, the large number of works by women artists in the collections.

We delved deeply into the subject of women in artistic and creative roles in 2018 with exhibitions such as "Against Invisibility – Women Designers at the Deutsche Werkstätten Hellerau 1898 to 1938", "The Medea Insurrection. Radical Women Artists Behind the Iron Curtain" and "Ruth Wolf-Rehfeldt and David Horvitz. For Ruth, the Sky in Los Angeles". Placing this emphasis was at the same time a response to the debate facilitated at the Albertinum about art between East and West, which was accompanied by a presentation of holdings. Dresden has become, as one can read in the newspaper "Frankfurter Allgemeine Zeitung", a "city of debates" within Germany. In the past year, the atrium of Albertinum has been transformed into a place that embraces and facilitates a positive culture of discussion.

We were further able to practice the art of sustaining dialogue in two important presentations abroad: Firstly, in Vilnius, where, celebrating the centennial of Lithuania's restored independence, Lithuanian identity was discussed on the basis of various loans from the Kunstsammlungen in the newly opened palace. Another exhibition with a historical focus was held in Prague, 50 years after the Prague Spring. It was called "Možnosti Dialogu – Möglichkeiten des Dialogs – Dimensions of Dialogue" and held at the Salm Palace. A further highlight with respect to international cooperation was the conference "Porcelain Circling the Globe. International Trading Structures and the East Asia Collection of Augustus the Strong (1670–1733)", which focussed on the international porcelain trading routes and brought more than 300 researchers from many countries together in Dresden.

One very special, popular exhibition concerned Paolo Veronese's "Cuccina Cycle", which was restored over the course of several years: The presentation allowed visitors to come face to face with the paintings and experience them



in all their subtlety, and it communicated new research findings in a way that truly involved the senses. In 2018, we shifted the focus of our digital strategy to 3D by pooling competencies, of which there are very many in Dresden. Here, the spectacular kick-off with performances by the band "Kraftwerk" remains unforgettable: This band explores the full reach of the three-dimensional image and associated sounds. After his visit, Wim Wenders summarised: "The future of 3D is in the museum!"

The greatest strength of the Staatliche Kunstsammlungen Dresden is the people who work in and for these museums – it lies in their great competence, passion and steadfast loyalty to the common cause as felt in crucial moments. The decision on the part of the Directors' Conference not to use their acquisition budgets for two years provided the financial basis for the purchase of Giambologna's "Mars": It was this important action that made necessary funds available within a very short period of time and, with the generous support of the Free State of Saxony, the Federal Republic and the Cultural Foundation of the Federal States, as well as the Ernst von Siemens Kunststiftung and a private donation, the "Mars" could be removed from auction and secured permanently for the Staatliche Kunstsammlungen Dresden.

The exhibition "Museum of Untold Stories" for its part focused on the subjective stories told by museum staff and the team of museum attendants. Without the dedicated involvement of the attendants, also known as "dream watchers", our first "Children's Biennale – Dreams & Stories" would never have been the stunning success that it was, drawing more than 110,000 visitors of all ages. As the art magazine "Art" summarised it, the biennale was "loud, good and jam-packed". Plans for the next Children's Biennale in 2020 are already unfolding.

There were many more exhibitions and activities that made the year 2018 unique, and they are described in this annual report. My sincere thanks go to all staff at the Staatliche Kunstsammlungen Dresden for their dedication, as well as to our colleagues around the world and our sponsors who continue to support our work.

**Prof Dr Marion Ackermann**

Director General of the  
Staatliche Kunstsammlungen Dresden

# Focus

## Kunst der Gegenwart



View of the panel discussion with Boris Buden and Thomas Oberender on 7 May 2018 at the Albertinum, part of the series "Wir müssen reden" ("We Need to Talk")





Skulpturenhal



# More than a gift

## The exceptional Sammlung Hoffmann at the Staatliche Kunstsammlungen Dresden

Any museum can count itself as extremely fortunate if it receives a gift like the one Erika Hoffmann gave to the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) in 2018: a collection comprising 1,200 artworks from 1910 to today, including paintings, photographs, drawings, sculptures, installations and film and video art by Jean-Michel Basquiat, Monica Bonvicini, Marcel Broodthaers, Miriam Cahn, Tracey Emin, Isa Genzken, Félix González-Torres, On Kawara, William Kentridge, Bruce Nauman, Ernesto Neto, Albert Oehlen, Sigmar Polke, Pipilotti Rist, Thomas Ruff, Frank Stella, Hiroshi Sugimoto, Wolfgang Tillmans, Cy Twombly and Andy Warhol.

Erika and Rolf Hoffmann began to collect art in the 1960s. Fascinated by the vibrant art scene in their Rhineland home, and inspired by the first Documenta exhibitions, they entered into a close dialogue with artists and began to build their collection. Here the couple was guided less by subject matter and more by their open interest in artistic rule-breaking and a transgression of boundaries as well as by the social dimension of art. After the death of her husband in 2001, Erika Hoffmann was systematic in continuing the collection activities, and she broadened her focus to include Eastern Europe. The collection that resulted is unparalleled in terms of the quality and diversity of artistic forms of expression.

Shortly after the fall of the wall, the couple had the idea of starting a Kunsthalle, a non-commercial art gallery, in Dresden: It was to be opened close to the Dresden Zwinger and to show loans from 20 to 30 international private collections that would come together for the purpose. A network of supporters had been established, financial plans had been drawn up and Frank Stella had created design drawings. But the Saxon government would not get on board and so the project failed. The connection to the Staatliche Kunstsammlungen Dresden remained intact, however, which makes it ever so much more of a delight that now the museums can count among their holdings modern and contemporary art that could not have been purchased. As a token of the museums' great gratitude, Erika Hoffmann in 2018 was given honorary membership in MUSEIS SAXONICIS USUI – Friends of the Dresden State Art Collections.



Dresden Mayor Dirk Hilbert thanks Erika Hoffmann on 1 September 2018 for her generous donation at a reception honouring the collector's 80th birthday



On 9 March 2018, Erika Hoffmann along with Director General Marion Ackermann and Saxon State Minister for Science and Art Eva-Maria Stange announced the donation of the Sammlung Hoffmann

Today as well, the collection will not be housed in its own building: Rather, the principle of combining and contrasting will be followed, which Erika Hoffmann has developed for the presentation of artworks in her private spaces in Berlin-Mitte since 1997. Choosing a new topic every year, she selects works which can be viewed during a guided tour every Saturday. In Dresden these works will now enter a dialogue with works from the Kunstsammlungen. While they will primarily find their home at the Albertinum and the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), they will also be shown in all 15 museums of the Staatliche Kunstsammlungen Dresden – both permanently and temporarily, both complementing other works and shown in contrast with them. Individual artworks will furthermore be made available to other museums in the Free State of Saxony as loans. The transition to the new quarters will be completed by 2021.

In March 2018, the Albertinum took the first steps and showed works by Isa Genzken, Félix González-Torres and Mathilde ter Heijne. Works by Jean-Michel Basquiat, Monica Bonvicini, Braco Dimitrijevic, Leiko Ikemura and Christopher Wool were added in September. On 1 December 2018, the first special exhibition that included works from the Sammlung Hoffmann (Hoffmann Collection) was opened, though not in Dresden, but at the National Gallery in Prague – Salm Palace: Titled "Dimensions of Dialogue", the show will be on until 1 December 2019, presenting works by such artists as Marina Abramović, Keith Haring and Andy Warhol, together with works by contemporary Czech artists including Josef Bolf, Stanislav Kolíbal and Kateřina Šedá. The Sammlung Hoffmann's dialogical potential has already found fertile ground beyond the borders of Dresden and will continue to unfold in the future.



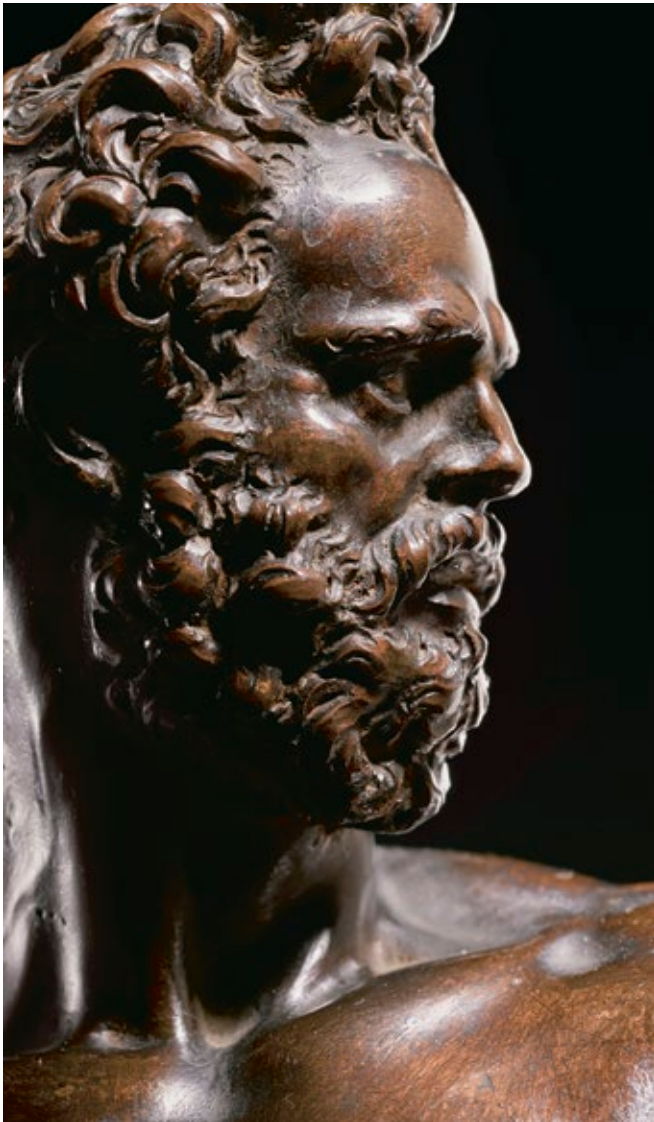
Left: Jean-Michel Basquiat: "Levitation" (1987) - below left: Andy Warhol: "Portraits" (1980) - below right: Keith Haring: "Untitled" (1986)



# Working as one

---

## Giambologna's "Mars" returns to Dresden thanks to collaborative efforts



Despite its height of only 39.6 centimetres, the bronze statuette of the Roman god of war, "Mars", by the hand of Giambologna (1529–1608), is of unequalled radiance. With this powerful and dynamic depiction, the Flemish-Italian artist created one of his most significant and famous small sculptures. On 2 July 2018, following a few short weeks of intense negotiation, the work – one of the oldest artistic treasures of the Dresden collections – was regained for the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) after many years of private ownership.

In 1587, Florentine Grand Duke Francesco de' Medici sent gifts, including three small bronzes by his court sculptor Giambologna, to Dresden to honour the accession to power of Christian I as Elector of Saxony. The artist himself added a gift of his own to his lord's conveyance: the "Mars". Since that year, the Dresden Kunstkammer has recorded it as "mößingk gegoßen Bildtnus Martis, hat Johan Pollonia S[einer] Churf[ürstlichen] Gn[a-den] zugeschickt" ("bronze cast likeness of Mars, sent His Electoral Grace by Johan Pollonia"). In addition to its extraordinary quality, what makes this work such a singular artefact is its historical significance for art and art collecting: It is among one of the few small bronzes that was produced not by his workshop but by the artist himself, and it is furthermore the only version of this model for which there is documentation from Giambologna's lifetime.

In 1924, the Dresden "Mars" was given to the House of Wettin as part of the so-called Fürstenabfindung, a compensation to the aristocracy, and from there it entered private ownership. Since 1983 it had been part of an art collection owned by the company Bayer AG. After the fall of the wall, the bronze was frequently in Dresden on loan, the last time being in 2006/2007 for the exhibition "Giambologna in Dresden – The Gifts of the Medici". The Staatliche Kunstsammlungen Dresden had repeatedly tried without success to get the "Mars" back to Dresden on permanent loan.



Giambologna:  
"Mars" (before 1587)



Things then moved very swiftly in the summer of 2018: Shortly after the exhibition "Shadows of Time. Giambologna, Michelangelo and the Medici Chapel" had opened in the Zwinger (→ page 34 f.), the Staatliche Kunstsammlungen Dresden learned only a few weeks ahead of the fact that Bayer AG was planning to auction the "Mars" at Sotheby's in London on 4 July 2018. The estimated price was three to five million pounds and it was speculated that there would be much higher bids. All of London was placarded with images of the "Mars", and a special catalogue was produced.

How could it be possible to remove the small bronze from the auction and preserve it as a cultural asset of national significance for the public in Germany? There was not much time left and so the search for possible partners and backers began. The first to confirm their support was the Ernst von Siemens Kunststiftung, and then the Saxon Ministry for Science and Art, the Cultural Foundation of the Federal States and the Federal Government Commissioner for Culture and Media got on board. All of them held out the prospect of funds and exerted their influence.

Following media reports, public pressure was also mounting for Bayer AG. On 28 June 2018, the directors of the Staatliche Kunstsammlungen Dresden, in a memorable meeting, decided to forego new purchases for the coming two years. That same day, the MUSEIS SAXONICIS USUI – Friends of the Dresden State Art Collections also confirmed a considerable sum in support of the purchase. Working as one, and thanks to a generous private donation, the funds could be gathered that allowed the "Mars" – also through the accommodating efforts of Bayer AG – to be removed from auction.

Before Giambologna's masterwork resumes its permanent place on show in Dresden, the "Mars" is on tour through Saxony: The exhibition "Ein Gott auf Reisen – der Dresdner Mars von Giambologna" ("A God Takes to the Road – Giambologna's Dresden Mars") is presenting the work throughout 2019 at the Stadt- & Bergbaumuseum Freiberg, the Torgauer Schloss Hartenfels and the Schlossbergmuseum Chemnitz. It will then take its final place in December 2019 at the reopened Gemäldegalerie Alte Meister (Old Masters Picture Gallery) in the Semperbau (Semperbuilding) at the Zwinger, reunited with the three other Florentine bronzes.

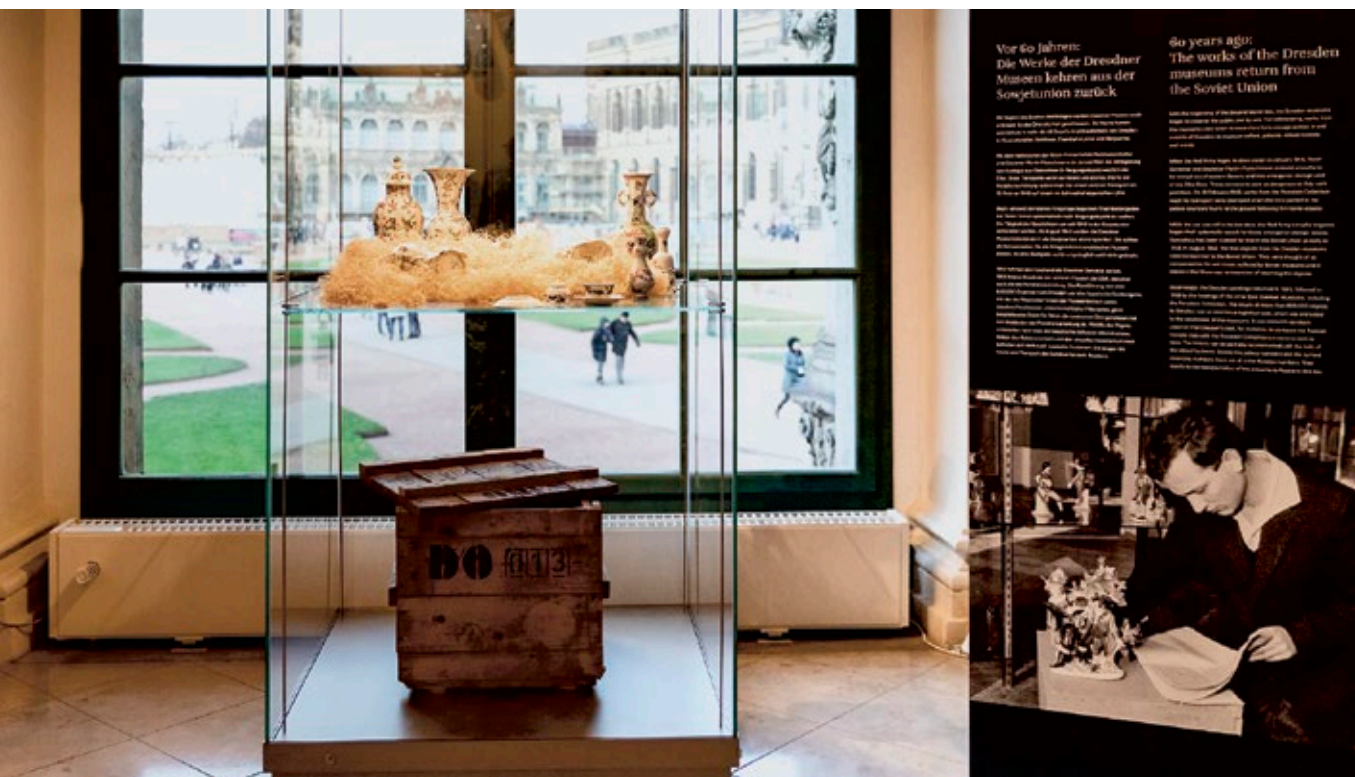
# The paths of art

An exhibition presented by the Research and Scientific Cooperation Department underscored the significance of regular provenance research in museums

The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) are the keepers of several million artworks, archival items and other objects of the most varied nature which have entered the museums since the 16th century. With very many of these works, the provenance – the path from the artist or producer to the place where the work is held today – can be traced with complete certainty. In some cases, however, there are gaps, question marks or inconsistencies. The great upheavals of the 20th century – the Nazi dictatorship, the Second World War and the time of Soviet occupation – brought with them many questionable and morally and legally unacceptable transfers of art. Still today, there are objects in Dresden's holdings that bear witness to this.

These constitute good reasons for the Staatliche Kunstsammlungen Dresden to put significant effort into researching the provenance of their holdings and the traces left behind by lost objects. The Daphne Project, supported from the beginning by the Saxon government, has engaged in precisely this since 2008. Now serving as a model for many other museums, the project connects systematic provenance research with a digital logging of the holdings data and the inventory. The tenth anniversary of the project offered an opportunity to acknowledge this research and give it public visibility through the exhibition "Art owned. Art lost. Objects and their origins".

Presentation at the Porzellansammlung on the 1958 return of Dresden artworks from the Soviet Union







Reverse sides of paintings, like this one from Bernardo Daddi's "The Beheading of Saint Reparata" (ca. 1345) from the Gemäldegalerie Alte Meister, give important clues regarding provenance

Below: Presentation in the Gemäldegalerie Alte Meister of war losses that returned from the Soviet Union beginning in the 1950s: The "Head of Niobe", anonymous artist (before 1672) in front of Francesco Solimena's "Maria" (ca. 1723)

There were, however, other important reasons to hold the exhibition: Two decades ago, in December 1998, around four dozen countries and non-government organisations passed the "Washington Principles on Nazi-Confiscated Art", which demanded that greater efforts be made to find Nazi-looted art, that there be documentation and research and that "just and fair solutions" be found. Today, these foundational principles continue to constitute binding guidelines for provenance research, including at the Staatliche Kunstsammlungen Dresden.

A third reason: 60 years earlier, many of the Dresden artworks had returned from the Soviet Union. It cannot be forgotten that these works had first gone there as a consequence of a war that was started by Germany. Upon their return in 1958, the Kunstsammlungen became once again a museum complex of international significance and scope; one could even speak of a "rebirth". Still today, however, tens of thousands of objects are missing and still today war losses are making their way back to Dresden. Most recently, Mamuka Bachtadse, the Prime Minister of Georgia, handed over Pietro Francesco Cittadini's (1616 – 1681) "Still Life with a Rabbit" to Chancellor Angela Merkel, when a state visit brought her to Tbilisi in August 2018. In the Second World War, the work was evacuated to the Barnitz manor in Saxony, where it was presumably stolen in 1945; it had been considered a war loss since then. Now it is on show once more in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery).



Running from 16 November 2018 to 25 March 2019, the exhibition "Art owned. Art lost. Objects and their origins" presented further cases of war losses that had been returned in the past 70 years. It thematised how Dresden, due to Hitler's "Special Commission: Linz", became a hub of Nazi art looting. It also showed the impact of the expropriation of property from nobility in the Soviet occupation zone. At exhibition stations in the Residenzschloss (Dresden Royal Palace), the Zwinger and the Albertinum, visitors encountered topics pertaining to provenance research and came to see the significance of questions of origin, possession and loss in the everyday operation of a museum.

# Art for kids

The first Children's Biennale presented contemporary art in a different mode



At the first Children's Biennale at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), visitors were invited to do something exciting: to discover art all over again. Developed jointly with the National Gallery Singapore and bearing the name "Dreams and Stories", the biennale took place from 22 September 2018 to 24 February 2019 and offered children and youth, but also older visitors, the opportunity to get creative and take part in the process of art production. Children from Dresden aged six to 13 set to work, beginning with the conceptual phase, selecting works that would be shown and making plans for exhibition spaces. They helped transform the ground floor of the Japanisches Palais (Japanese Palace) into a fantastic parcours shaped by expansive installations by eleven artists. Kicking things off here was the Dresden-based artist Stephanie Lüning (b. 1978):

Foam performance "colored gallery-solo show" by Stephanie Lüning during the opening of the Children's Biennale on 21 September 2018 in the courtyard of the Japanisches Palais





Left: exhibition views of the 2017 works "Duplet" and "This Changed my Life" by Lynn Lu

Right: art to be touched and to fly away with: "Orange" (2009), and in the foreground "Objets volants" (2008) by Véronique Joumard

For the opening in the courtyard, colourful foam invited visitors to experience paint and painting in a whole new way. A studio that was set up for the duration of the exhibition gave them the opportunity to peek over the artist's shoulder and watch her work, or to experiment themselves using coloured ice cubes on canvas.

The work "Sketch Aquarium" by the Japanese artist collective "teamLab" also centred around co-creation by a group. Fish painted on paper could be scanned on site by visitors and seconds later they would swim as animations in a giant digital aquarium. Thanks to large-scale projections, a fantastical and colourful underwater world was created that teemed with individual and collective creativity. The exhibition's changeability also added to its dynamics: In one of the rooms, a giant glittery carpet made of golden candies lay on the floor until November 2018. Visitors were allowed to help themselves to the candies and so the artwork disappeared little by little. Following the work "Untitled" (Placebo – Landscape – for Roni) by Félix Gonzáles Torres (1957–1996) was a work by Ólafur Eliasson (b. 1967), who for his part put the focus on assembling: He had had three tons of white Lego blocks moved into the Japanisches Palais, and the public was free to use these blocks to create their very own visions of a future city piece by piece. Young and old sat together at a large round table to work.

The future was contrasted with the past: In her video work "Resounding (infra red)", artist Susan Hiller (1940–2019), who passed away while the Children's Biennale was in progress, collected archival material and voices pertaining to the Big Bang. By artistically returning to the origin of all (hi)stories, she pursued the question of how memory is created and how collective memory is formed from what is experienced by the individual. Meanwhile, performance artist Lynn Lu (b. 1974) invited viewers to engage playfully with their own dreams but also with real experiences. Her installation



"This Changed my Life" grew throughout the exhibition into a dream labyrinth made of colourful ribbons and loops on which visitors wrote formative life experiences or else wishes for the future – for everything from happiness and health to a getting one's own mobile phone or a unicorn.

The dark side of dream worlds, on the other hand, was a subject pursued by Rivane Neuenschwander (b. 1967): She had children in Bogotá, the capital of Columbia, make fear pictures in a workshop, which she collected and used to create an installation titled "Allegory of fear". For the children in Dresden, these images were turned into theatrical shadow figures in a light projection that allowed ever new stories to be made up. "How do we perceive reality?" This was a question posed by Mark Justiniani (b. 1966), who installed a mirror shaft in his allotted space that vanished in its infinite depth – an optical illusion that even put the perception of grown-up visitors to the test.

Everything that was experienced could then be expressed through artwork which visitors made themselves in a workshop room, and some of it could be printed: In response to the clear wishes of the children who were involved in the lead-up to the exhibition, this room had everything from stamps to a 3D printer. With its abundant opportunities for participation, creative stimulation and extensive programming, the exhibition was extremely well-received, drawing more than 110,000 visitors. There could not be a better foundation for the second edition of the Children's Biennale, which is already being prepared for the fall of 2020.

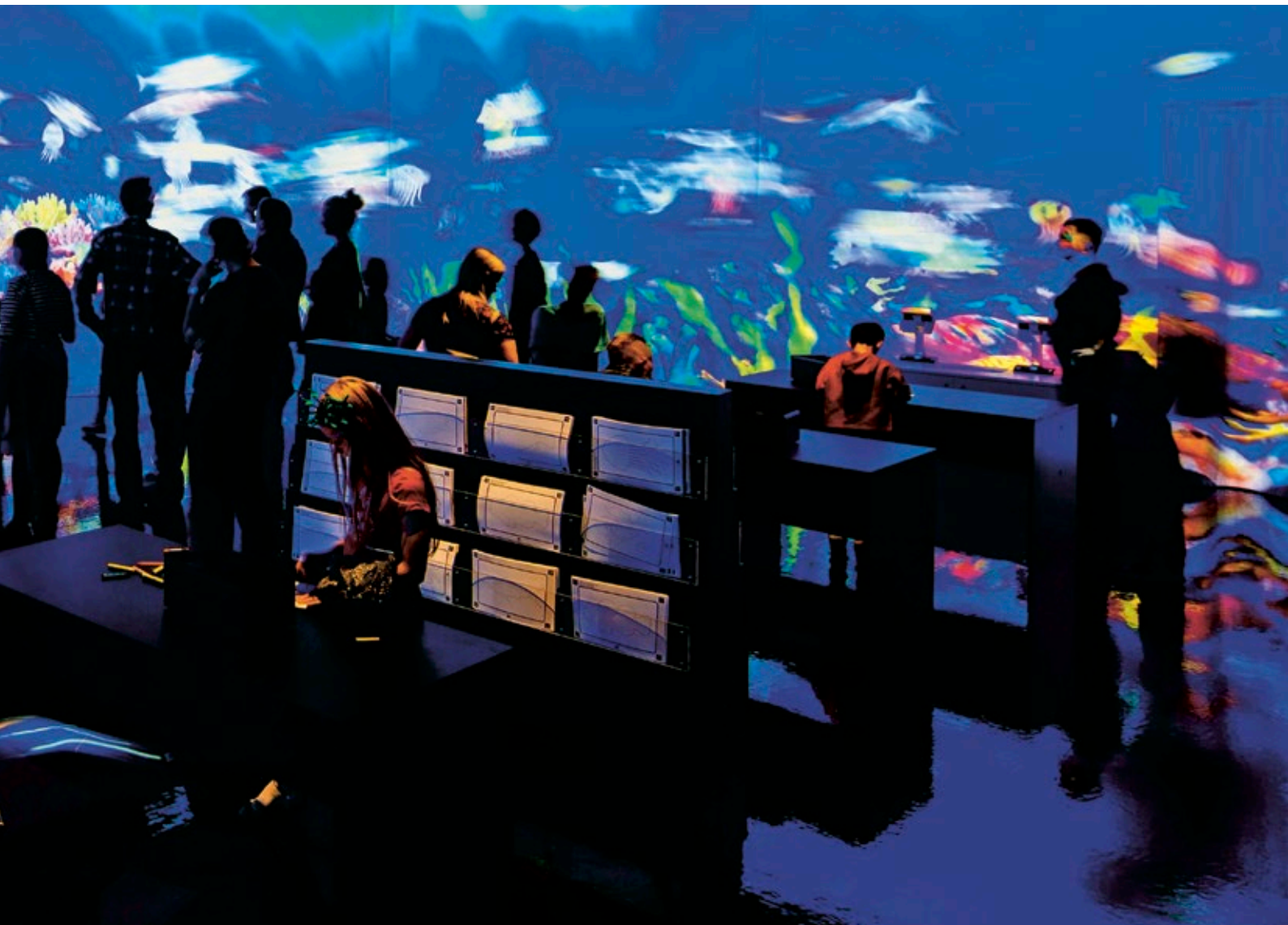






From three tons of white Lego blocks, visions of a future city were created in Ólafur Eliasson's "The cubic structural evolution project"

Digital underwater world: In the "Sketch Aquarium" by the artist collective "teamLab" fishes could be painted different colours, scanned and projected on the wall





# Dresden's discursive living room

With an exhibition,  
discussions and a visitor  
survey, the Albertinum  
took up the debate around  
the presence of art from  
East Germany in museums

For the Albertinum, 2018 was shaped by a debate that had erupted in Dresden again in the autumn of 2017: the so-called "picture dispute". The initial event "Wir müssen reden. Bilderstreit mit Blickkontakt" (We Need to Talk. The Picture Dispute with Eye Contact), was attended by 600 guests, including cultural and political representatives who engaged in discussion. This successful "proxy debate" (Karl-Siegbert Rehberg) was seen to provide an opportunity to engage in a continuing transgenerational dialogue. Subjects discussed were not only museums' approaches to art from East Germany, continued academic reappraisal at an international level and the comparison with other post-socialist countries, but also – above and beyond the "picture dispute" – deeper and in part unspoken problems of East-West German relations. Using the title "We need to talk" expressed the urgent need for exchange while in the midst of an East-West German "relationship crisis": A total of 25 lectures and discussion forums took place, supported by the Federal Agency for Civic Education and the Cultural Capital Office of the City of Dresden. Speakers and participants in this discussion series developed by Hilke Wagner and Constanze Fritsch were curators, art researchers, journalists and sociologists, including Eugen Blume, Boris Buden, Anselm Franke, Eckhart Gillen, Boris Groys, Jana Hensel, Petra Köpping, Ulrike Kremeier, Thomas Krüger, Stefan Locke, Ulrike Lorenz, Thomas Oberender, Christoph Tannert, Hans Vorländer as well as numerous artists. One pillar of the dialogue was the work "Demos" by Andreas Angelidakis, which was purchased

View of "Das vogtländische Liebespaar"  
("Vogtland Lovers") (1972)  
by Wolfgang Mattheuer in the collection  
presentation "East German Painting and  
Sculpture 1949–1990" at the Albertinum



in February 2018 through the friends association Gesellschaft für Moderne Kunst in Dresden e.V.; its flexible modular structure encouraged debate at eye level and broke up frontality.

At the same time, Astrid Nielsen and Hilke Wagner, working on the series "Focus Albertinum", developed a comprehensive presentation of art from East Germany: Beginning in June 2018, it showed a cross-section of the museums' own collections. Organized according to the year of purchase, East Germany's capricious acquisition politics were reflected in the chosen presentation form, but not only: It also encouraged a critical questioning of the canon-shaping power of the museum, both in the time of the German Democratic Republic and in general, from the inception of museums to today. In the course of the debate, it became clear that people were mostly talking about the presence of East German art in the spaces of the so-called permanent exhibition on the second floor. Special exhibitions or sculptures, on the other hand, did not play a role, and works by women or works outside realist painting were hardly missed by anyone. What was ultimately at the heart of the matter was the question of recognition and the visible confirmation of the East German canon that had been established over the course of decades. While the collection presentation "Art in the GDR" was able to showcase the diversity of East German art, it was not able to do justice to its full scope: The gaps are too great, especially with respect to art made by women, explicitly non-conformist art and positions that make use of media beyond painting and sculpture.

One of those who fell through the cracks is the mail artist Ruth Wolf-Rehfeldt, who was now given a special exhibition featuring an international dialogue with David Horvitz (▶ page 22). Deliberately designed to complement the collection presentation and bringing together a number of different desiderata, the exhibition "The Medea Insurrection. Radical Women Artists behind the Iron Curtain" opened in the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau) in December 2018 (▶ page 24). A survey asking visitors about works they would like to see in the collection presentation on a permanent basis produced the finding that what was missed above all were East German identification images – images that were familiar from stamps, reproductions and textbooks. In the number one position was Walter Womacka's "Am Strand" ("On the beach") (1962), showing a young couple at the beach, followed by Harald Hakenbeck's "Peter im Tierpark" ("Peter at the Zoo") (1960).

In the course of the year, the atrium of the Albertinum developed into "Dresden's living room". For months, a nine-hour video work by artist Mario Pfeifer, born in Dresden in 1981, was installed. In it, people report on the confusion of the time around the fall of the wall, the effect of which is still felt today. The closing event, which seized on the dialogue initiated by the work, can be seen to illustrate the Albertinum's self-understanding as an open and central platform supporting cultural political discussion. Here, the atrium serves as an agora.

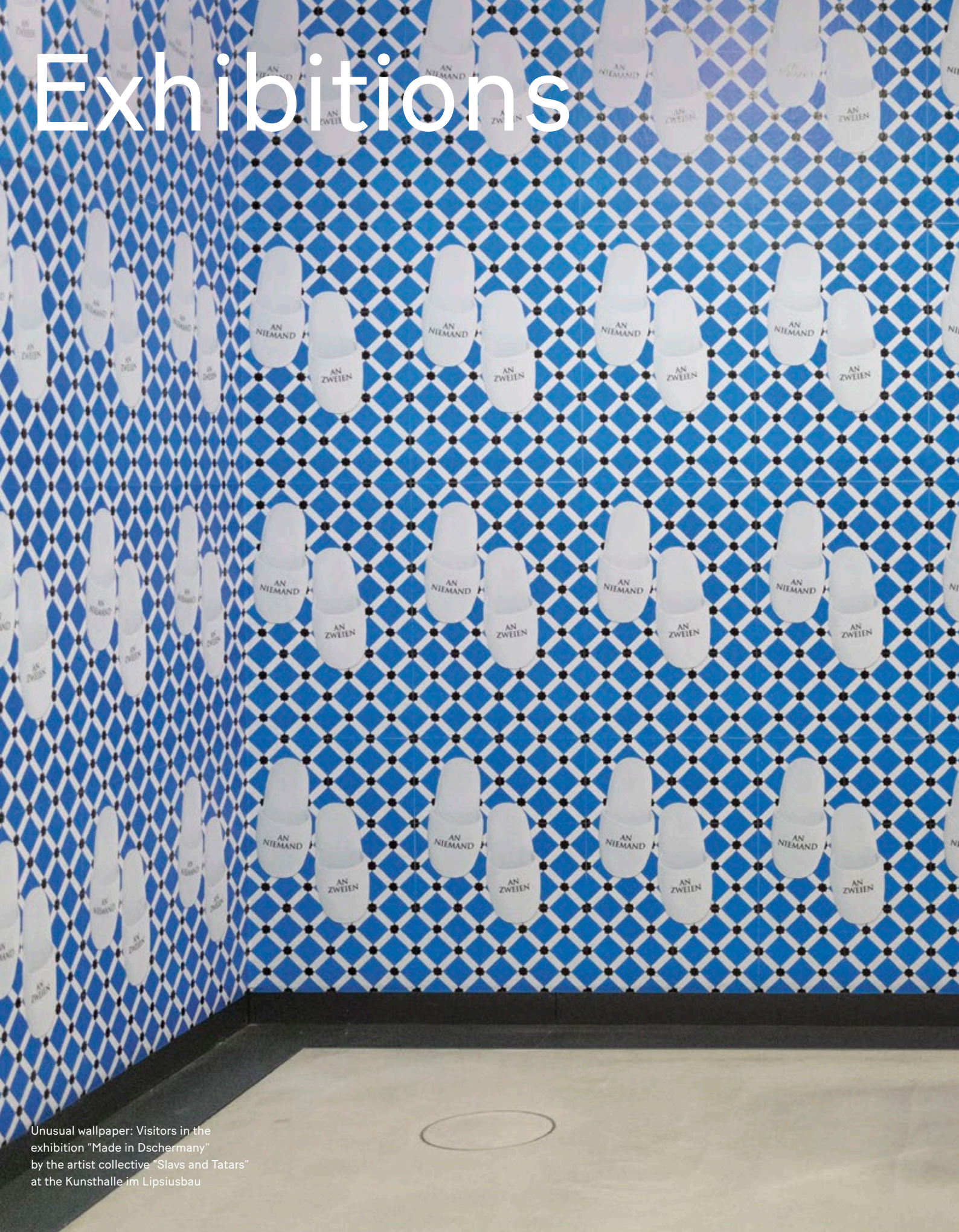


Hilke Wagner with Boris Buden (right) and Thomas Oberender (left) on 7 May 2018 at the Albertinum, participating in the series "Wir müssen reden" ("We Need to Talk")



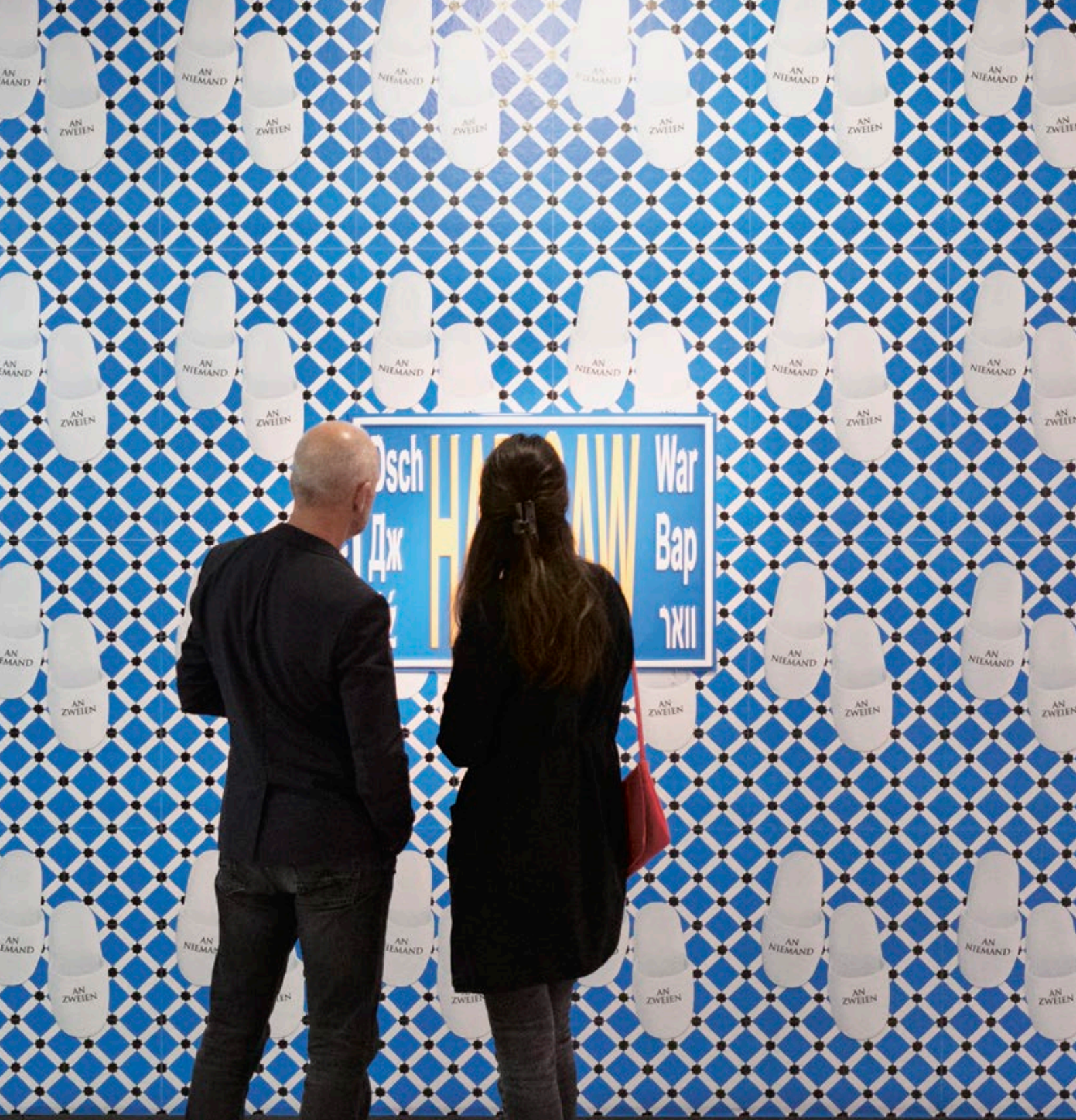


# Exhibitions



Unusual wallpaper: Visitors in the exhibition "Made in Dschermany" by the artist collective "Slavs and Tatars" at the Kunsthalle im Lipsiusbau





Dsch  
Дж  
War  
Bap  
אור

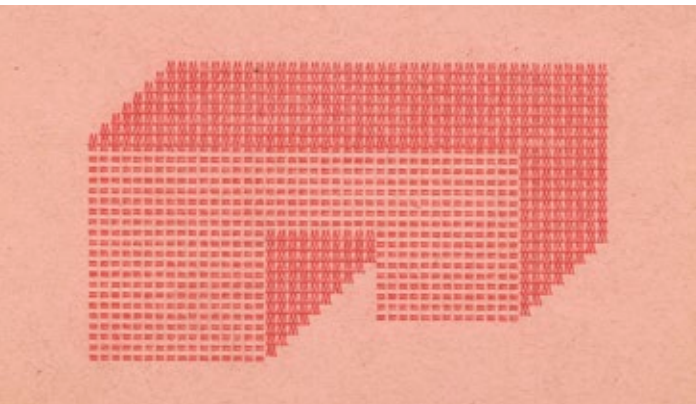




# Against Invisibility

Ruth Wolf-Rehfeldt, women designers from Hellerau and women artists behind the Iron Curtain – three exhibitions write new chapters in the history of art

Ruth Wolf-Rehfeldt's "RW-R/TY 3228/U" and "RW-R/TY 3184/U" (1980–1984) from a series of three typewriter drawings on pink office board



Artist Ruth Wolf-Rehfeldt (middle) speaking with curator Kathleen Reinhardt (right) during her exhibition at the Albertinum

Ruth Wolf-Rehfeldt's (b. 1932) artistic medium was an Erika brand typewriter. She used the machine to create her so-called "typewritings" – patterns, diagrams, abstract poetry and collages in which she wove together images and text. Born in the Saxon town of Wurzen, Wolf-Rehfeldt was active as an artist in East Berlin from the early 1970s to 1990 and was a member of the international Mail Art movement, despite the rigorous monitoring of communication in East Germany. From 8 September 2018 to 6 January 2019, the Albertinum held the exhibition "For Ruth, the Sky in Los Angeles", presenting 62 of her "typewritings", and additionally her exchange with the American artist David Horvitz (b. 1981), whose artistic approach, poetic dimension and sense of humour he shares with Wolf-Rehfeldt, who is nearly 50 years his senior. While Wolf-Rehfeldt, living in East Germany, corresponded with artists across Europe, Asia, Latin America and the USA, her work remained largely invisible for a long time. It was only when an exhibition was held in honour of her 80th birthday that she gained the attention of a broader public. In 2017, she participated in Documenta 14, and six "typewritings" were acquired for the Kunstfonds (Art Fund) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections).

The late rediscovery of Ruth Wolf-Rehfeldt is an impressive example for the subjectivity of art historiography. Quite often it fails at first to recognise something that is later able to take hold. Museums play a particular role in this: Art that is considered worthy of being exhibited and preserved is subsequently said to have made it into the canon.



In 2018, the Staatliche Kunstsammlungen Dresden acknowledged forgotten as well as overlooked women artists and women designers, lending visibility to those who had remained hidden behind iron curtains and societal conventions. This was also an undertaking that will shape future exhibition activity at the Staatliche Kunstsammlungen Dresden.

The goal of shining a light on exceptional positions in design spoke clearly through the title of the exhibition "Against Invisibility – Women Designers at the Deutsche Werkstätten Hellerau 1898 to 1938" shown at the Kunstgewerbemuseum (Museum of Decorative Arts). Curated by Klára Němečková, the show was on from 3 November 2018 to 3 March 2019 at the Japanisches Palais (Japanese Palace). When the Deutsche Werkstätten Hellerau, a furniture manufacturing business, was founded in 1898, Dresden became a centre of innovative design for several decades. What is hardly known today is that it was possible for women to work there and that the products they designed were marketed under their names. What is more: These women designed furniture and other everyday objects even though – having no access to higher education at the time – they often did not have the training. They participated in exhibitions and competitions and played a decisive role in the success of the Hellerau company. The exhibition focussed on 19 of these women, whose names were later forgotten: Elisabeth Bertsch-Kampferseck, Margarete von Brauchitsch, Elisabeth Eimer-Raab, Lotte Frömel-Forchner, Ruth Hildegard GeyerRaak, Marie von Geldern-Egmond,



A glimpse of the exhibition "Against Invisibility – Women Designers at the Deutsche Werkstätten Hellerau 1898 to 1938" at the Japanisches Palais





“The Medea Insurrection” showed radical women artists behind the Iron Curtain at the Kunsthalle im Lipsiusbau

“Chairs” (1988) by Magdalena Jetelová in the exhibition “The Medea Insurrection”



Margarete Junge, Gertrud Kleinhempel, Charlotte Krause, Margaret Leischner, Dora Lennartz, Clara Möller-Coburg, Hedda Reidt, Ulla Schnitt-Paul, Bertha Senestréy, Emmy Seyfried, Lilli Vetter, Else Wenz-Viëtor and Käthe Lore Zschweigert.

Historical documents provided insights into their lives, some of which were quite unconventional, while a selection of design objects gave an impression of their work. Besides design sketches, more than 270 objects – many of which were presented to the public for the first time – created a multilayered panorama of a time in which women who pursued their own artistic ideas could be successful. In this way, the Kunstgewerbemuseum added a critical chapter to modern design history.

The exhibition “The Medea Insurrection. Radical Women Artists behind the Iron Curtain” showed 36 national and international women artists and women artists’ groups, some of whom were likewise shown for the first time in a museum context. Open from 8 December 2018 through 31 March 2019 in the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau) and curated by Susanne Altmann, the show’s objective was to inscribe these positions into recent art history, and, considering the marginalisation of art by women, to act as a corrective. Far from gestures of victimhood and scenarios of resentment, the Albertinum exhibition, which furthermore complemented the collection presentation “East German Painting and Sculpture” (▶ page 18 f.), celebrated strength, self-assurance, resilience and above all: artistic quality. What these women artists share is that they enjoy provoking and reinterpreting artistic and societal expectations. They found their role models in ancient female figures such as Medea, for whom the exhibition was named.

# From the Documenta to Dresden

---

Turner Prize winner  
Susan Philipsz shows a  
stirring sound sculpture



The exhibition "Susan Philipsz. Separated Strings", on show at the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau) from 17 February to 6 May 2018, was a premiere: For the first time it had become possible for the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) to show a work by the Turner Prize winner, born in Glasgow in 1965, who is one of the best-known women artists in the world today. Trained as a sculptor, Philipsz has a particular interest in the relation between the material and the immaterial and bases her work on an expanded concept of sculpture that includes the space and the people moving within it. In Dresden, she presented one of her main works, the sound installation "Separated Strings", flanked by selected photographic works.

In her work "Study for Strings", created for Documenta 13 in 2012, she dedicated herself to the topics of loss, separation, deportation and memory. Her starting point was the "Studie für Streichorchester" ("Study for Strings"), written by the Jewish Czech composer Pavel Haas (1899–1944), who was deported to the Theresienstadt concentration camp in 1941 and murdered in Auschwitz in 1944. His work, completed in 1943, was performed for the shooting of the Nazi propaganda film "Theresienstadt. Ein Dokumentarfilm aus dem jüdischen Siedlungsgebiet" ("Theresienstadt. A Documentary Film from the Jewish Settlement Area") (1944). For Documenta 13, Susan Philipsz had the cello and viola parts recorded separately and played on 24 loudspeakers installed on platform 13 at Kassel's central train station – a platform that serves the track that was used for deportation trains during the Nazi period.

Susan Philipsz transferred her work to Dresden, similarly showing great sensitivity for the particularities of place. The history of the Lipsiusbau and its proximity to Theresienstadt a one-hour drive away caused the artist to adapt her installation: With an added violin part playing from twelve loudspeakers, which, in the exhibition hall, had an utterly unique sculptural quality, the sounds developed a profound intensity in an interplay with the historical scars of the space. The history of the building – its destruction in the war and subsequent reconstruction, which deliberately kept some of the damage in plain sight – seemed to be as much a part of the artwork as the history of the music. Interwoven with her expressive photography, which visualised the leitmotiv of absence and presence, movement and separation, the overall effect of the installation was singular. This was an impressive start into the season at the Kunsthalle im Lipsiusbau, which once again stood out as a place to experience first-rate contemporary art.

Susan Philipsz in her exhibition  
"Separated Strings" at the Kunsthalle  
im Lipsiusbau



# Nonconformism as a source of imagination

---

The Kupferstich-Kabinett celebrates  
Georg Baselitz's 80th birthday  
with a dialogue exhibition

Georg Baselitz, born in the Saxon town of Deutschbaselitz in 1938, works in painting, sculpture and graphic art and is one of the most well-known artists of our time. He became interested in the various facets of the graphic arts very early on, and still today his attention is focused on the Mannerist prints he has been collecting with determination and expertise for decades. A study visit at the Villa Romana in Florence in 1965 had awakened his affinity for the style of the period between the Renaissance and the Baroque. It was the objective of the exhibition "Baselitz Maniera – Nonconformism as a source of Imagination", which the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) presented at the occasion of the artist's 80th birthday, to trace his passion for the Old Masters in his work. Curated by Konstanze Rudert and Günther Gercken and running from 3 March through 27 May 2018, the show gave deep insights into the artist's graphic body of work, which entered into an intriguing exchange with German, Italian and Netherlandish Old Master prints from the 16th and 17th centuries.

Director General Marion Ackermann (left), Georg Baselitz and curator Konstanze Rudert (right) during the press event for "Baselitz Maniera" on 2 March 2018 at the Kupferstich-Kabinett





The exhibition included a total of 143 works from the collection of the Kupferstich-Kabinett, from the Sammlung Günther und Annemarie Gercken, the G. und A. Gercken Stiftung at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) as well as from the Staatliche Graphische Sammlung München. Baselitz is interested above all in the unusual pictorial subjects of the Old Masters that operate outside classical compositions. While they serve to stimulate his own imagination, they never surface as simple quotations but instead subtly enter his own pictorial invention on many different levels.

Regarding his preferred printing techniques, too, Baselitz chose his own path: Steadfastly refusing the mass reproduction of silkscreen and offset printing, which became popular in the 1960s, he experimented with state proofs. He produced small editions, sometimes modifying individual sheets after printing. Through this creative insistence, Baselitz brought traditional printing techniques back into the consciousness of contemporary art; he essentially renewed them and thereby found his very own pictorial language – the “Baselitz Maniera”.



Georg Baselitz in front of his work “Hokusai und ein Paar” (“Hokusai and a Couple”) (2017) at the Kupferstich-Kabinett

# Eastward bound

---

Three exhibitions examine art from Eastern Europe

In motion: The sculpture "This work is dedicated to an Emperor" (2012) by Maria Loboda kept moving closer to the palace gates in Muskau Park over the course of the exhibition



A work from the group "Untitled" (2012–2017) by Katarzyna Przewawska in the exhibition "Beyond the River"

In 2018, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) took decisive steps toward achieving a self-assigned task: to deepen our exploration of artistic positions from Eastern Europe. In the spring, five Polish-born artists, Ewa Axelrad (b. 1984), Maria Loboda (b. 1979), Agnieszka Polska (b. 1986), Katarzyna Przewańska (b. 1984) and Iza Tarasewicz (b. 1981), took a very close artistic look at the Fürst-Pückler-Park in the town of Bad Muskau. Invited by the Albertinum, they created works – some of them newly conceived for the occasion – to be shown in the exhibition "Beyond the River. Künstlerinnen im Dialog mit dem Muskauer Park" ("Beyond the River. Women Artists in Dialogue with the Muskau Park"), held in the palace and the landscape park ensemble, which is a UNESCO World Heritage site. Curated by Katarina Lozo, the six installations and one video work that were on show from 4 March to 31 May 2018 opened up the many layers of the topic of borders in a changing Europe. Just as one can cross the German-Polish border without noticing it in Muskau Park, where the Neiße River, forming the border, has become part of the landscape design, the works created by the women artists operated outside any national attributions.



This kind of open approach to national borders was unimaginable in the 1960s and 1970s. Yet undreamt of freedoms could be found in art: Different from the other socialist countries, artists in Poland were hardly subject to limitations by the state. Coming from their own modernist traditions and engaging with Western currents, artists developed an independent, well-connected conceptual art scene with an international reach. But it is in neighbouring Germany of all countries that these artistic positions have thus far remained largely unknown. The exhibition "Exercises in Freedom. Polish conceptual art 1968–1981" sought to change this. Curated by Björn Egging and Katrin Kruppa, and running at the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) from 29 June to 23 September 2018, it presented approximately 150 works by 16 artists. They all share the innovative spirit of artistic and social departure that could be felt after 1960, which they put in the service of a fundamental expansion of the concept of art. The works on paper, drawings, photographs, films and documents on show in 2018 espouse positions that critique institutions and society and engage in linguistic and image analysis. These works also represent the network of galleries, festivals and initiatives across Poland, which found expression in the exhibition. This larger picture was possible through the incorporation of the extensive holdings of the Archiv der Avant-garden (Archive of the Avant-Gardes), which has belonged to the Staatliche Kunstsammlungen Dresden since 2017 and was invaluable in supplying historical documents, letters, manifestos and photographs to complement the artworks (► page 52 f.).



Visitor in front of Jarosław Kozłowski's eponymous work "Exercises in Freedom" (1979) at the Kupferstich-Kabinett

Installation view with Stanisław Dróżdź's "Ohne Titel (Zapominanie, Vergessen)" ("Untitled (Zapominanie, Oblivion)") (1977/2012) at the Kupferstich-Kabinett



Looking further to the east, "Slavs and Tatars. Made in Dschermany", was an Albertinum exhibition curated by Kathleen Reinhardt and presented at the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau) from 2 June to 14 October 2018. The artist collective "Slavs and Tatars" was founded in Berlin in 2006 and explores the various cultures of the Eurasian region from the former Berlin Wall to the Great Wall of China. Always central to their work are language, its ambiguity and the role of art in its capacity as translator. With their expansive installations, sound works, sculptures, videos and tapestries, the artists of the collective invited visitors to discover their own world in the foreign and the foreign in their own world. As part of this process, visitors were able to engage in a direct exchange with artists in lecture performances. Thus "Slavs and Tatars" unfolded a colourful and multilayered panorama of intercultural relations, which ranged from present-day cultural input to religious and philosophical connections – a survey of the cultural lay of the land between Europe and Asia that was as playful as it was reflective.



At the "reading bar", "Slavs and Tatars" presented exciting literature as part of their exhibition. "Dresden Bars" (2018), "Mystical Protest" (2011) and "Alphabet Abdal" (2015), installed in the foyer of the Kunsthalle im Lipsiusbau



# Museum of stories

---

## Staff gather untold stories

In the lead-up to the exhibition “Museum of Untold Stories”, Director General Marion Ackermann had sent out a notice: All staff, no matter how long they had been working with the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), were invited to participate. The exhibition title was taken literally and untold stories were collected and presented. The emphasis was on personal, hand-written stories, whether they were emotional or funny, scientific or anecdotal. Each opened up a unique perspective on the works the members of the museum staff handle every day, restoring and researching them or taking them from one place to another, while they are, in most cases, out of sight of the public.

Visiting the Japanisches Palais (Japanese Palace) between 26 May and 26 August 2018, the public came face to face with a storage depot. Usually hidden behind the scenes, this place helped show how museums work and what tasks are involved. At the end of the first room, bathed in light, a door gave access to a dimmed exhibition space, where visitors saw the “Sistine Madonna” as a slightly smaller replica, created by the artist and copyist Anton Hille in 1913. Cutting across genres and periods, the many stories were grouped around a number of subjects: They traced gaps left by objects that were lost in the war or picked up on research projects at the museum, including restitutions that resulted from them. A separate section was dedicated to the bombing of Dresden on the night of 13–14 February 1945 and the visible signs of it that remain. Some charred and melted objects, for instance, were presented from the Mathematisch-Physikalischer Salon, a version of the very popular Cabinet of Physics of the 18th century. In the hall under the heading “recovered and returned”, the focus was on the post-war period, on the evacuation of art treasures and their return in 1955.



A glimpse behind the scenes: Mathias Wagner, curator for the Albertinum, in conversation with visitors to the exhibition “Museum of Untold Stories”

Happier stories were told as well, such as the one about the goblin puppet from the Puppentheatersammlung (Puppet Theatre Collection) which starred in the film “Labyrinth” next to David Bowie in 1986. On show were works by known artists but also new and surprising items, such as a modern dinner-, coffee-, and tea set designed by Gerhard Richter in 1992 for the Thüringen porcelain manufacturer “Kahla”, featuring delicate blue lines on white ground. It was produced in an edition of 500, and one set is kept in the Gerhard Richter Archiv (Gerhard Richter Archive) in Dresden.

The stories and objects gave insights into the different domains of museum work and above all showed the close connection staff have with “their” objects and the passion they feel for their work. Further, this glimpse behind the scenes opened up new perspectives on the objects and the many ways of interpreting them that can go far beyond scientific analysis and can lead to a questioning of the museum itself as a space for representation.

# From a work on canvas to an advertising icon

---

"The Chocolate Girl" enjoys its own exhibition at the Gemäldegalerie Alte Meister



Jean-Étienne Liotard:  
"Das Schokoladenmädchen"  
("The Chocolate Girl") (ca. 1744),  
Gemäldegalerie Alte Meister





A delicate aroma of hot chocolate wafted through the halls of the Semperegalerie (Semper Gallery). It seemed to rise directly from what was likely the most famous chocolate cup ever shown at an art museum: the cup on the tray of "Das Schokoladenmädchen" ("The Chocolate Girl"), painted by Jean-Étienne Liotard (1702–1789). Along with the "Sistine Madonna", the famous pastel, created in Vienna around 1744, is one of the best-known and most reproduced works from the holdings of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery). From 28 September 2018 to 6 January 2019, it had its very own exhibition for the first time. The art dealer Count Francesco Algarotti acquired the fragile pastel work directly from the artist for the collection of King August III in Venice in 1745. Presented in a valuable, specially sculpted frame, it entered the royal pastel cabinet in Dresden. The painting was special not only due to its exceptional artistic quality; depicting people of humble origins in everyday situations was certainly not common in the 18th century, so showing a maid serving hot chocolate was rather spectacular. It is not surprising, then, to know that the image was very popular in its day and that reproductions soon proliferated. In the course of the 19th century, "La Belle Chocolatière" became so well-known that numerous companies began using her as a character in advertising.

Taking into account this continuing popularity, the exhibition curated by Roland Enke approached its subject from a number of different angles: Around forty pastels, oil paintings, drawings and prints illustrated the art-historical context of the work and situated it in Liotard's oeuvre, exemplifying at the same time the artist's fascination for oriental exoticism. Liotard actually went so far as to call himself a "Turkish painter" and to create portraits of himself in oriental clothing. The exhibition further considered the different contexts in which the famous image was used and traced its history, from the royal pastel collection to early reproductions to refrigerator magnets and cocoa tins. Lastly, the history of cacao – an expensive foreign luxury that gained popularity in the 18th century, especially at the European courts – was examined from the viewpoint of cultural history.

A view of the exhibition  
 "The most beautiful pastel  
 ever seen" in the  
 Gemäldegalerie Alte Meister



Reproduced many times: items from the coffee set "Schokoladenmädchen" made by the porcelain manufacturer Hof-Moschendorf (around 1905–1920)

This richness of impressions was owed to the approximately forty objects on loan from international collections, including the Musée d'art et d'histoire in Geneva, the Louvre and the Bibliothèque nationale in Paris, the British Museum in London, the Rijksmuseum in Amsterdam, the Haus Doorn near Utrecht, the Getty Museum in Los Angeles and The Chocolate Museum in Cologne. Further exhibits came from ten museums of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). In addition, visitors were invited to submit their own interpretations of the "Chocolate Girl" or personal objects featuring the famous image. A jury selected submissions for a preview presentation and a subsequent exhibition. Extensive programming, which included workshops, guided tours and talks, opened doors to deepen an exploration of the artwork, which has lost none of its fascinating appeal. While the aroma of hot chocolate has by now left the Gemäldegalerie, "Das Schokoladenmädchen" will soon go around the world on a special stamp issue – taking the aroma with her!

# From the shadows of time

## The Skulpturensammlung discovers four early works by Giambologna

Included in the early inventory of the electoral Kunstkammer of 1587, the four small-format replicas of Michelangelo's allegorical Times of Day are among the oldest objects in the Dresden collections. Around 1560 or 1570, the Saxon Elector August was given "Day", "Night", "Dawn" and "Dusk" as gifts from Cosimo de' Medici. For centuries, they were thought of as four of the many replicas of Michelangelo's famous masterpieces that adorn the Medici Chapel in Florence still today. The exhibition "Shadows of Time. Giambologna, Michelangelo and the Medici Chapel", which ran from 23 June to 7 October 2018 in the Semperbau (Semperbuilding) at the Zwinger, now showed that the "Dresden Times of Day" were most likely created by young Giambologna (1529–1608) at the beginning of his career in Florence – a sensation!

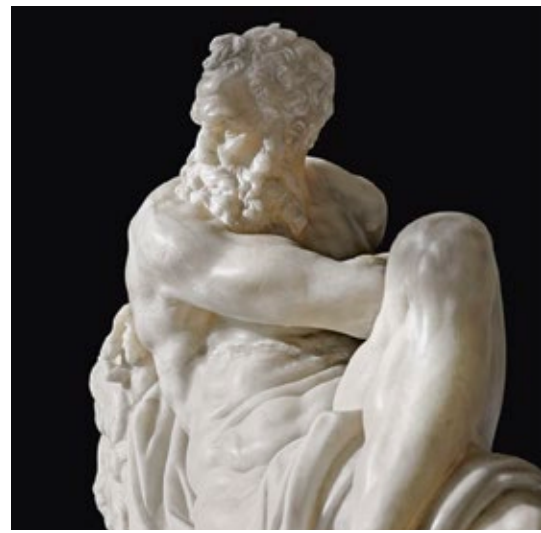
This insight is owed to the research expertise of curator Claudia Kryza-Gersch. She felt strongly reminded of Giambologna's artistic signature when studying the figure "Day". Pursuing her intuition, she found the decisive indication in the material: The four figures are created from alabaster, which was not used by artists in 16th-century Florence. It was, however, popular in Flanders where Giambologna was born in 1529 as Jean de Boulogne. He made frequent use of the material when he was in training, and with his relief "Allegory on Francesco de' Medici" (1560–1561), he also created the only known alabaster work that can be shown to have been completed in Florence at the right time.



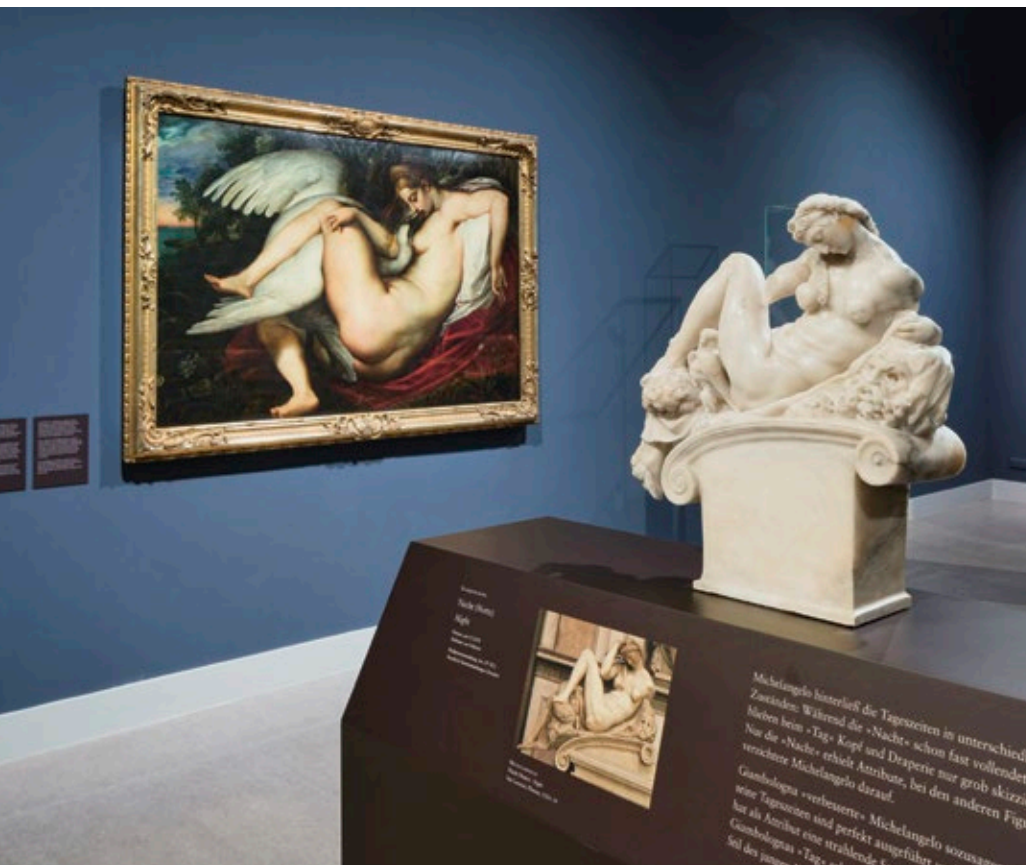
Plaster casts after masterpieces by Michelangelo



Drawing on around 70 exhibits, including valuable loans from the Prado in Madrid, the Rijksmuseum in Amsterdam, the Fondation Custodia / Collection Frits Lugt in Paris and from major international private collections, the exhibition gave evidence that the Dresden figures can be by no other hand. These works go to show that Giambologna did more than copy the great master Michelangelo: By completing in his own manner the head of "Day", which Michelangelo had left unfinished, and by adding allegorical attributes to the figures, he showed that he was self-confident enough to improve upon the master's work. The small bronze "Nessus and Deianira", which came to Dresden in 1587 and is part of the Skulpturensammlung (Sculpture Collection) today, nevertheless tells us how much the great Florentine artist inspired him: The posture of Deianira corresponds exactly with that of the "Dawn" from Michelangelo's famous group of four. It was through these kinds of connections – and some of them only became noticeable through the interplay of the genres of painting, sculpture and graphic art – that visitors gained a completely new view of Giambologna's work. In this way, the exhibition was also a foretaste of the coming permanent presentation at the Sempergalerie (Semper Gallery), which will show sculpture and painting in dialogue once all renovation work has been completed.



Giambologna, after Michelangelo:  
"Day" (pre-1574), Skulpturensammlung



Giambologna, after Michelangelo:  
the Skulpturensammlung's "Night"  
(pre-1574) in front of Peter Paul  
Rubens's "Leda and the Swan, after  
Michelangelo" (around 1598 –1600),  
Gemäldegalerie Alte Meister

# Voices from Kinshasa

The GRASSI Museum für Völkerkunde zu Leipzig tested how exhibition formats can respond to questions of colonial heritage

A daring attempt, an open-ended experiment and an invitation to have artistic exchange at eye level: This was the exhibition "Megalopolis – Stimmen aus Kinshasa" ("Megalopolis – Voices from Kinshasa"), on show from 1 December 2018 to 14 April 2019 at the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig). "Megalopolis" was intended to draw attention to the present moment and the urban reality in Africa, thus opening up a contemporary dimension that most ethnological museums tend to neglect. 24 artists from the capital of the Democratic Republic of the Congo were invited to communicate a personal, unfiltered image of their living reality and to create a connection between the historical holdings of the museum and the present day. Acting Director Nanette Snoep gave the artists and the two curators Eddy Ekete and Freddy Tsimba carte blanche: The artist collective was free to decide about works, forms of presentation and topics.

Kinshasa is a megacity of more than twelve million inhabitants who are members of more than 450 different ethnic groups. Civil wars and ongoing political tensions have led to the almost complete destruction of the public sector. This means that people need to be very creative and use a complex bartering system to manage everyday life. The diversity of topics covered in the exhibition matched the diversity of challenges in Kinshasa: the colonial past and its reverberations, violence, oppression of women, war, corruption, exploitation, environmental destruction, cultural heritage, spirituality as well as everyday urban life.

Performance with Eddy Ekete at the exhibition opening on 29 November 2018 at the GRASSI Museum für Völkerkunde zu Leipzig







The result is a collective snapshot of present-day Kinshasa: a triptych of a monster woman painted in ash by Géraldine Tobe, scenes of everyday life painted in the popular style by Chéri Benga, portraits of tied-up women by Anastasie Langu and a path made of sandals, printed with the portraits of heroes and despots. On site in Leipzig, eight artists explored the issue of the restitution of colonial museum items in a jointly created work: a large wooden transport crate, inscribed with large letters spelling "Restitution Box – Museum Kinshasa". From the dark inside of the box sounded voices speaking in the country's main languages, and on the wall hung photographs and index cards listing Congolese items in the museum's collection.

The exhibition created a resonating chamber for questions about coming to terms with a colonial past, touching the nerve of the current debate about how museums deal with their colonial heritage. The Congolese artists' lack of mobility, the related, complex procedures necessary to obtain visas for them and the great bureaucratic requirements pushed the project to its limits. This goes to show that only when bureaucratic hurdles have been overcome will such collaboration become part of the life of museums. The preparations for the project were, on the whole, a particular challenge for everyone involved. Nevertheless, this carte blanche has paved the way for the museum to engage at a new level with the communities from which their collection items derive.

Above: Nada Tshibuabua:  
"Die verborgenen Gesichter des  
Coltans" ("Coltan's Hidden Faces")

A view of the exhibition  
"Megalopolis – Stimmen  
aus Kinshasa"



# Special exhibitions

Prologue #1–10: Stories of People,  
Things and Places

**Prologue #1: Whispering Boxes**

Presented by the Museum für Völkerkunde  
Dresden

9 December 2016 to 8 April 2018

Dresden, Japanisches Palais

---

Prologue #1–10: Stories of People,  
Things and Places

**Prologue #2: Through the Looking Glass**

Presented by the Museum für Völkerkunde  
Dresden

20 January 2017 to 8 April 2018

Dresden, Japanisches Palais

---

Prologue #1–10: Stories of People,  
Things and Places

**Prologue #3: Under the Microscope**

Presented by the Museum für Völkerkunde  
Dresden

24 February 2017 to 8 April 2018

Dresden, Japanisches Palais

---

Prologue #1–10: Stories of People,  
Things and Places

**Prologue #4: Who Are You?**

Presented by the Museum für Völkerkunde  
Dresden

24 March 2017 to 8 April 2018

Dresden, Japanisches Palais

---

Prologue #1–10: Stories of People,  
Things and Places

**Prologue #5: TaxoMania**

Presented by the Museum für Völkerkunde  
Dresden

28 April 2017 to 8 April 2018 Dresden,

Japanisches Palais

---

**Little Muck and Caliph Stork –**

**Hegenbarth illustrates Hauff's fairytale  
collection "The Caravan"**

Presented by the Kupferstich-Kabinett  
7 May 2017 to 2 April 2018

Dresden, Josef-Hegenbarth-Archiv

---



**The Wondrous Course of the Planets –  
A Heavenly Machine for Elector August  
of Saxony**

Presented by the Mathematisch-Physikalischer  
Salon

12 May 2017 to 7 January 2018

Dresden, Mathematisch-Physikalischer Salon,  
Zwinger

---

Prologue #1–10: Stories of People,  
Things and Places

**Prologue #6: Strange?**

Presented by the Museum für Völkerkunde  
Dresden

19 May 2017 to 8 April 2018

---

**Focus Albertinum: Russlandbilder –**

**Robert Sterl and Ernst Barlach**

**(Focus Albertinum: Images from Russia –  
Robert Sterl and Ernst Barlach)**

Presented by the Albertinum

25 May 2017 to 6 May 2018

Dresden, Albertinum

---

**Focus Albertinum: German Forest.**

**Painting in the Romantic Era**

Presented by the Albertinum

25 May 2017 to 12 June 2018

Dresden, Albertinum

---

Prologue #1–10: Stories of People,  
Things and Places

**Prologue #7: We?**

Presented by the Museum für Völkerkunde

Dresden 16 June 2017 to 8 April 2018

Dresden, Japanisches Palais

---

**Kasper träumt – Kasper räumt**

**(Kasper dreams – Kasper cleans)**

Presented by the Puppentheatersammlung

im Museum für Sächsische Volkskunst

5 July 2017 to 9 September 2018

Dresden, Jägerhof

---

Prologue #1–10: Stories of People,  
Things and Places

**Prologue #8: Parade: Get out of the  
Display Cases!**

Presented by the Museum für Völkerkunde  
Dresden

28 July 2017 to 8 April 2018

Dresden, Japanisches Palais

---

Prologue #1–10: Stories of People,  
Things and Places

**Prologue #9: The Visitor**

Presented by the Museum für Völkerkunde  
Dresden

25 August 2017 to 8 April 2018

Dresden, Japanisches Palais

---



**Focus Albertinum: Study Depot:  
New Objectivity portrays women**  
Presented by the Albertinum  
13 September 2017 to 18 May 2018  
Dresden, Albertinum

Prologue #1–10: Stories of People,  
Things and Places

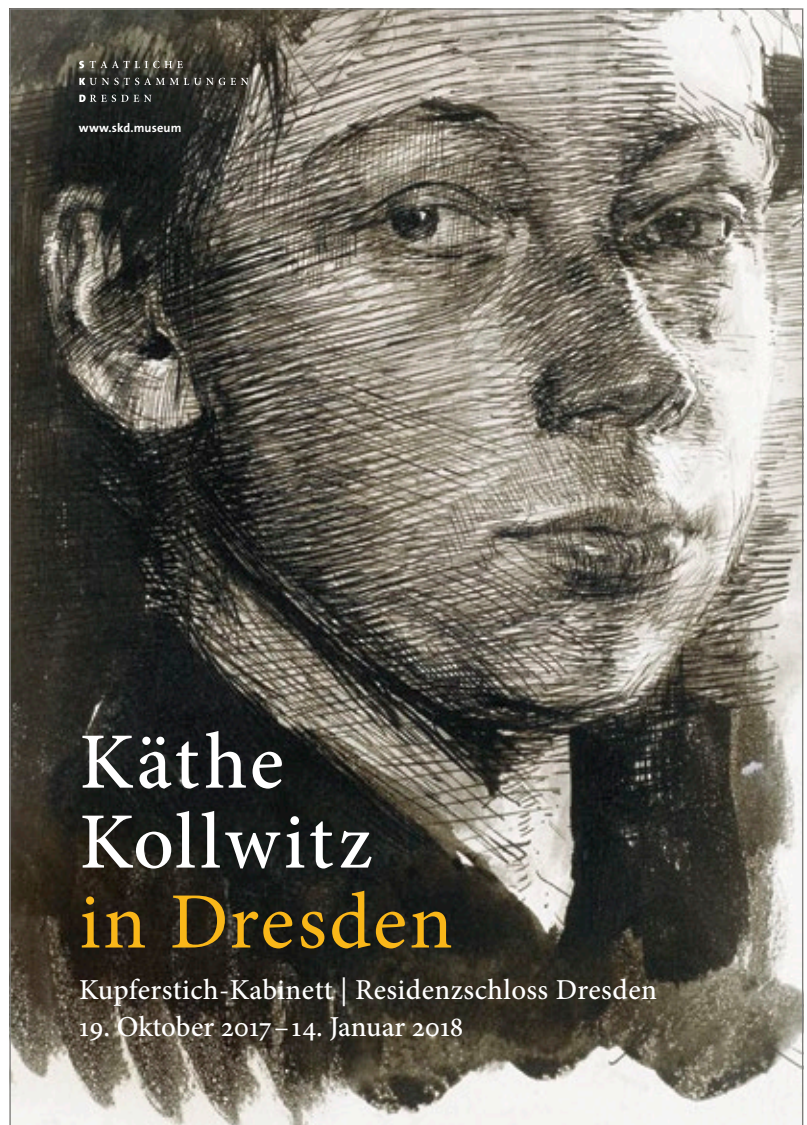
**Prologue #10: Last Minute!**  
Presented by the Museum für Völkerkunde  
Dresden  
15 September 2017 to 8 April 2018  
Dresden, Japanisches Palais

**Tracking Traces II. Re-pair & Re-use**  
Presented by the GRASSI Museums für  
Völkerkunde zu Leipzig  
15. September 2017 to 27 May 2018  
Leipzig, GRASSI Museum

**GRASSI invites #4: Tattoo and Piercing –  
The World under Your Skin Part II:  
(un)covered**  
Presented by GRASSI Museums für  
Völkerkunde zu Leipzig  
22 September 2017 to 8 April 2018  
Leipzig, GRASSI Museum

**AN-SICHTEN. Baroque Ivory Art in a  
Dialogue of the Arts (Part 1)**  
Presented by the Grünes Gewölbe  
12 October 2017 to 21 January 2018  
Dresden, Residenzschloss

**Marlene Dumas. Skulls**  
Presented by the Albertinum  
17 October 2017 to 14 January 2018  
Dresden, Albertinum



**Käthe Kollwitz in Dresden**  
Presented by the Kupferstich-Kabinett  
19 October 2017 to 14 January 2018  
Dresden, Residenzschloss

**Marlene Dumas. Hope and Fear**  
Presented by the Kupferstich-Kabinett  
19 October 2017 to 14 January 2018  
Dresden, Residenzschloss  
Dresden, Albertinum

**Im Moment. Photography from Saxony  
and Lusatia**  
Presented by the Kulturhistorisches Museum  
Görlitz and the Kunstfonds  
18 November 2017 to 15 April 2018  
Görlitz, Kaisertrutz

**Focus Albertinum: Auguste Rodin and  
Eugène Druet**  
Presented by the Skulpturensammlung  
24 November 2017 to 4 March 2018  
Dresden, Albertinum

**Russische Volkskunst – Märchen- und  
Spielfiguren aus Holz und Ton  
(Russian Folk Art – Fairytale Figures and  
Playing Pieces Made of Wood and Clay)**  
Presented by the Völkerkundemuseum  
Herrnhut  
1 December 2017 to 8 April 2018  
Herrnhut, Völkerkundemuseum Herrnhut

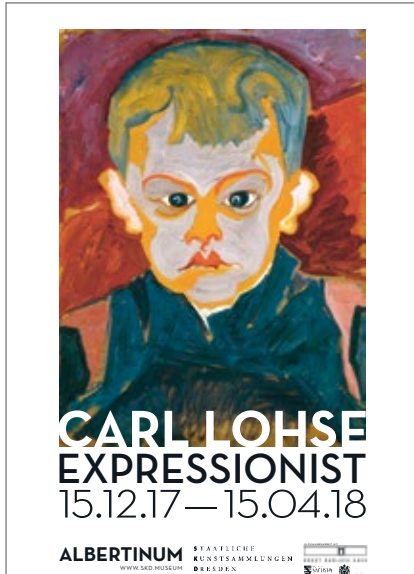
**Christmas at Jägerhof:  
Christmas – A Story**  
Presented by the Museum für  
Sächsische Volkskunst  
1 December 2017 to 7 January 2018  
Dresden, Jägerhof

**New Acquisitions of Contemporary Art in the Kunstfonds 2017**

Annual purchases of the Cultural Foundation of the Free State of Saxony  
6 December 2017 to 4 May 2018  
Berlin, Brüderstraße, presented by the Landesvertretung des Freistaates Sachsen

**Ralf Winkler – A.R. Penck. Welterfahrung und Bildsprache (Ralf Winkler – A.R. Penck. World Experience and Pictorial Language)**

Presented by the Kupferstich-Kabinett  
13 December 2017 to 19 March 2018  
Dresden, Residenzschloss, Georgenbau



**Carl Lohse. Expressionist**

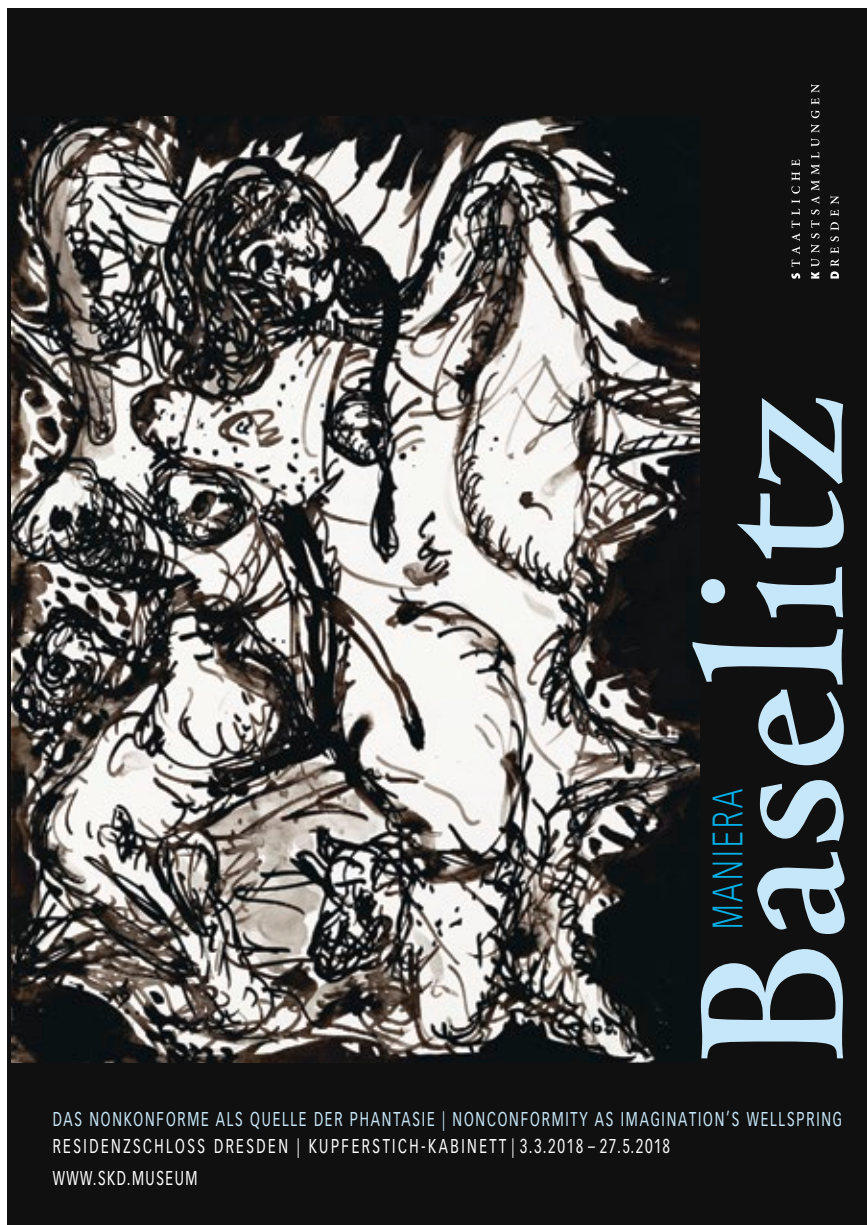
Presented by the Albertinum  
15 December 2017 to 15 April 2018  
Dresden, Albertinum

**The Dream of a King. Masterpieces from the Dresden State Art Collections**

Presented by the Grünes Gewölbe, the Rüstkammer and the Porzellansammlung  
19 December 2017 to 8 April 2018  
Gwangju National Museum, Gwangju, South Korea

**Schaudepot #9: Photography**

Presented by the Kunstfonds  
Running during the exhibition "Im Moment. Photography from Saxony and Lusatia in Görlitz", which presented narrative positions above all, "Schaudepot #9" focused on conceptual and staged photography as well as on its function. Next to contemporary forms of photography after 1990, the exhibition included works by important exponents of the independent art scene in former East Germany. These were works the Kunstfonds received in 2014 as part of a large private donation from Australia.  
19 January to 6 April 2018  
Dresden, Kunstfonds



**Susan Philipsz. Separated Strings**

Presented by the Albertinum  
➤ page 25  
16 February to 6 May 2018  
Dresden, Kunsthalle im Lipsiusbau

**Torgau. Home of the Renaissance and Reformation**

Presented by the Rüstkammer and the Grünes Gewölbe  
➤ page 58  
24 February 2018 to 2023 (planned)  
Torgau, Schloss Hartenfels

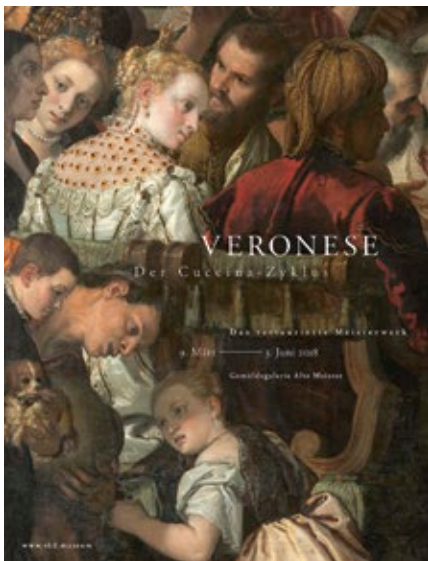
**Baselitz Maniera – Nonconformism as a source of imagination. Georg Baselitz on his 80th birthday**

Presented by the Kupferstich-Kabinett  
➤ page 26 f.  
3 March to 27 May 2018  
Dresden, Residenzschloss

**Beyond the River. Women Artists in Dialogue with the Muskau Park**

Presented by the Albertinum  
➤ page 28  
4 March to 31 May 2018  
Bad Muskau, Neues Schloss and Park Bad Muskau





**Veronese: The Cuccina Cycle.**

**The Restored Masterpiece**

Presented by the Gemäldegalerie Alte Meister

> page 62 f.

9 March to 3 June 2018

Dresden, Zwinger, Deutscher Pavillon

**Manga-Manie. Bilder aus fließenden Welten (Manga Mania. Images from Worlds in Flux)**

Presented by the GRASSI Museum für Völkerkunde zu Leipzig

While Japanese manga as we know it today may have been strongly influenced by the American comic book culture of the late 19th and early 20th centuries, the Japanese roots and stylistic elements are unmistakable. At the occasion of the Leipzig Book Fair, this presentation shed light on the interrelations between today's production of manga, anime and games and the roots of the Japanese art of the colour woodcut in the 18th and 19th centuries.

11 March to 6 May 2018

Leipzig, GRASSI Museum

**Musikzimmer – Nevin Aladağ**

Exhibition of the 11th winner of the Ernst-Rietschel-Kunstpreis für Skulptur

Nevin Aladağ (b. 1972) won the 11th Ernst-Rietschel-Preis für Skulptur, awarded for the first time in 2018 by the Albertinum and the Antonius Jugend- und Kulturförderung e.V., an association for the promotion of culture which donated the prize money. On show were the works "Raise The Roof" as well as "Musikzimmer", which is a sensitive joining of form and function: Using old furniture, the artist created musical instruments that were played intermittently during the exhibition.

15 March to 15 July 2018

Dresden, Albertinum

**Easter at Jägerhof**

Presented by the Museum für Sächsische Volkskunst

Every year in the time before Easter, the museum presents masterfully designed eggs from its collection along with hand-decorated Easter bouquets. It also offers extensive programming which includes crafting, concerts, readings and presentations. A special highlight were the eggs created by Katharina Benkert (1923–2008): In 1992, the dramaturg and set designer of a Dresden puppet theatre followed the museum's call for submissions and transferred her experience to this medium, creating small theatrical scenes.

17 March to 8 April 2018

Dresden, Jägerhof

**Fred Stein. Modern Times**

Presented by the Kupferstich-Kabinett

Around 30 original photographs gave a glimpse of Fred Stein's oeuvre of street and portrait photography. The life and work of the Dresden-born photographer (1909–1967) was shaped in great part by escape and exile: A Jew and dedicated socialist, he had to leave Germany following Hitler's rise to power in 1933.

First in Paris and later in New York, he made the

new and in part foreign social environment his own using the pictorial language of modernist photography and communicated his worldview to a broad audience using different print media. 28 March to 25 June 2018

Dresden, Residenzschloss, Georgenbau

**SIBYLLE 1956–1995.**

**Magazine for Fashion and Culture**

**Presented by the Kunstgewerbemuseum in cooperation with the Kunsthalle Rostock**

Today's women's magazine "Brigitte" had a counterpart in East Germany called "SIBYLLE – Zeitschrift für Mode und Kultur". Considering the small print runs of only around 200,000 per edition – and there were six editions per year starting in 1956 – the magazine was a rarity that sold out quickly every time. The exhibition presented the magazine's central photographers who measured their work by explicitly artistic standards, lending the "Vogue of the East" a cosmopolitan charm. Fashion drawings, contemporary documents and fashion jewellery made in the GDR additionally illustrated the fashion culture of East Germany.

28 April to 4 November 2018

Dresden, Schloss Pillnitz, Wasserpalais



## Stories behind Hegenbarth's

### Anonymous Portraits

Presented by the Kupferstich-Kabinett  
As an illustrator, Josef Hegenbarth gave literary characters a face. At the same time, he was always interested in drawing people he did not know and invited passersby in the street into his studio. 300 unnamed male, female and child portraits created between 1920 and 1962 document his ability to grasp a sitter's personality and mood in an instant. Authors such as Julia Boswank (b. 1986) and Ingo Schulze (b. 1962) were invited to give these anonymous figures a life in stories.

6 May to 4 November 2018

Dresden, Josef-Hegenbarth-Archiv

---

### The Grand Cure: A Disabled Saxon Prince and his Tour of Italy, 1738–1740

Presented by the Grünes Gewölbe  
In 1763, Elector Friedrich Christian of Saxony (1722–1763) succeeded his father, King August III on the Saxon throne for only 74 days. Dedicated to the young elector, an exhibition combining works from six collections presented for the first time art objects which the prince had taken home from his trip to Italy. As a 15-year-old and severely disabled, he travelled to seek medical treatment, passing from Dresden through Naples, Rome, Florence, Milan and Venice. His "Grand Cure" lasted two years and is richly documented.

9 May to 19 August 2018

Dresden, Residenzschloss

---

### Tattoo and Piercing – The World under Your Skin

Presented by the Staatliche Ethnographische Sammlungen Sachsen  
The exhibition approached a global phenomenon: Used as social code, body painting and body modifications are as old as humanity itself. They tell stories, build identity and a sense of belonging; they beautify, heal and protect. People wear facial and body jewellery not only as a sign that they belong to a particular group or community, for example a gender group, age group or social class, but also as a means of transformation. The presentation considered traditions worldwide, and, telling the stories behind this form of body art, helped connect past and present.

18 May to 16 September 2018

Herrnhut, Völkerkundemuseum Herrnhut

---

## Wolfgang Tillmans:

### Albertinum Installation (1992–2018), 2018

Presented by the Albertinum with the MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.

Since 25 May 2018

➤ page 94 f.

Wolfgang Tillmans's selection for the Albertinum comprises 23 photographs made between 1992 and 2018. Creating an unconventional hang, he combines images of different formats and printing techniques. His spectrum of subjects extends from landscapes to people to a night sky and thunderstorms and from houses and walls to memorial plaques. There is the phenomenal and the everyday, world history and family, classical pictorial ideas and chance observations, documentation and photochemical abstraction, all creating a resonating chamber for different topics, perspectives and narratives.

Dresden, Albertinum

---

### Museum of Untold Stories

Presented by the Director General

➤ page 31

26 May to 26 August 2018

Dresden, Japanisches Palais

---

## Gerhard Richter.

### Self-Portraits 1993

Presented by the Gerhard Richter Archiv  
In 1993, the Insel Verlag in Frankfurt published the first edition of Gerhard Richter's writings and interviews, edited by Hans-Ulrich Obrist. The special edition contained a small loose sheet with an original drawing by the artist, which, as a depiction of himself, complemented the written disclosures. In addition, Richter created 94 self-portraits in pencil, which were not used for the book and were shown to the public for the first time in this exhibition.

1 June to 26 August 2018

Dresden, Albertinum

---

### Slavs and Tatars. Made in Dschemany

Presented by the Albertinum

➤ page 30

2 June to 14 October 2018

Dresden, Kunsthalle im Lipsiusbau

---



## Focus Albertinum:

### East German Painting and Sculpture 1949–1990

Presented by the Albertinum

➤ page 18 f.

15 June 2018 to 6 January 2019

Dresden, Albertinum

---

### The Baron is a Liar. The Wonderful World of Fredo Kunze

Presented by the Museum für Sächsische Volkskunst

Fredo Kunze (b. 1936) became enthusiastic about drawing, music and theatre early on. But it was not until he retired that he transferred his unmistakable style to the third dimension, creating richly detailed sculpture. The exhibition presented a broad spectrum, drawing on nearly seven decades of artistic practice, and created a bridge from the artist's earliest drawings as a child to his Baron of Munchhausen cycle.

16 June to 4 November 2018

Dresden, Jägerhof

---

### Shadows of Time. Giambologna, Michelangelo and the Medici Chapel

Presented by the Skulpturensammlung

➤ page 34 f.

23 June to 7 October 2018

Dresden, Semperbau am Zwinger



**Exercises in Freedom.**

**Polish Conceptual Art 1968–1981**

Presented by the  
Kupferstich-Kabinett

› page 29

29 June to 23 September 2018  
Dresden, Residenzschloss



**A Broader Perspective – Dresden Cityscapes in the Early Modern Age**

Presented by the Kupferstich-Kabinett  
The exhibition centred on a panoramic drawing of the Elbe Valley at Dresden dating from 1645. Acquired only in 2017, the large-format sheet, whose foreground shows land surveyors at work, bears remarkable witness to the discovery of wide-angle perspective in the first half of the 17th century. The drawing served Caspar Merian as a model for a print he included in his multi-volume "Topographia Germaniae" – one of the most important works of geographical illustration. The newly acquired work was contextualised with further views of Dresden from the 16th and 17th centuries, which are found in the Kupferstich-Kabinett.

30 June to 24 September 2018  
Dresden, Residenzschloss

**The Saxon Electors – the Grand Dukes of Lithuania. Court Culture and Art under the Reign of Augustus II and Augustus III**

Presented by the Staatliche Kunstsammlungen Dresden in cooperation with the National Museum – Palace of the Grand Dukes of Lithuania

At the occasion of the 100th anniversary of Lithuania's restored independence, we presented approximately 150 exhibits from eight of the museums of the Staatliche Kunstsammlungen Dresden. Subdivided in five themed sections, these helped trace a line from the first Lithuanian-Saxon connections in the 11th century to the early years of the 20th century. At the centre stood courtly representation, court culture and art treasures, with most of the objects dating to the reigns of August II and August III, between 1697 and 1763.

6 July to 14 October 2018

Vilnius, Palace of the Grand Dukes of Lithuania

**From Dust to Glitter, or How a Crystal Chandelier Grows**

Presented by the Kunstgewerbemuseum

Over the course of three weeks, crystals grew during this exhibition to form a unique, opulent chandelier. The Prague based designers Zdeněk Vacek and Daniel Pošta, who work under name of ZORYA, developed the festive lustre and illustrated its genesis by showing its raw materials, the tools used to create it and film documentation. Following the final assembly of the individual parts, the completed chandelier was installed in the Bergpalais for an inaugural lighting ceremony on 15 September 2018.

1 September to 4 November 2018

Dresden, Schloss Pillnitz, Bergpalais

**For Ruth, the Sky in Los Angeles – Ruth Wolf-Rehfeldt and David Horvitz**

Presented by the Albertinum

› page 22

8 September 2018 to 6 January 2019  
Dresden, Albertinum

**Children's Biennale – Dreams & Stories**

Presented by the Generaldirektion

› page 14–17

22 September 2018 to 24 February 2019  
Dresden, Japanisches Palais





**AUGEN-BLICHE. Baroque Ivories in Dialogue with Other Works of Art (Part 2)**

Presented by the Grünes Gewölbe  
 Exactly one year after the exhibition "AN-SICH-TEN", ivory art from the Grünes Gewölbe in dialogue with other art forms and genres was the focus of another exhibition. With statuettes, reliefs of ivory, terracotta and Meissen porcelain, as well as with reference prints and drawings, the exhibition brought to life Baroque festivities, the power of love, the magic of the Commedia dell'Arte, and the Dresden court jesters Hante and Fröhlich. It included 64 objects, most of them dating from the first half of the 18th century.  
 13 October 2018 to 13 January 2019  
 Dresden, Residenzschloss

**Achtung Probe! (Rehearsal in Progress!)**

Presented by the Puppentheatersammlung  
 Whether it's for the puppet theatre or the state opera – every premiere is preceded by demanding rehearsals during which the players develop the production. The Puppentheatersammlung, for its part, is doing some rehearsing: Before

the collection can move into its own museum space in the Kraftwerk Mitte, topics need to be developed, grouped together and their effect tested. Visitors are invited to comment on sections of the planned permanent exhibition that are on show at this time. A selection of stages will be shown as well, including back-stage and front-stage views.

13 October 2018 to 30 September 2019  
 Dresden, Jägerhof

**The Realm of Possibilities. Italian Drawings of the 16th Century**

Presented by the Kupferstich-Kabinett  
 > page 66 f.  
 26 October 2018 to 20 January 2019  
 Dresden, Residenzschloss

**Against Invisibility – Women Designers at the Deutsche Werkstätten Hellerau 1898 to 1938**

Presented by the Kunstgewerbemuseum  
 > page 23  
 1 November 2018 to 3 March 2019  
 Dresden, Japanisches Palais

**"The most beautiful pastel ever seen."**

**The Chocolate Girl by Jean-Etienne Liotard**  
 Presented by the Gemäldegalerie Alte Meister  
 > page 32 f.  
 28 September 2018 to 6 January 2019  
 Dresden, Semperbau am Zwinger

**Auf Wegen zur Erleuchtung – Buddhistische Pilgerfahrten (Paths to Enlightenment – Buddhist Pilgrimages)**

Presented by the Völkerkundemuseum Herrnhut  
 To set out on a pilgrimage is to show openly that one has embarked on a spiritual journey to enlightenment and liberation. With historical and contemporary everyday objects, the special exhibition illustrated these travels during which pilgrims often endure great hardship. Statues, paintings, ritual objects and dance masks made reference to important pilgrimage destinations in Central Asia. Scroll paintings, colour woodcuts and religious figurines illustrated the particular pilgrimage system that has developed on the Island of Japan.  
 7 October 2018 to 28 April 2019  
 Herrnhut, Völkerkundemuseum Herrnhut



### Art owned. Art lost. Objects and their origins.

Presented by the Abteilung Forschung und wissenschaftliche Kooperation

› page 12 f.

15 November 2018 to 25 March 2019

Dresden, presented alternately at the Residenzschloss, the Porzellansammlung, the Gemäldegalerie Alte Meister and in the Albertinum

### Heinrich von Kleist.

#### Hegenbarth and Baumhekel

Presented by the Kupferstich-Kabinett

In 1810/11, Heinrich von Kleist (1777–1811) published two volumes of stories which, in terms of both form and content, were not understood as long as the author lived. Today, however, they are considered world literature. Josef Hegenbarth, an illustrator who did not shy away from any text, as dramatic or grotesque as it may have been, felt challenged by Kleist's idiosyncratic imagery: In 1943, he created a series of 33 ink drawings. In the exhibition, these were juxtaposed with twelve large-format sheets, featuring the writings of the Dresden author Thomas Baumhekel (b.1963), completed in 2014, which are based on the first sentence of each of twelve stories by Heinrich von Kleist in Japanese translation.

18 November 2018 to 14 April 2019

Dresden, Josef-Hegenbarth-Archiv



### Megalopolis – Voices from Kinshasa

Presented by the GRASSI Museum für Völkerkunde zu Leipzig

› page 36 f.

1 December 2018 to 14 April 2019

Leipzig, GRASSI Museum



Eine Ausstellung des ALBERTINUM in der Kunsthalle im Lipsiusbau

## Radikale Künstlerinnen hinter dem Eisernen Vorhang

Staatliche Kunstsammlungen Dresden

### Christmas at Jägerhof – Christmas with Fredo Kunze

Presented by the Museum für Sächsische Volkskunst

Every year, the historical Jägerhof turns into a Christmas market: The mood in 2018 was very festive thanks to richly adorned Christmas trees, crafting, concerts, talks and puppet theatre shows. The exhibition was enriched by a series of figurative scenes entitled "The Baron is a Liar" by Fredo Kunze, and complemented by his Christmas works, which reflect his unconventional perspective.

1 December 2018 to 6 January 2019

Dresden, Jägerhof

### The Medea Insurrection. Radical Women Artists behind the Iron Curtain

Presented by the Albertinum

› page 24 f.

8 December 2018 to 31 March 2019

Dresden, Kunsthalle im Lipsiusbau

### Contemporary prints from the annual purchases of the Cultural Foundation of the Free State of Saxony

Presented by the Kunstfonds

The liaison office of the Free State of Saxony in Prague hosted a presentation of prints created between 2000 and 2015, examining the contemporary potential of traditional techniques. Despite the dominance of painting, these techniques have seen a boom in Saxony in the past two decades, which is reflected in the purchases of the Cultural Foundation. In the Czech Republic, there is a comparable and very fertile production of high-quality graphic art.

18 December 2018 to 12 April 2019

Prague, Vertretung des Freistaates Sachsen

# A changing institution



Restoration work in the west wing of the Sempgalerie at the Zwinger, October 2018





# To shine again

---

After restoration and renovation, the Sempergalerie and the Paraderäume will reopen to the public in 2019

As the home of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), the Sempergalerie (Semper Gallery) is a magnet drawing visitors from far beyond Saxony. The public enterprise Sächsisches Immobilien- und Baumanagement has been comprehensively renovating this culturally significant building since 2013 to preserve it for future generations of visitors and to be able to present the Old Masters in first-class surroundings featuring state-of-the-art technology. The undertaking is divided into two construction phases: the first, the overhaul of the east wing, was completed in 2015. The second, the renovation of the west wing, has been in progress since 2016. There is, despite the work, limited access to the museum. The construction will address, among other things, the effects of wear and tear on the building, which is the result of high visitor numbers. For example, natural stone work on plinths and windows is being carried out as well as painting and a treatment of the surface of the parquet floor. The wall coverings in the main halls are being given new substructures and in some cases new material. Additionally, the building's infrastructure will be brought up to speed technologically speaking, for example by replacing cabling and refrigerant piping or installing new cable trays. In the summer of 2019, the renovation of the Sempergalerie (Semper Gallery) will be complete. Beginning on 7 December 2019, both building sections will be fully accessible.

In the workshop:  
reconstructed textiles for  
the parade bedchamber







Currently undergoing reconstruction are the parade rooms, including the audience room and the parade bedchamber, which August the Strong had constructed when the crown prince was married to the Holy Roman Emperor's daughter Maria Josepha in 1719. Reinstating the historical configuration of the rooms, the restoration follows the original plans by Matthäus Daniel Pöppelmann and Raymond Leplat, thereby restaging the courtly ceremonial culture of the 18th century. 2018 saw the execution of structural work and carpentry, plaster and stucco work, as well as drywall work and the installation of technical systems. Currently, the restoration of the gold textiles is being carried out; the fabrics, with their designs reconstructed, are being produced and delivered and the tapestries are being completed for the parade bedchamber as well as for the audience room. One extraordinarily demanding artistic reconstruction is that of the magnificent ceiling paintings by Louis de Silvestre (1675–1760), which were lost when the palace was destroyed in 1945: On the basis of different sources, including photographs and original sketches, a reconstruction is being created which comes as close to the original baroque painting as possible.

The paintings will, like their predecessors, be recreated on large-format canvasses which will then be fastened to the ceiling of each room. The reconstruction of the parade rooms will cost approximately 34 million euros, and is being

A new radiance beginning in 2019: the Paraderäume in the Residenzschloss during the upgrading in April 2018

financed by the federal and state governments. Under the management of the public enterprise Sächsisches Immobilien- und Baumanagement, the reconstruction of the rooms and the restoration of the wall furnishings salvaged after the war got underway in 2016. The aim is to open the most magnificent rooms from the time of August the Strong to the public in September 2019, in time for the 300th anniversary of the marriage of the crown prince Frederick Augustus to Maria Josepha.

# From the Elbe to the Rhine

---

## Nanette Jacomijn Snoep becomes Director of Cologne's Rautenstrauch-Joest-Museum



After almost four years as Director of the Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony), Nanette Jacomijn Snoep accepted a new position as Director of the Rautenstrauch-Joest-Museum in Cologne, beginning 1 January 2019. The anthropologist and cultural manager had come to Saxony early in 2015 from the Musée du quai Branly in Paris. Having taken on the role to rethink the significance of a museum of world cultures in the 21st century, she entered the Saxon ethnological museums into the international discourse around fundamental questions of exhibiting, researching and provenance research and took a stance. Appealing to new and especially to younger visitors, the exhibition formats she helped develop made use of artistic means and approached the rules of ethnology with an open mind.

In the series "GRASSI invites", universities, theatres, artists and refugee associations were invited to explore the Leipzig collection. Students from Academy of Fine Arts Leipzig questioned the colonial heritage of the collection with interventions in the permanent exhibition "FREMD" ("FOREIGN"). At "GRASSI invites #4: Tattoo and Piercing – The World under your Skin", people from Leipzig and surrounding areas created a "living archive" which formed the basis for an exhibition in which local stories became intertwined with collection objects. In December 2016, the experimental workshop format "Prologue #1–10" was started in Dresden: Within ten months, the initially almost empty exhibition spaces transformed into a labyrinth of questions and ideas about the particularities of a museum with ethnological collections in the 21st century. Using various formats for events, experimentation took place in the exhibition itself.

Another forward-looking initiative took place in October 2017. For the first time in the history of the Free State of Saxony, human remains were returned to the community from which they had originally been taken. In a moving internal ceremony in Dresden, a delegation from Hawaii accepted the mortal remains, which had come to Dresden as purchases or gifts between 1896 and 1904 after having been stolen from burial caves between 1896 and 1902. In December 2018, Nanette Snoep took her leave from her position with an experiment that was unique for an ethnological museum: For the exhibition "Megalopolis – Stimmen aus Kinshasa" ("Voices from Kinshasa"), which opened on 1 December 2018, 24 artists from the capital of the Democratic Republic of the Congo were invited to Leipzig to present their work or to develop new work in the context of the ethnographical collections (► page 36 f.).

On 1 February 2019, Léontine Meijer-van Mensch assumed the directorship of the Staatliche Ethnographische Sammlungen Sachsen. Prior to this, she was Acting Director of the Jewish Museum Berlin as well as Acting Director of the Museum Europäischer Kulturen, Staatliche Museen zu Berlin, and she contributed to the reconceptualisation of the Silesian Museum Görlitz. Her goal for Dresden is to secure a permanent location for the ethnological collection presentation and to have the restoration of the Damascus Room completed. In Herrnhut, she wants to shine a light on the ambivalent history of the local missionaries and open up the museum.



# With the highest standards and no barriers



---

## Tulga Beyerle is Director of the Museum für Kunst und Gewerbe Hamburg

In Tulga Beyerle's words, the cultural mission of the museum is to position itself as a platform that not only presents but actively initiates. In January 2014, she took over the directorship of the Kunstgewerbemuseum (Museum of Decorative Arts) and later also served as Vice Director General of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). She was then appointed Director of the Museum für Kunst und Gewerbe Hamburg, beginning 1 December 2018. In Dresden she was highly influential in giving the museum an internationally-recognised new orientation, exposing it more than before to questions of design in the past and present. She strengthened the profile of the museum and her exhibitions reached new and younger audiences.

Tulga Beyerle, after completing a carpentry apprenticeship in Vienna, studied industrial design and then taught design history and theory. In 2006, she founded the Vienna Design Week, which she directed until 2013. Shortly after she took her position in Dresden, the exhibition "WerkStadt Vienna. Design Engaging the City" presented an overview of joint projects between Vienna manufacturers and designers from around the world. At the same time, five European design studios explored the collection of the Kunstgewerbemuseum. The exhibition "Self-Propelled – or How the Bicycle Moves Us" was dedicated to the acceleration that the bicycle makes possible, while also elucidating its significance for the workers' and women's movements.

How can I get people of all ages and educational levels excited about a discipline that has much to do with our everyday lives? One answer to this question was the project "Fest oder flüssig: Aggregatzustände einer Ausstellung" ("Solid or

Liquid?: Aggregate States of an Exhibition"). For three weekends in Pillnitz, a visible storage display was set up and visitors had the opportunity to speak with experts about the objects. Tulga Beyerle often worked with international artists and designers, building bridges to neighbouring countries: The Czech design collective Okolo, for example, presented their work, as did Studio Rygalik from Poland. In the summer of 2018, raw material, tools and film documentation allowed for an experience of controlled crystallisation, resulting in a chandelier. This project by the Czech designers ZORYA took place in a room at the Bergpalais, and once completed, the chandelier was illuminated. Beyerle underscored her most important goal – to give the museum a presence in the city year round – by holding extensive exhibitions in the city centre: In 2015, the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau) presented the museum's collection; this was followed in 2017 by a survey exhibition for the designer Robert Stadler, showing hitherto unknown objects on the threshold between art and design. In 2018, Beyerle took her leave with an exhibition in the Japanisches Palais (Japanese Palace) that gave visibility to the forgotten designers of the manufacturing business Deutsche Werkstätten Hellerau (➔ page 23).

Beginning on 1 July 2019, Thomas Geisler will be assuming directorship of the Kunstgewerbemuseum. Geisler was a ceramicist and product designer before setting his sights on more theoretical activities, becoming an exhibition organiser and author. He directed the design collection of the MAK Vienna, and it was there that he founded the Vienna Design Week with Tulga Beyerle. Both understand the museum as a space of possibilities and a platform for discourse and negotiation – a space without barriers, but meeting the highest standards.

# An ongoing process

---

## Activating the Archiv der Avantgarden

In 2018, the Archiv der Avantgarden (AdA) (Archive of the Avant-Gardes) presented itself for the first time as a newly devised innovative institution, one that is so diverse that it may be considered an archive, a research institution, a place for continuing education and a museum. Started in the autumn of 2017, the public programme "System AdA: Reprise and Repetition" has been following the goal of activating the archive. In 2018, its work continued: Studio presentations, object talks, lectures, discussions and workshops shed light on the relationship between historical avant-gardes and the current discourse. Materials and objects from the collection

served as points of reference: In one object talk, for example, the East German Erika brand typewriter was viewed from a cultural-historical perspective as a work tool and design object.

Exploring what relevance "historical futures" have today, the exhibition "Is this tomorrow? Perspectives of a Future that Begins Today" was put on in Dresden's Kulturpalast by the archive in November 2018 in cooperation with the Deutsche Werkbund Sachsen at the Zentrum für Baukultur (ZfBK). The presentation was the starting point for a critical examination of artistic and social visions from the 1960s to the





1980s. On show were the radical architectural blueprints and design sketches of transdisciplinary artist groups such as “Coop Himmelb(l)au” and “Haus-Rucker-Co” from Vienna, who worked with societal and eco-political subjects in response to the fears many citizens had about their future. This context has renewed relevance in today’s world, and it is here that the archive comes in, developing new progressive concepts for the 21st century that link back to the historical designs and texts.

The Archiv der Avantgarden is slated to receive its permanent home in the Blockhaus (Blockhouse) in 2022. In 2018, decisive steps were taken to develop the respective interior space as well as an exhibition concept: The Spanish-German architectural firm Nieto Sobejano Arquitectos from Madrid/Berlin was awarded first prize by the jury in the architectural competition announced by the public enterprise Sächsisches Immobilien- und Baumanagement. The winning design features a floating cube rendered in exposed concrete inside the completely gutted building. All of the 28 submitted designs were exhibited in the Japanisches Palais (Japanese Palace) in February 2018.

From September to December 2018, the archive’s first junior fellows, curator Michaela Lupieri from Udine, Italy and art historian Meike Beyer from Leipzig, worked with material on the two focus areas, “Futurism networks” and Italian “radical design”. Also in the fall of 2018, a research project titled “AdA Invitations” was started in collaboration with the Chair of Theatre Studies at the Freie Universität Berlin; the project understands invitations to art exhibitions to bear extraordinary witness to a given time period.



Collector and founder Egidio Marzona

For the collection too, 2018 was an important year: Thanks to a further donation by the founder Egidio Marzona, the archive became richer by about 200,000 objects. The donation deliberately addresses gaps in the existing collection holdings and includes, for example, design objects, furniture and glass objects, especially Italian-designed objects from the 1970s to the 1990s. What was already a singular collection on the avant-garde in Central-Eastern Europe was expanded to include the complete art archive of the important Polish conceptual artist Włodzimierz Borowski (1930 – 2008) with more than 2,000 photographs, posters and catalogues. In this way, it became significantly more valuable for future research and for exhibition projects which are in the planning phase.

Given the outstanding holdings of Polish art found in the Archiv der Avantgarden, it made abundant sense for the archive to work with the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) and mount the exhibition “Exercises in Freedom. Polish Conceptual Art 1968–1981” (➤ page 29). Here it was possible to shine a light on the networks of Polish artist groups as well as on connections to the protagonists of the historical avant-garde, setting aside one hall to present holdings from the archive. The archive also participated in the programming for the Children’s Biennale (➤ pages 14–17). The archive’s integration in the heterogeneous museum complex that is the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) promises not only synergies in the case of joint exhibitions and projects, but also holds a great opportunity for stronger visibility for the Kunstsammlungen in the future as well – in both regional and international contexts.

In one object talk, the East German Erika brand typewriter was discussed as a work tool and design object

# Into the future with "Kraftwerk" and Wim Wenders

The Staatliche  
Kunstsammlungen Dresden  
set themselves the  
interdisciplinary challenge  
of 3D digitisation

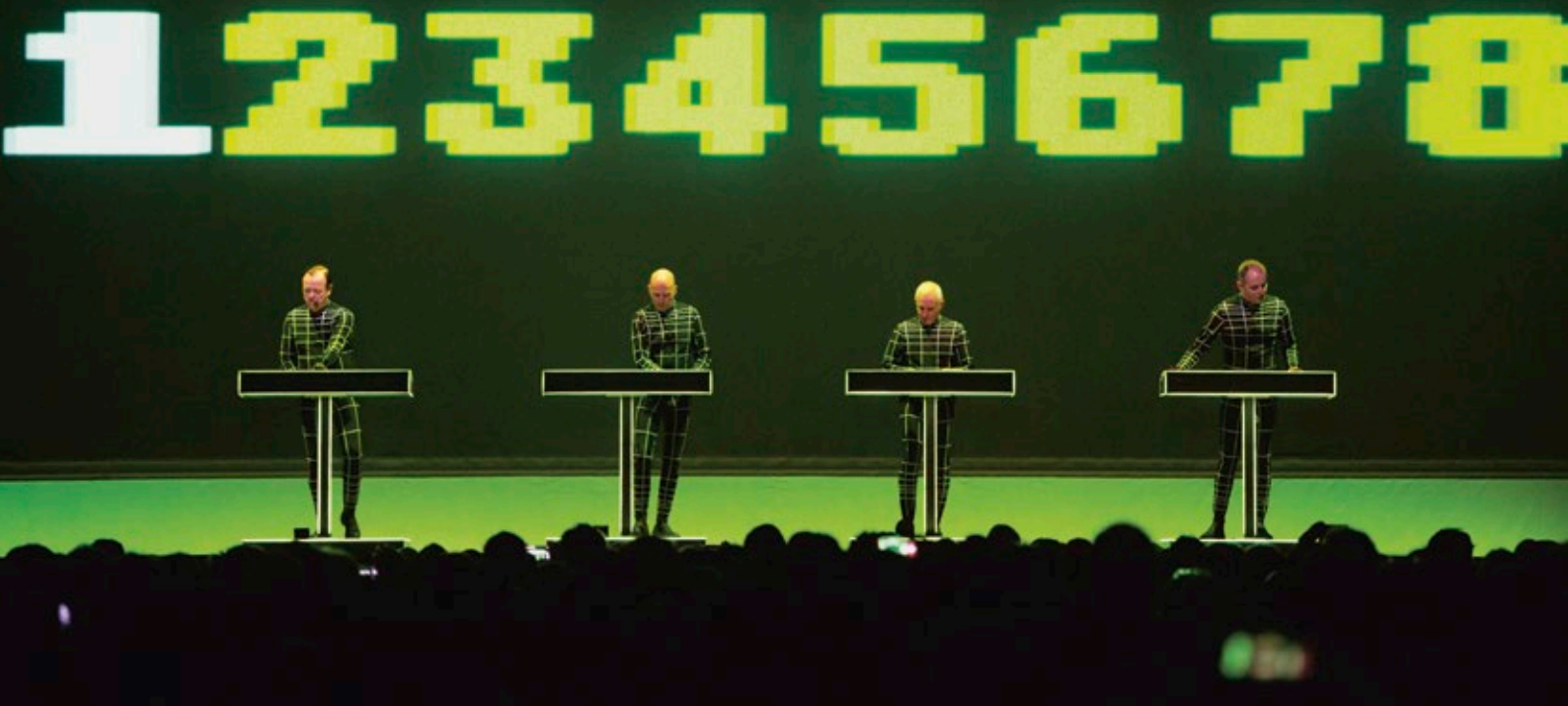
The challenges of digitisation manifest themselves in museums in many areas: While substantial projects are underway with the purpose of digitising the museum holdings via photographs and text files, the next technological advance has entered the stage in the form of 3D digitisation. The first practical attempts, for example with fittings from the Kunstgewerbemuseum (Museum of Decorative Arts) or vases from the Porzellansammlung (Porcelain Collection), have motivated the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) to engage with this field, which is as complex technologically as it is conceptually, and to devote increased attention to the topics of material science and futurology as well as to real and virtual space.

A public conference on 2 February 2018 brought together different areas of research and the trades and made clear just how much potential digitisation holds, but also which challenges it poses and how it impacts the cultural sphere. The artist Karin Sander, drawing on her own body of work, showed how she, since as early as the 1990s, has been implementing technologies such as the 3D body scanner and the 3D printer in her sculptural work: By scanning people and printing them in a reduced format, she raises questions about originals and copies as well as about our own self-image.

On 21 November 2018,  
Wim Wenders spoke with film  
and media scholar Lisa Gotto  
at the occasion of his 3D  
retrospective at the Cineplex  
Rundkino Dresden







In February 2018, the electro pioneers "Kraftwerk" performed three sold-out concerts in the Dresden Albertinum as part of the event "Museum | 3-D | Digital"

Alongside artistic exploration, questions of standards and norms are central for the Staatliche Kunstsammlungen Dresden as they lay the foundation for an exchange and further processing of 3D data. Beyond this, attention was paid to organisational parameters, legal questions as well suitable forms of visualisation. A key insight that came out of the event was that it is highly important for the different participating parties to work together and exchange information in order to be able to establish innovative technologies and concepts for cultural institutions. It is also of great significance to arrive at a common interdisciplinary understanding when it comes to application and development. This was already demonstrated in a very practical way immediately following the conference, during "Kraftwerk's" concert at the Albertinum: The musicians working with band leader Ralf Hütter (b. 1946) are rightfully considered pioneers when it comes to the use of innovative technologies. Working from the basis of space and sound, they have, since 2010, used multimedia formats to develop a repertoire of artistic and digital spatial visualisations which have been capturing audiences in 3D concerts.

On 21 November 2018, the museum was honoured to have filmmaker Wim Wenders present a retrospective of his 3D films, which was an excellent way of continuing the discussion. He had already shared insights into the current tendencies regarding the application of 3D technologies in filmmaking during the opening event. In the event "Raum | Film | Kunst – Wim Wenders zu Gast im Rundkino Dresden" ("Space | Film | Art – Wim Wenders as a Guest at the Rundkino Dresden") he built on this subject, discussing the 3D format, which is rather unusual for arthouse films. A selection of old and new feature films and documentaries allowed the public to trace the development of Wenders's 3D filmmaking. The internationally acclaimed director explained how the technical possibilities of 3D film gave him a new tool that allowed him to implement his artistic ideas relating to spatiality, in such contexts as dance in his film "PINA" or architecture in "Cathedrals of Culture". Although cinematic 3D formats tend to be used by the action genre and are increasingly losing significance for home cinema and TV, Wim Wenders sees real future opportunities and perspectives to lie in education. The Staatliche Kunstsammlungen Dresden will be taking this valuable suggestion to heart in their strategizing on future formats for art education.

# Worldwide connections

In 2018 the Staatliche Kunstsammlungen Dresden continued to present on the international stage, hosting research and exchange programmes and exhibitions

It was one of the highlights of 2018 at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections): the Children's Biennale with its theme of "Dreams & Stories" (→ pages 14–17). The interactive exhibition, developed in cooperation with notable artists, encouraged creativity and creative education and playfully introduced visitors to the museum. The first Children's Biennale in the world took place at the National Gallery Singapore in 2017. The museum's director, Eugene Tan, presented the project in Dresden in September 2017 as part of the conference "Die Rolle enzyklopädischer Museen in politisch komplexen Zeiten (in Europa)" ("The role of encyclopaedic museums in politically complex times (in Europe)"). This laid the cornerstone for intensive collaboration between the National Gallery and the Staatliche Kunstsammlungen Dresden. Within the shortest time, the concept was adapted and the first Children's Biennale in Europe opened its doors to visitors big and small on 22 September 2018 at the Japanisches Palais (Japanese Palace).

While the National Gallery Singapore was a great influence on the biennale in Dresden, the Gwangju National Museum served as a showcase for the Kunstsammlungen in South Korea until 8 April 2018, presenting approximately 130 objects from the Grünes Gewölbe, the Rüstkammer and the Porzellansammlung in the exhibition "The Dream of a King". On 6 July 2018, the international exhibition programme pre-

Director General Marion Ackermann at the opening of the exhibition "The Saxon Electors – the Grand Dukes of Lithuania. Court Culture and Art under the Reign of Augustus II and Augustus III" in Vilnius







Titian (Tiziano Vecellio): "Portrait of a Lady in White" (ca. 1555)

sented one of its high points: The special exhibition "The Saxon Electors – the Grand Dukes of Lithuania. Court Culture and Art under the Reign of Augustus II and Augustus III" was developed jointly with the Palace of the Grand Dukes of Lithuania, National Museum in Vilnius. Marking the centennial of Lithuania's modern independence, the exhibition shone a light on the shared Lithuanian-Saxon cultural heritage with the help of approximately 150 exhibits from eight museums of the Staatliche Kunstsammlungen Dresden.

Since 1992, Dresden and Columbus, Ohio, USA, have been partner cities. From this connection arose a collaboration with the Columbus Museum of Art, which, in 2018, celebrated its 140th anniversary. For this occasion, Titian's "Portrait of a Lady in White" from the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) made a guest appearance there, on show from 31 August to 9 December. In a collaboration involving the British Museum and the Israel Museum, the exhibition spaces of the British Museum in London were transformed into concert halls as part of "Europe and the World. A Symphony of Cultures". Taking place between 16 and 29 April 2018, the concerts explored the most diverse musical traditions. In addition, panel discussions probed the cultural role of Europe and its relationship to the rest of the world.

At the centre of two exchange programmes stood continuing education and networking: As part of a collaboration that has existed since 2017 between the Staatliche Kunstsammlungen Dresden and the Národní galerie Praha (National Gallery in Prague), 2018 saw the completion of two further cycles of the "Dresden Prague Exchange Program" (DPEP), which sponsors exchanges between the staff of each institution and serves

the development of common projects. Not only this, but on 2 December 2018, the exhibition "Dimensions of Dialogue" was opened at the Salm Palace of the Národní galerie Praha. It shows an outstanding selection from the donated Sammlung Hoffmann (Hoffmann Collection), which entered a dialogue with the work of Czech artists (→ page 8 f.). In 2018, for the second time, the "Provenance Research Exchange Program" (PREP), organised in part by the Staatliche Kunstsammlungen Dresden, brought together museum specialists from Germany and the USA who conduct research on Nazi art looting. The meetings took place at the Getty Research Institute in Los Angeles and at the Zentralinstitut für Kunstgeschichte in Munich and included the participation of experts from Dresden.

A great step was taken with respect to provenance research when, on 15 June 2018, 124 ethnographic objects and 40 historical photographs were returned to the Polish Muzeum Archeologicznego i Etnograficznego w Łodzi (Museum of Archaeology and Ethnography in Łódź). The items had come to the Völkerkundemuseum Leipzig (Ethnographic Museum in Leipzig) 78 years previously, when Germany occupied Poland, and from there the majority were sold. After identifying the remaining holdings from the stolen collection, they were returned to Poland. Complemented by Congolese objects from the collection of the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig), the exhibition "Megalopolis – Stimmen aus Kinshasa" ("Voices from Kinshasa") (→ page 36 f.) opened on 1 December 2018 and presented projects by more than 30 artists from Kinshasa, who gave visitors an unfiltered view of their urban reality.



On 15 June 2018, ethnographic objects and photographs were returned to the Muzeum Archeologicznego i Etnograficznego w Łodzi

# Highlights

---

## A changing institution



### The Rüstkammer in Schloss Hartenfels

The newly opened permanent exhibition “Torgau. Home of the Renaissance and Reformation”, which opened its doors on 4 May 2018, transports visitors back to the time of the Wettin electors who lived in Schloss Hartenfels (Hartenfels Castle) from the mid-16th century to the end of the Thirty Years’ War (1618–1648). After the electoral privilege of the Ernestine line fell to the Albertine line in 1547, Torgau lost its status as principal residence to Dresden. Yet, as a secondary residence with a magnificent Renaissance castle in the middle of a thriving trading city, Torgau offered ideal conditions for royal

weddings, courtly feasts, territorial diets and other political meetings. John George I, Elector of Saxony (b. 1585, reigned 1611–1656) celebrated his second wedding there in 1607 as well as the marriage of his eldest daughter in 1627. Richly decorated weapons, princely portraits and Kunstkammer pieces, enriched by objects from the Grünes Gewölbe (Green Vault) and the Kunstgewerbemuseum (Museum of Decorative Arts), reawaken the former splendour of the court. The permanent exhibition was realised jointly with the District of North Saxony and the major district town of Torgau.



# The Japanisches Palais as an exhibition venue – then, now, and in future

August the Strong (1670–1733) had great things in store for the Japanisches Palais (Japanese Palace), a masterpiece of the Dresden Baroque style: It was to be a porcelain palace overlooking the Elbe River in Dresden's new town, yet the vision was never fully realised. In 1721, the royal *Kunstkammer* was gradually moved there, followed later by the porcelain collection and, beginning in 1785, by the collection of ancient sculpture, the numismatic collection and the Electoral Library. In 1954, the State Museum of Prehistory began work to render the building, which had been completely destroyed in the war, usable once more. Today the building is home to the Senckenberg Natural History Collections Dresden, the Museum für Völkerkunde Dresden (Dresden Ethnographic Museum) and the Archiv der Avantgarden (Archive of the Avant-Gardes). Moreover, it has become established as a venue for special exhibitions: In 2018 it offered space for the Children's Biennale as well as for the exhibition on the women designers of Hellerau, and told the stories of the staff of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) in the exhibition "Museum of Untold Stories". The epigraph of the Japanisches Palais has always described the mission of the museum and will continue to do so in the future: "Museum usui publico patens" ("a museum open to public use").



## Rietschel and Rayski in perpetual dialogue

After a brief closure, the Mosaiksaal (Mosaic Hall) at the Albertinum became the new home of 24 sculptures in September 2018, including ten works by Ernst Rietschel (1804–1861). For the first time, these are shown next to paintings by Ferdinand von Rayski (1806–1890), one of the most significant portraitists of the 19th century. The two contemporaries devoted themselves to portraits of important figures of the period: In Rietschel's case it was rulers and artists, while Rayski mainly concerned himself with members of the Saxon nobility. Rietschel's monumental statue of Lessing for Braunschweig and the Goethe and Schiller monument for Weimar are on show as a model cast and drawing respectively. Further work taken from both artists' artistic milieus show the broad spectrum of portraiture from the late 18th century to the second half of the 19th century. On show in the Mosaiksaal, the permanent presentation from the collection is complemented by a contemporary work, which references aspects of traditional portraiture. This is the painting "General John Burgoyne" (2017) by Kehinde Wiley (b. 1977), who shows African Americans and other people of colour assuming the classic poses of power as found in art history. It will be on show until September 2019.



# Science and research



Restoration team  
at work on the  
"Cuccina Cycle"





# An X-ray vision of Veronese

A thrilling sight after four years of restoration: the "Cuccina Cycle"

Along with Titian and Tintoretto, Paolo Caliari, known as Veronese (1528–1588), is one of the major exponents of Venetian Renaissance painting. The "Cuccina Cycle", completed circa 1571, is one of his main works. It bears the name of one of the wealthiest families in Venice, who commissioned it, and consists of four large paintings: "Adoration of the Magi", "The Wedding at Cana", "Christ Bearing the Cross" and "The Madonna and the Cuccina Family". The group with a total image area of 33 square metres was the subject of thoroughgoing and research-intensive restoration between 2013 and 2017. The focus here was on conserving the painting layer and, linked to this, on removing historical layers of varnish and overpainting. Headed by the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) and the painting restoration workshop, the project involved six independent conservators and external collaborators, including the archaeometry laboratory and the art technology faculty at the Dresden University of Fine Arts and the Scientific Department of the National Gallery in London.

In the exhibition "Veronese: The Cuccina Cycle", which ran from 9 March to 3 June 2018 as part of the series "The Restored Masterpiece" in the Semperbau (Semperbuilding) at the Zwinger, Veronese's works could once again be shown to the public. Visitors were enthralled by the brilliance of the colours, the free flow of the brush and the openly narrative composition.

Veronese: left: "The Wedding at Cana" (ca. 1571), right: "Adoration of the Magi" (ca. 1571)





The exhibition presented the restoration and scientific research on the work in innovative ways and gave clear examples. One section was dedicated to Veronese's paints, including his modified hues of blue and his striking red, which is made from cochineal, a valuable insect type found in Mexico. With respect to art education, the multimedia research laboratory proved especially important: Developed by students in the faculty of media design at the Technische Universität Dresden, X-ray and infrared imaging made it possible to go exploring beneath the surface of the paintings. Interactive media stations and augmented reality applications invited visitors to make further discoveries.

Thanks to international loans, the exhibition was able to shed light on the "Cuccina Cycle" from different perspectives: The only two sketches for the cycle by Veronese that have been preserved were shown alongside the paintings for the first time, and the materiality and preciousness of the depicted clothing were brought to life with loans from the Kunstgewerbemuseum (Museum of Decorative Arts), the Rüstkammer (Armoury) and with a presentation developed by Associazione Culturale Ispirazione and Italiana Strategie. Works by Titian and Veronese served as examples to show the high art of Venetian portrait painting, while drawings and prints illustrated the history and early fame of the "Cuccina Cycle". Extensive programming, which included guided tours and talks, furthermore allowed Veronese to be accessed in diverse ways and basic questions of painting technique and restoration to be addressed.



Colour pigments were determined using mobile X-ray fluorescence spectroscopy



# Connected through porcelain

A conference presented  
by the Porzellansammlung  
looked at international  
trading structures in Asia  
and Europe

The atrium of the Albertinum  
was the venue for the  
well-attended conference  
“Porcelain circling the Globe”

How did East Asian luxury goods travel from Asia to Europe? What were the networks that developed to send them to the collections of European rulers and noble houses? How influential were traders and agents who went in search of suitable art objects on behalf of their masters? “Porcelain circling the Globe. International trading structures and the East Asia collection of Augustus the Strong (1670–1733)” was the title of an international conference held by the Porzellansammlung (Porcelain Collection) at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) on 13 and 14 June 2018 in the atrium of the Albertinum. Renowned presenters from Japan, the Netherlands, France, Germany, the USA and other countries discussed porcelain trading in late 17th and early 18th century in Asia and Europe. Around 300 professionals working for museums and universities, along with private collectors, traders and members of the lay public from Germany and abroad had accepted the invitation and come to Dresden. This was the very first symposium to address the significance of private trading networks for the development of East Asian art collections in Europe. The conference left out the already well-researched large trading companies, focusing instead on individual actors who were involved when collections of East Asian art were being built in Europe.

Speakers presented private trading networks in China, Japan and Europe during the 17th and 18th centuries, focusing on the porcelain traders, who acted as a link between porcelain producers and mostly Western buyers of East Asian luxury goods. The development of collections of East Asian art in Europe was discussed as well. Three talks addressed princely porcelain collections in France, Bavaria and Saxony: A comparison revealed that Louis XIV (1638–1715) did not, unlike Augustus the Strong (1670–1733), build a separate collection







of East Asian porcelain but only used individual objects to decorate his palaces, depending on what was en vogue. The Bavarian Elector Maximilian II Emanuel (1662–1726), however, being the governor general of the Spanish Netherlands in the Low Countries, had better access to porcelain than Augustus the Strong. Yet, he purchased his collection of East Asian porcelains in Paris around 1700, because they were available there mounted in precious metals, which he valued highly. A whole section was also dedicated to the Electoral Royal Collection of Augustus the Strong and to the ongoing processing of the 8,000 surviving East Asian porcelains which are being catalogued, researched and digitised in a collaborative effort involving 30 international experts.

The conference has led to important global networking that is helpful for current research projects: In the late 19th and early 20th centuries, the Porzellansammlung sold numerous doubles that were formerly owned by Augustus the Strong. Currently, the Porzellansammlung is seeking to identify these objects, which are found in collections around the world. Since the conference, there have already been many responses from international museums and auctioneers in this regard. This sort of cooperation will be very useful in the future with respect to researching the history of those sales, which is as yet incomplete.

The conference was also part of the research project “Microstructures of Global Trade. The East Asian Porcelain in the collection of Augustus the Strong in the Context of the Inventories of the 18th Century” hosted by the Porzellansammlung. Until mid-2019, this project, with the support of the Deutsche Forschungsgemeinschaft, will investigate the porcelain purchases made by the Italian Pietro Roberto Taparelli, Count Lagnasco (1659–1735) on behalf of Augustus the Strong in Holland between 1716 and 1718. The research findings presented at the conference were evaluated and compared with those of colleagues from other museums, leading to new research perspectives and approaches which serve the continuation and completion of the project.

Chinese lidded vase made from porcelain (1662–1722)



# Inventoried locally, accessed globally

---

## The Kupferstich-Kabinett catalogues 16th-century Italian drawings

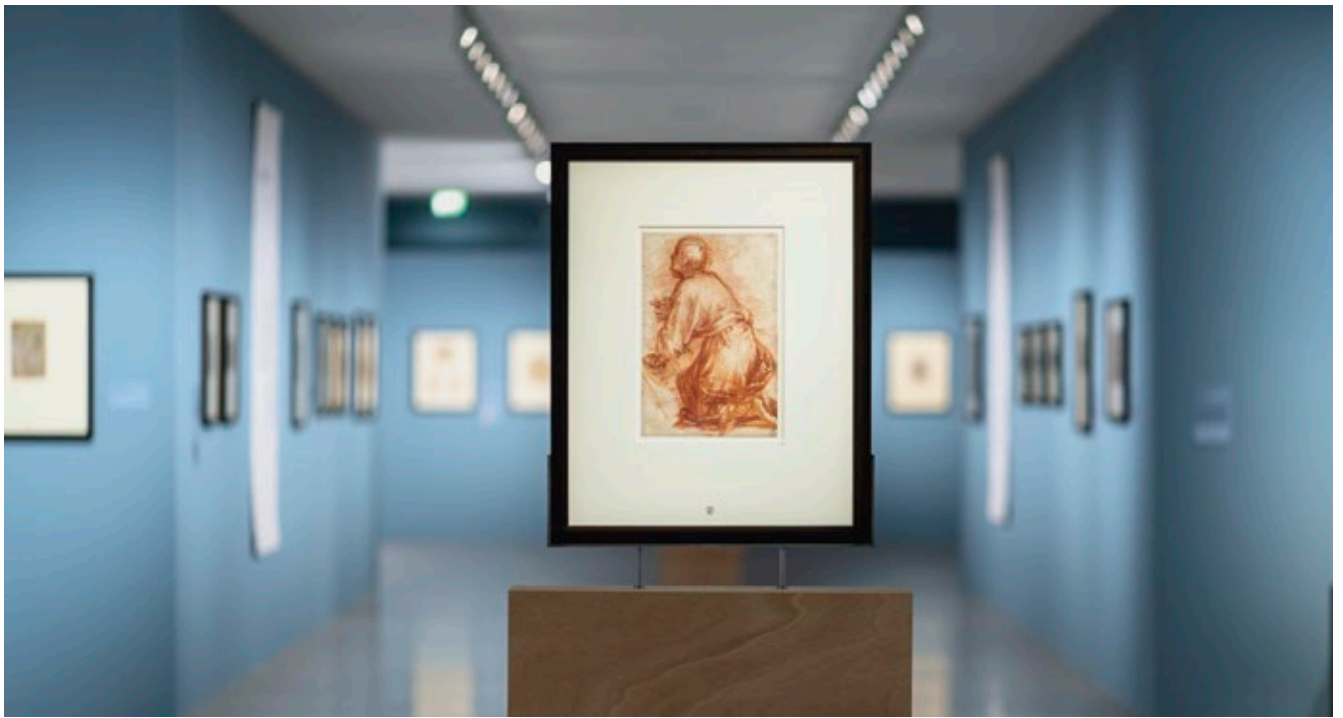
Drawings from the Italian Renaissance are central to European art history and accordingly often form the heart of significant collections of graphic art. The holdings of the Dresden Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), however, have not become widely known thus far. A project begun in 2017 aims to research and catalogue the circa 500 loose sheets and bound works by masters such as Angelo Bronzino, Correggio, Jacopo Pontormo, Giulio Romano as well as Raffael and the Zuccari brothers. In 2018, decisive milestones were reached, for example in the form of the exhibition "The Realm of Possibilities", which presented a selection of approximately 100 sheets, running from 26 October 2018 to 20 January 2019. Documentation on the drawings belonging to this group of works was completed for the museum's database, Daphne, and was shown alongside the material, an essential part of in-depth exploration. The goal for the next years is to create a printed, extensively annotated catalogue based on these data records and complemented by a presentation in the Online Collection of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections).

The growing number of Old Master drawings from collections around the world which can be viewed online has changed research significantly in the past years. Not surprisingly, this is accompanied by a revival of the long-standing field of "connoisseurship", that is the ability to determine the time of origin and authorship of drawings by way of observation and comparison. Especially in times when the amount of material

A view of the special exhibition  
"The Realm of Possibilities.  
Italian Drawings of the 16th Century"  
at the Kupferstich-Kabinett







Jacopo Pontormo: "Kneeling Man  
(study for the figure of St Alexis or  
Zachary in the S. Ruffillo Altar)"  
(ca. 1514)

that can be accessed online keeps growing every day, we need connoisseurs who have honed their power of observation on original works. To remain oriented in this field, it is also important that these experts be well-connected. The Dresden project has chosen to focus on the methodological challenge of this reality and so it is a stroke of luck that support could be gained from the Getty Foundation in "The Paper Project: Prints and Drawings Curatorship in the 21st Century". This is an initiative geared toward supporting upcoming curators who specialize in works on paper. From 30 November to 1 December 2018, twelve participants from various countries gathered in Dresden to discuss selected works and today's challenges in drawing research. Afterwards, the group went on a one-week seminar excursion to Leipzig, Berlin and Budapest, and plans got underway for a second seminar in June 2019. Experienced professionals had been invited to come to the meeting as well, stimulating the discussion in important ways and sensitizing the international expert community for the Dresden holdings.

To continue the dialogue about the Kupferstich-Kabinett's 16th-century Italian drawings in a fruitful way, a particular format of digital discourse in research is being tested: Collaborating experts are given password-protected access to parts of the database and are able to follow the regular updates of the cataloguing work. Feedback given via an integrated comment section is visible to all users. In this way, ongoing work is made transparent and comprehensible and profits from the expertise of external professionals.



# A look behind the scenes

The 2018 European Day of Conservation-Restoration showed the diversity and complexity of the profession

An unusual viewing:  
The "Chocolate Girl"  
examined with X-ray fluorescence spectroscopy



For the European Year of Cultural Heritage 2018, the European Confederation of Conservator-Restorers' Organisations announced the European Day of Conservation-Restoration to be celebrated on 14 October. This day aimed to raise awareness about the conservation of European cultural heritage and to share knowledge about the profession of the conservator-restorer. Throughout Europe, professionals offered exclusive insights into their field and showed how they help preserve the integrity and authenticity of our society's material testimony for future generations. It became clear in many ways that this occupational group observes very high international quality standards, applying their expertise in the conservation of cultural heritage in 22 European countries.

A European website collected all activities and presented conservators' competence in all its complexity, including their various contributions to innovation in cultural heritage research and to sustainable tourism. In Germany the action day was coordinated by the Verband der Restauratoren. In team with the Dresden University of Fine Arts, the conservators of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) developed a diverse programme. An exhibition in the atrium of the Albertinum and a poster presentation by the department of restoration provided information about the diploma degrees offered in Dresden. Many interesting projects in research and teaching had been realised thanks to a long-term cooperation agreement between the Kunstsammlungen and further Dresden institutes, and these projects were now presented to visitors in an installation featuring special artwork packaging and transportation aids. Also included in the installation were objects from the Skulpturensammlung (sculpture collection) and the Puppentheatersammlung (puppet theatre collection), along with contemporary art, for example two paintings by Cornelia Schleime (b. 1953) from the holdings of the Kunstfonds (Art Fund). Guided tours as well as talks by conservators and engineers elucidated the complexity of collection conservation – in the museum, preventive conservation is a task shared by everyone.

In addition, conservators made themselves available in the collection presentations of the Albertinum, the Residenzschloss (Dresden Royal Palace) and the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) all Sunday, and they used examples to talk about the multi-layered, versatile work of this applied science and about its ethical basis. In Leipzig, the restoration workshop at the (State Ethnographic Collections of Saxony) opened its doors to the public. The rich programme was received with lively interest and we look forward to a good turnout next year: The European Day of Conservation-Restoration will now take place every year on the second Sunday in October.

[www.tag-der-restaurierung.de](http://www.tag-der-restaurierung.de)



# Highlights

## Science and Research

### From the Rhine to the Elbe

The catalogue raisonné of works by Günther Uecker has been in progress in Dresden and Düsseldorf since December 2017: Begun at the Kunstsammlung Nordrhein-Westfalen, the research project is now being continued at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) in a joint project with the Uecker Archiv in Düsseldorf. Director General Marion Ackermann had introduced it during her time as Director in Düsseldorf. In Dresden, it is affiliated with the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs), which holds more than 160 graphic artworks by Uecker. Working with nails, paper, wood, fabric, stone, sand, earth and ash, Günther Uecker (b. 1930) creates work about the human being, about human vulnerability and values. The project findings are intended as a basis for future research. An index of his major works will be published by 2020. The project enjoys the generous support of the Franz Dieter und Michaela Kaldewei Kulturstiftung.



### Approachable art

The Dresden Excellence Award was presented by the state capital of Dresden for the first time in 2018, honouring outstanding scientific work from Dresden. One of the prize winners was Evelyn Zinnatova, who received the award for her diploma thesis "Piranesi zum Anfassen – Eine Druckgrafik wird erlebbar" ("Touching Piranesi – Experiencing a Print Differently"). The thesis written by this graduate from the faculty of computer science/Mathematics at the Dresden University of Applied Sciences was developed with the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) for the special exhibition "Revisiting Rome. Prints of the Eighteenth Century", which ran from



October 2016 to January 2017. Zinnatova developed a digital model of the etching "The Round Tower" by Giovanni Battista Piranesi (1720–1778), and on this basis created a 3D-printed, tactile model of the tower. Using a reader pen, blind and visually impaired visitors to the exhibition were able to access additional audio information. Corresponding to the needs of the target group, the black-and-white tower of the original was depicted in colour, using strong contrasts. The tactile model exemplifies the extensive work on inclusion carried out at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) as well as the successful cooperation with the Dresden University of Applied Sciences.

### Art film / film art

Feature films from the 1920s are today considered classics of film history. Jürgen Müller, Professor for Art History at the Technische Universität Dresden, remained true to his research interest in the history of film and photography when he developed the three-part lecture series "Berlin/Babylon", exploring the relation between film and art in the Weimar Republic. The lectures were held at the Dresden Residenzschloss (Dresden Royal Palace) early in the summer of 2018. Using the films "Nosferatu" (1922) by Friedrich Wilhelm Murnau, and "Metropolis" (1927) and "M – Eine Stadt sucht einen Mörder" (1931) by Fritz Lang as examples, he illustrated what characterised German cinema during this period: the combination of sophisticated topics and progressive technology. Directors such as Lang and Murnau considered the cinema to be the legitimate art form of the 20th century and wanted



to be perceived as "painters". The emphasis of the lectures was on the relation between film history and art history, and on an analysis of numerous film clips and stills. The short series is a token of the tried and tested cooperation between the Kunstsammlungen and the TU Dresden.

# Painted, naturally

The Grünes Gewölbe, in cooperation with the Dresden University of Fine Arts, explores colour decoration on works of goldsmithery



A research project of the Grünes Gewölbe (Green Vault), which began in 2014, addressing “16th- to 18th-century works of goldsmithery as a means of courtly representation in Dresden”, now also included a fundamental investigation into so-called *Farbfassungen*, or colour decoration, which had hardly been considered by science. Applied to the metal surface without a firing process, the paints were not very durable and thus exist only as vestiges. With their interdisciplinary research, two art historians and three conservators at the Grünes Gewölbe along with chemists at the Dresden University of Fine Arts were able to show that colour was central to the former appearance of many works of this kind. This is well illustrated by the Nuremberg Nautilus cup. It is shaped like a peacock, and the peacock’s fan shows exceptionally well-preserved colouration.

Likewise organized by the Grünes Gewölbe in cooperation with the Hochschule, a conference about “*Farbfassungen auf Goldschmiedearbeiten*” (“Colour decoration on works of goldsmithery”), held from 14 to 16 November 2018, aimed to present the most significant results of the joint research project and put them up for discussion. In her address, Director General Marion Ackermann presented the resulting publication – hot off the press – titled “*Natürlich bemalt. Farbfassungen auf Goldschmiedearbeiten des 16. bis 18. Jahrhunderts am Dresdner Hof*” (“Painted, Naturally. Colour Decoration on 16th- to 18th-Century Works of Goldsmithery at the Dresden Court”).

It was important to the organizers to establish the topic in science and to broaden the perspective beyond the original focus of the Dresden project. Included in these considerations were new subject areas such as medieval goldsmithery and objects from sacred contexts that had not been investigated from this angle. Art historians, conservators and natural scientists, coming from such institutions as the Kunsthistorisches Museum Wien, the Rijksmuseum in Amsterdam and the Opificio delle Pietre Dure in Florence, presented their latest research. Participants agreed that, going forward, they wanted to not only inspect collections with this particular focus but develop new questions to approach the subject. Further conferences are planned. A publication featuring the talks given at the conference is slated for 2019.

Nautilus cup in the shape of a peacock, by Paulus Widmann, Nuremberg (ca. 1593–1602), with evidently modified colour decoration



# On the value of art

A specialist conference hosted by the Grünes Gewölbe addressed new approaches to research on the applied arts

The "Hofstaat des Großmoguls" ("Royal Household of the Grand Mogul in Delhi") was offered to Augustus the Strong in 1707 by Dresden's court jeweller Johann Melchior Dinglinger for close to 60,000 thalers, whereas a large painting by Peter Paul Rubens cost only a fraction of this immense sum. Today, however, the hierarchisation of the arts, as shaped by the art history of the 19th century, continues to underpin a different assessment of artistic genres: Painting, drawing and sculpture are considered more valuable compared to the applied arts. The conference "The discursive field of the applied arts I: Values and valuations", which was held between 8 and 10 November 2018 at the Dresden Residenzschloss (Dresden Royal Palace), took this situation as a basis on which to ask about the material value of works of applied art today and how they were valued historically: What were valuations based on? How did people justify them? And how did valuations influence the way in which objects were treated?

Around 50 international participants from universities and museums gathered for this event, which was organized by the expert forum "Angewandte Künste – Schatzkunst, Interieur und Materielle Kultur" ("Applied Arts – Treasure Art, Interior, and Material Culture") of the Association of German Art Historians and held in cooperation with the Rudolstadt Working Group on Electoral Culture upon the invitation of Dirk Syndram, Director of the Grünes Gewölbe (Green Vault) and the Rüstkammer (Armoury). Eleven speakers demonstrated, drawing not only on treasure art but also on textiles, porcelain, wall paper and ephemeral objects of dining culture, that works of applied art – even if we adjust for the value of their materials – were traded for very high prices and found great appreciation in courtly contexts: The reason for this lies above all in the fact that these works of art, unlike paintings or sculptures, played a role in everyday ceremonial life at the court, which meant that they were subjected directly to the interpretative power of the ruler and thus served his self-representation to an especially high degree.



Johann Melchior Dinglinger:  
"Der Hofstaat zu Dehli am  
Geburtstag des Großmoguls  
Aureng-Zeb" (Dresden, 1701–1708),  
purchased by Augustus the Strong  
for close to 60,000 thalers from  
the court jeweller Dinglinger

# Symposia, lecture series and workshops

## Selection

### **Martin Roth Lecture: Edmund de Waal**

Generaldirektion  
16 January 2018  
Albertinum  
› [page 88](#)

### **276. bis 279. Begegnung der Künste (Art Encounters 276 to 279)**

Talks in dialogue with literature and music,  
organized by the Freunde der Dresdner  
Galerie Neue Meister e.V.  
January to November 2018  
Albertinum

### **Museum · 3-D · Digital**

Congress  
Office of the Director General  
2 February 2018  
Kunsthalle im Lipsiusbau  
› [page 54 f.](#)

### **Im Moment. Neue Forschungen zur Fotografie aus Sachsen und der Lausitz Conference (Im Moment. New Research on Photography from Saxony and Lusatia)**

Organized by the Kunstfonds der Staatlichen  
Kunstsammlungen Dresden and the Görlitzer  
Sammlungen, Kulturhistorisches Museum,  
in cooperation with the Oberlausitzische  
Gesellschaft der Wissenschaften e.V.  
8 to 10 March 2018  
Kulturhistorisches Museum Görlitz, Görlitz

### **Berlin/Babylon – Film und Kunst der Weimarer Zeit (Berlin/Babylon – Cinema and Art of the Weimar Period)**

Lecture series by Prof Dr Jürgen Müller  
(TU Dresden)  
Abteilung Forschung und wissenschaftliche  
Kooperation, organized jointly with the  
Institut für Kunst- und Musikwissenschaft  
der TU Dresden  
April to June 2018  
Hans-Nadler-Saal, Residenzschloss  
› [page 69](#)

### **Wir müssen reden. Bilderstreit mit Blickkontakt (We Need to Talk. The Picture Dispute with Eye Contact)**

Lecture- and discussion series and  
artist talks for the collection presentation  
Focus Albertinum: "East German painting  
and sculpture 1949–1990"  
May 2018 to January 2019  
Albertinum  
› [page 18 f.](#)

### **Das ostasiatische Porzellan und seine Bedeutung für die europäische Kultur (East Asian Porcelain and its Significance for European Culture)**

International workshop as part of the research  
project  
Porzellansammlung  
11 and 12 June 2018  
Porzellansammlung, Zwinger

### **Porcelain Circling the Globe International Trading Structures and the East Asia Collection of Augustus the Strong (1670–1733)**

International conference, Porzellansammlung  
13 and 14 June 2018  
Albertinum  
› [page 64 f.](#)



**Die Galleria dell'Accademia in Florenz zwischen Tradition und Modernisierung (The Galleria dell'Accademia in Florence between Tradition and Modernization)**

Lecture by Cecilie Hollberg  
A joint project of the Staatliche Kunstsammlungen Dresden and the Italien-Zentrum der TU Dresden  
27 June 2018  
Hans-Nadler-Saal, Residenzschloss

**Von Caravaggio bis Solimena: Neapolitanische Malerei in Wien und Mitteleuropa (From Caravaggio to Solimena: Neapolitan Painting in Vienna and Central Europe)**

Winckelmann Lecture by Prof Dr Sebastian Schütze  
A joint project of the Staatliche Kunstsammlungen Dresden and the TU Dresden  
4 July 2018  
Hans-Nadler-Saal, Residenzschloss

**Dünne Prinzipien – Dichte Erdungen. Kann es eine Identität in einer globalisierten Welt geben? (Thin Principles – Dense Groundings. Can there be Identity in a Globalised World?)**

Lecture by Prof Dr Heinz Bude at the opening of the Henry Arnhold Dresden Summer School 2018  
24 September 2018  
Fürstengalerie, Residenzschloss

**Colloquium in celebration of Prof Dr Henrik Karge's 60th birthday**

Institut für Kunst- und Musikwissenschaft der TU Dresden  
20 and 21 September 2018  
Hans-Nadler-Saal, Residenzschloss

**Course of lectures "Museen im Nationalsozialismus" (Course of Lectures: Museums in National Socialism)**

Winter semester 2018/19, Wednesdays  
A joint project of the Staatliche Kunstsammlungen Dresden and the TU Dresden

**The discursive field of the applied arts I: Values and valuations**

**Fachforum Angewandte Künste – Schatzkunst, Interieur und Materielle Kultur (Forum of Applied Arts – Treasure Art, Interiors, and Material Culture)**

A joint project with the Rudolstädter Arbeitskreis zur Residenzkultur  
International conference  
8 to 10 November 2018  
Hans-Nadler-Saal, Residenzschloss

› [page 71](#)

**Farbfassungen auf Goldschmiedearbeiten (Colour Decoration on Works of Goldsmithery)**

A joint project of the Staatliche Kunstsammlungen Dresden and the Dresden University of Fine Arts Conference  
14 to 16 November 2018  
Hans-Nadler-Saal, Residenzschloss

› [page 70](#)

**In the Realm of Possibilities. Italian Drawings of the 16th Century**

International workshop as part of the exhibition "The Realm of Possibilities. Italian Drawings of the 16th Century"  
Kupferstich-Kabinett  
30 November to 1 December 2018  
Kupferstich-Kabinett, Residenzschloss

› [page 66 f.](#)

**Sensitive Heritage: Ethnographic Museums and Material/Immaterial Restitution**

International conference  
Staatliche Ethnographische Sammlungen Sachsen  
12 and 13 December 2018  
GRASSI Museum für Völkerkunde zu Leipzig

**AdA Lectures**

Archiv der Avantgarden  
Prof Dr Tanja Michalsky: "Arbeit in TV-Serien. Rainer Werner Fassbinder's 'Acht Stunden sind kein Tag' (1972/73)" ("Work in TV series. Rainer Werner Fassbinder's 'Eight Hours Are Not a Day'"), 17 January 2018

Dr Jonathan Voges: "Wir machen uns die Welt, wie sie uns gefällt? Heimwerken in der Zeitgeschichte der zweiten Hälfte des 20. Jahrhunderts" ("We make the world what we want it to be? Work around the house in the second half of the 20th century."), 28 March 2018  
AdA-Studio, Japanisches Palais

› [page 52 f.](#)

**Object Talk**

Archiv der Avantgarden  
Günter Höhne: "Rendezvous mit Erika & Co. Design-Moderne bei Schreibmaschinen Made in GDR" ("Rendezvous with Erika & Co. The Modern Design of Typewriters Produced in the GDR."), 6 February 2018

Renate Flagmeier: "Selbstbau-Möbel" ("Self-Assembly Furniture"), 21 March 2018  
AdA-Studio, Japanisches Palais

› [page 52 f.](#)

# Research projects

## Selection

**Daphne – a project at the Staatliche Kunstsammlungen Dresden on provenance research, cataloguing and inventorying**  
Abteilung Forschung und wissenschaftliche Kooperation  
Planned project duration: 2008 to 2021  
[› page 12 f.](#)

---

**Art, Science, Politics – Museums in NS Germany. The State Collections for Art and Science in Dresden and their Scientific Staff**  
Abteilung Forschung und wissenschaftliche Kooperation  
Funding: Deutsche Forschungsgemeinschaft (DFG)  
Planned project duration: 2016 to 2019

---

**Scientific examinations in the holdings of the Staatliche Kunstsammlungen Dresden**  
Abteilung Forschung und wissenschaftliche Kooperation  
Funding: Museum and Research Foundation  
Project duration: since 2015

---

**kultura.digital**  
A digital platform to help link contemporary art and culture in the German-Czech border region  
Funding: Interreg V A – 2014–2020; European Regional Development Fund – EFRE (in the cooperative programme Freistaat Sachsen – Tschechische Republik 2014–2020)  
Project group: TU Dresden; Albertinum/ Staatliche Kunstsammlungen Dresden; Jan-Evangelista-Purkyně-Universität (Ústí nad Labem); Euroregion Elbe/Labe (Ústí nad Labem)  
Planned project duration: July 2017 to June 2019

---

**From object to exhibit. The relation between object and presentation in 20th- and 21st-century exhibitions. Case studies "Internationale Kunstaussstellung" 1926 in Dresden and "Raum für konstruktive Kunst" by El Lissitzky**  
Funding: Bundesministerium für Bildung und Forschung (BMBF)  
Project group: Universität Kassel/Kunsthochschule Kassel; Albertinum/Staatliche Kunstsammlungen Dresden; Exhibition Design Institute/University of Applied Sciences Düsseldorf  
Planned project duration of the subproject in Dresden: August 2018 to December 2019  
Project duration of the joint project in Kassel: to December 2021

---

**Flemish painting at the Dresden Gemäldegalerie Alte Meister**  
Gemäldegalerie Alte Meister  
Funding: Ernst von Siemens Kunststiftung  
Project duration: 2011 to 2018

---

**Catalogue of Bolognese paintings at the Dresden Gemäldegalerie Alte Meister**  
Gemäldegalerie Alte Meister  
Funding: The Getty Foundation (Los Angeles); Getty Research Institute (Los Angeles); Center for Advanced Study in the Visual Arts/National Gallery of Art (Washington DC); The Bibliotheca Hertziana – Max Planck Institute for Art History  
Project phase 2: 2012 to 2019

---

**Inter-institutional research resource on paintings by Rembrandt**  
Gemäldegalerie Alte Meister  
Support: Andrew W. Mellon Foundation  
Joint project with: Mauritshuis (Den Haag); Metropolitan Museum (New York); National Gallery (London); Louvre (Paris)  
Project duration: since 2011

---

**Catalogues of works from antiquity**  
Skulpturensammlung  
Joint project with: Institut für Archäologie und Kulturanthropologie/Rheinische Friedrich-Wilhelms-Universität Bonn  
Funding: Ernst von Siemens Kunststiftung  
Project duration: 2013 to 2018



---

**Catalogues of ancient vessels**

Skulpturensammlung  
Joint project with: Bavarian Academy of Sciences and Humanities (Munich)  
Funding: Bavarian Academy of Sciences and Humanities (Munich)  
Planned project duration: 2012 to 2022

---

**16th- to 18th-century works of goldsmithery as a means of courtly representation in Dresden**

Grünes Gewölbe  
Funding: Fritz Thyssen Stiftung für Wissenschaftsförderung; Freunde des Grünen Gewölbes e.V.  
Planned project duration: 2014 to 2019

---

**The furnishing of the state apartments of Dresden's Royal Palace**

Kunstgewerbemuseum  
Joint project with: Sächsisches Immobilien- und Baumanagement, Niederlassung Dresden  
Planned project duration: 2007 to 2019

---

**Ébéniste des rois étrangers. The passion of the Saxon court for the stately furniture made by the Parisian ébéniste Jean-Pierre Latz**

Kunstgewerbemuseum  
Förderer: Ernst von Siemens Kulturstiftung; Rudolf-August Oetker-Stiftung  
Planned project duration: 2011 to 2019

---

**16th-century Italian drawings****Research and cataloguing of the main body of the collection, including the exhibition**

"The Realm of Possibilities. Italian Drawings of the 16th Century" (October 2018 to January 2019) and a workshop (November/December 2018) as well travelling seminars (December 2018 and June 2019)

Kupferstich-Kabinett  
Funding: The Getty Foundation (as part initiative "The Paper Project. Prints and Drawings Curatorship in the 21st Century"); Wolfgang Ratjen Stiftung (Vaduz)  
Planned project duration: May 2017 to June 2019 (project phase 1)

› page 66f.

---

**Günther Uecker: catalogue raisonné of his works**

Kupferstich-Kabinett  
Funding: Franz Dieter und Michaela Kaldewei Kulturstiftung  
Planned project duration: December 2017 to December 2020

› page 69

---

**Christian Borchert: photographer, archivist, media archaeologist**

Kupferstich-Kabinett  
Support: VolkswagenStiftung  
Planned project duration: 2016 to 2020

---

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

Gerhard Richter Archiv  
Planned project duration: 2006 to 2024

---

**The fascination of speaking machines: technological change in synthesizing speech over the course of two centuries**

Mathematisch-Physikalischer Salon  
Project partner: Institute of Acoustics and Speech Communication/Faculty of Electrical and Computer Engineering TU Dresden  
Funding: Bundesministerium für Bildung und Forschung (BMBF)  
Planned project duration: December 2016 to May 2019

---

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

Mathematisch-Physikalischer Salon  
Funding: Deutsche Forschungsgemeinschaft (DFG)  
Planned project duration: 2018 to 2020

---

**Elbe Marches, Poland and Bohemia in the 10th to 12th centuries (The Hoard of Cortnitz as a mirror of the farflung connections of the Saxon Marches)**

Münzkabinett  
Main partner: Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas (GWZO)  
Support: Bundesministerium für Bildung und Forschung (BMBF)  
Planned project duration: 2014 to 2019

---

**Microstructures of Global Trade.****The East Asian Porcelain in the Collection of August the Strong in the Context of Inventories from the 18th Century**

Porzellansammlung  
Support: Deutsche Forschungsgemeinschaft (DFG)  
Planned project duration: 2016 to 2019

---

**Competing with the Chinese Emperor – digitization and processing of the Meissen porcelain collection of Augustus the Strong and Augustus III**

Porzellansammlung  
Support: Bundesministerium für Bildung und Forschung (BMBF)  
Planned project duration: 2018 to 2021

---

**The porcelain cabinet in the tower room of the Dresden Royal Palace**

Porzellansammlung  
Support: Ernst von Siemens Kunststiftung; Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V.; Ceramica-Stiftung  
Project duration: 2015 to 2018

---

**East Asian musical instruments held at the GRASSI Museum in Leipzig**

GRASSI Museum für Völkerkunde zu Leipzig  
Funding: VolkswagenStiftung  
Planned project duration: March 2015 to February 2019

---

Further information about the different research projects can be found at: [www.skdmuseum.de](http://www.skdmuseum.de)

# Publications

## Selection

### **Dresdener Kunstblätter**

Published by: Staatliche Kunstsammlungen  
Dresden

Volume 1/2018 – Blicke nach Osteuropa  
With contributions by Andreas Dehmer and  
Birgit Dalbajewa, Björn Egging,  
Bertram Kaschek, Kathleen Reinhardt,  
Claudia Schnitzer, Mathias Wagner.  
ISBN 978-3-95498-364-3

Volume 2/2018 – Im Reich der Flora  
With contributions by Andreas Dehmer, Igor  
Jenzen, Bertram Kaschek, Klára Němečková  
and Angela Nikolai, Astrid Nielsen, Petra Martin,  
Silke Wagler.  
ISBN 978-3-95498-404-6

Volume 3/2018 – Deutsche Werkstätten Hellerau  
With contributions by Christiane Ernek-van der  
Goes, Franziska Graßl, Karsten Jahnke, Claudia  
Kryza-Gersch, Klára Němečková and Kerstin  
Stöver, Claudia Schnitzer and Denise Görlich.  
ISBN 978-3-95498-424-4

Volume 4/2018 – Rückkehr 1958  
With contributions by Claudia Maria Müller  
and Carina Merseburger, Gudula Metze, Astrid  
Nielsen, Kathleen Reinhardt, Silke Wagler.  
ISBN 978-3-95498-442-8

---

## **Generaldirektion**

Museum of Untold Stories, accompanying  
booklet published by the Staatliche  
Kunstsammlungen Dresden for the eponymous  
special exhibition, Japanisches Palais, ed.  
Marion Ackermann and Noura Dirani, Dresden  
2018, with contributions by Silke Beisiegel,  
Silvia Dolz, Dietmar Elger, Marlies Giebe,  
Simone Jansen, Bertram Kaschek, Kerstin  
Küster, Petra Martin.

---

Marion Ackermann, "Dresden und Prag:  
Die Kunst der Nachbarschaft", in: Dresden,  
Böhmen, Prag. Szenen einer Nachbarschaft,  
Dresdner Hefte, no. 135/2018 (erroneously  
"Heft 133" on the title), ed. Dresdner  
Geschichtsverein e.V., p. 50–55.

Marion Ackermann, "Laudatio auf Wolfgang Till-  
mans", in: Wolfgang Tillmans – Kaiserringträger  
der Stadt Goslar 2018, exh. cat. Mönchehaus  
Museum Goslar, Goslar 2018, ed. Mönchehaus  
Museum Goslar, p. 8–23.

Marion Ackermann and Carolin Scharpff-  
Striebich, "Im Gespräch mit Marion Ackermann,  
Generaldirektion der Staatlichen Kunstsammlun-  
gen Dresden, über das Bild 'In Excelsis', 2010  
von Bridget Riley", in: Let's talk abstract, ed.  
Carolin Scharpff-Striebich, Berlin 2018, p. 12–21.

### **Abteilung Forschung und wissenschaftliche Kooperation / Daphne-Projekt**

Kunstbesitz. Kunstverlust. Objekte und ihre  
Herkunft, accompanying booklet published  
by the Staatliche Kunstsammlungen Dresden  
for the eponymous special exhibition shown  
subsequently at the Residenzschloss, the  
Porzellansammlung, the Gemäldegalerie Alte  
Meister and the Albertinum, Dresden 2018.

Drehscheibe Dresden. Lokale Kunstszene und  
globale Moderne, ed. Susanne König, Gilbert  
Lupfer and Maria Obenaus, with contributions  
by Birgit Dalbajewa, Rudolf Fischer, Klára  
Němečková, Dresden 2018.

---

Gilbert Lupfer, "20 Jahre BKM – 20 Jahre  
Provenienzforschung", in: Wachgeküsst.  
20 Jahre neue Kulturpolitik des Bundes, ed.  
Olaf Zimmermann, Berlin 2018, p. 264–268.

Gilbert Lupfer, "Bibliotheken und Kunstsammlun-  
gen in Dresden. Eine Familiengeschichte",  
in: Kooperative Informationsinfrastrukturen als  
Chance und Herausforderung. Thomas Bürger  
zum 65. Geburtstag, ed. Achim Bonte and Juli-  
ane Rehnolt, Berlin/Boston 2018, p. 372–383.

Agnes Matthias, "Gesichter auf Glas. Frühe  
Südseefotografien aus dem Museum Godeffroy",  
in: Spurenlese. Aus der Restaurierungsabteilung  
der Museen für Völkerkunde Leipzig, Dresden,  
Herrnhut, ed. Staatliche Kunstsammlungen  
Dresden, Museen für Völkerkunde zu Leipzig,  
Dresden, Herrnhut, Agnes Matthias, Angelica  
Hoffmeister-zur Nedden (concept and editing),  
Dresden/Herrnhut 2018, p. 16–39.



Claudia Maria Müller und Carina Merseburger, "Provenienzforschung an den Staatlichen Kunstsammlungen Dresden – Visualisierung und Vermittlung", in: *Provenienz & Forschung 1* (2018), p. 52–58.

#### Gerhard Richter Archiv

Gerhard Richter. *Abstraktion*, exh. cat. Museum Barberini, Potsdam 2018, ed. Ortrud Westheider and Michael Philipp, with contributions by Janice Bretz and Kerstin Küster, Dietmar Elger, Munich 2018.

Dietmar Elger, *Expressionismus. Eine deutsche Kunstrevolution*, Cologne 2018.

Dietmar Elger, "Schädel (545-1) 1983", in: Gerhard Richter. *Schädel (Skull) 1983*, ed. Christie's, London 2018, p. 14–28.

#### Abteilung Bildung und Vermittlung

Miriam Schultze (text) and Miriam Zedelius (illustrations), *Menschenkinder! Weltgeschichten! in den drei Völkerkundemuseen Leipzig*, Dresden, Herrnhut, ed. Staatliche Kunstsammlungen Dresden, Abteilung Bildung und Vermittlung, Dresden 2018.

ICH, WIR, DIE ANDEREN. Komplementäre Vermittlungsformen und Aktivitäten für Jugendliche von 16 bis 19 Jahren zur Analyse von Selbst- und Fremdbildern durch kulturelle Bildung, ed. Staatliche Kunstsammlungen Dresden, Abteilung Bildung und Vermittlung, Dresden 2018. (This publication was created in the BKM model project and is made available to teachers free of charge.)

## Archiv der Avantgarden

Bedingungen der Arbeit und des Wohnens, accompanying booklet for the eponymous exhibition at the Archiv der Avantgarden, Staatliche Kunstsammlungen Dresden, ed. Rudolf Fischer and Marcelo Rezende, Dresden 2018.

Gemäß der Anleitung, accompanying booklet for the eponymous exhibition at the Archiv der Avantgarden, Staatliche Kunstsammlungen Dresden, ed. Rudolf Fischer and Marcelo Rezende, Dresden 2018.

Is this tomorrow? Perspektiven einer Zukunft, die heute beginnt, accompanying booklet for the eponymous exhibition at the Archiv der Avantgarden, Staatliche Kunstsammlungen Dresden, ed. Rudolf Fischer and Marcelo Rezende, Dresden 2018.

## Albertinum

Albertinum. *Kunst von der Romantik bis zur Gegenwart*. Museumsführer, ed. Hilke Wagner for the Staatliche Kunstsammlungen Dresden, with contributions by Astrid Nielsen and Mathias Wagner, Cologne 2018.

Nevin Aladağ. *Musikzimmer / Raise the Roof*, catalogue for the Ernst-Rietschel-Preis für Skulptur 2018, ed. Astrid Nielsen and Hilke Wagner for the Staatliche Kunstsammlungen Dresden, with a contribution by Astrid Nielsen, Dresden 2018.

Slavs and Tatars / *Wripped Scipped* (artist's book), ed. Staatliche Kunstsammlungen Dresden and Kunstverein Hannover, with a preface by Kathleen Rahn, Kathleen Reinhardt and Hilke Wagner, Berlin 2018.

Andreas Dehmer and Susanne Petri, "Römisches Freundschaftsbild und 'kapitolinisches' Manifest. Eine allegorische Zeichnung von Julius Schnorr von Carolsfeld (1819) für Johann Gottlob von Quandt", in: *Das Münster* 71, 2018, p. 22–31.

Andreas Dehmer, "Engel an der Elbe. Die Radebeuler Brunnenfigur von Paul Peterich im Kontext der bildenden Kunst um 1900", in: *Der Beobachter an der Elbe 31, Jubiläumsausgabe – 90 Jahre Karl-May-Museum Radebeul*, ed. Karl-May-Museum Radebeul, Radebeul 2018, p. 31–37.

Kathleen Reinhardt, "Biafra of Spirit. Film and Clashing Political Agendas in 1960s Czechoslovakia", in: *Contemporary & (online publication at www.contemporaryand.com)*, published on 17 January 2018.

Mathias Wagner, Silvio Zesch. "heiter weiter ..., in: Silvio Zesch. *Bunte Mischung / Ansichtssachen*", ed. Neue Sächsische Galerie Chemnitz, Podrosche 2018, n. p.

Mathias Wagner, "Helle Nacht", in: Jens Klein. *Helle Nacht. Signifikante Signaturen*, vol. 71, ed. Ostdeutsche Sparkassenstiftung, Dresden 2018, n. p.

## Gemäldegalerie Alte Meister mit Restaurierungswerkstatt

"Das schönste Pastell, das man je gesehen hat." Das Schokoladenmädchen von Jean-Étienne-Liotard, exh. cat. Gemäldegalerie Alte Meister Dresden, ed. Staatliche Kunstsammlungen Dresden, Roland Enke and Stephan Koja, with contributions by Andreas Dehmer and Hann Trier, Susanne Drexle, Stephan Koja and Verena Perlflechter, Elisabeth Schlesinger, Christoph Schölzel, Julia Weber, Munich 2018.

The Lure of Dresden. Bellotto at the Court of Saxony, exh. cat. Kimbell Art Museum, Texas 2018, ed. Staatliche Kunstsammlungen Dresden, Stephan Koja and Iris Y. Wagner, with contributions by Roland Enke, Andreas Henning, Dresden 2018.

Veronese: *Der Cuccina-Zyklus*. Das restaurierte Meisterwerk, exh. cat. Gemäldegalerie Alte Meister, ed. Christine Follmann, Marlies Giebe and Andreas Henning for the Staatliche Kunstsammlungen Dresden, with contributions by Annegret Fuhrmann and Christoph Herm, Dresden 2018.

Titian. *Lady in White*, ed. Staatliche Kunstsammlungen Dresden, Andreas Henning and Stephan Koja, Dresden 2018.

Silke Beisiegel, "An introduction to a questionnaire concerning painting technique from the Silesian Museum of Fine Arts in Wrocław, 1899–1938", in: *Expression and Sensibility. Art Technological Sources and the Rise of Modernism*, ed. Christoph Krekel, Joyce H. Townsend et al., London 2018, p. 67–72.

Roland Enke, "Schloss Weesenstein als Auslagerungsort für die Werke der Dresdner Gemäldegalerie", in: *Bombensicher! Kunstversteck Weesenstein 1945*, exh. cat. Schloss Weesenstein 2018, ed. Birgit Finger and Robert Hänel, Dresden 2018, p. 60–74.

Andreas Henning and Gilles Monney, "Andrea del Sarto's reuse of the wood panel of Perugino's replica of the 'Sposalizio' for the painting of 'The Sacrifice of Isaac' in Dresden", in: *Kermes. Restauro, conservazione e tutela del patrimonio culturale*, vols. 104 /105 (2018), p. 113–122.

Andreas Henning, "Raffaël", in: *De Gruyter – Allgemeines Künstlerlexikon*, vol. 97, Pretscher-Rauh/Berlin/Boston 2018, p. 369–373.

Andreas Henning, "Bernardo Bellotto, Il Mercato nuovo di Dresda visto dallo Jüdenhof", in: *La Fragilità della bellezza. Restituzioni, Tesori d'arte restaurati*, exh. cat. Reggia di Venaria, Turin 2018, ed. Carlo Bertelli and Giorgio Bonsanti, Venice 2018, p. 238–243, no. 69.

Stephan Koja, "Begegnung in der Farbe. Blumen im Werk von Gustav Klimt", in: *Sag's durch die Blume. Wiener Blumenmalerei von Waldmüller bis Klimt*, exh. cat. Orangerie des Unteren Belvedere, Vienna 2018, ed. Stella Rollig and Rolf Johannsen, Munich/London/New York 2018, p. 190–199.

Stephan Koja, "'Die Umarmung (Mann und Frau), 1917' und 'Bildnis Dr. Franz Martin Haberditzl, 1917", in: *Egon Schiele. Wege einer Sammlung*, exh. cat. Orangerie des Unteren Belvedere, Vienna 2018/2019, ed. Stella Rollig and Kerstin Jesse, Munich 2018, p. 216–225, 242–255.

Uta Neidhardt, Johannes Vermeer, The Procuress, in: Making the Difference. Vermeer and Dutch Art, exh. cat. The Ueno Royal Museum/ City Museum of Fine Arts, Tokyo/Osaka 2018/2019, ed. Hata-Stichting Foundation, Tokyo 2018, p. 144–147.

Uta Neidhardt, "Unmaßstäbliche Erkundungen der Normalität. Skulpturen, Objekte und Graphik von Heidemarie Dreßel", in: Heidemarie Dreßel. Installationen Skulptur Vorstudien 2004–2018, exh. cat. Werkschau im Skulpturengarten, Dresden-Wachwitz, ed. Heidemarie Dreßel, Dresden 2018, p. 8–11.

---

## Skulpturensammlung bis 1800

Götter des Olymp. Aus der Dresdner Skulpturensammlung, exh. cat. Museum Barberini, Potsdam, ed. Stephan Koja, Michael Philipp and Ortrud Westheider, with contributions by Kordelia Knoll, Saskia Wetzig, Munich/London/ New York 2018.

Schatten der Zeit. Giambologna, Michelangelo und die Medici-Kapelle, exh. cat. Gemäldegalerie Alte Meister, ed. Staatliche Kunstsammlungen Dresden, Stephan Koja and Claudia Kryza-Gersch, with contributions by Andreas Henning, Birgit Langhanke, Gudula Metze and Marion Heisterberg, Astrid Nielsen and Ernst Julius Hähnel, Munich 2018.

Skulpturensammlung: Katalog der antiken Bildwerke. IV. Römische Reliefs, Geräte und Inschriften, ed. Staatliche Kunstsammlungen Dresden, Kordelia Knoll and Christiane Vorster, Munich 2018.

---

## Grünes Gewölbe

Augen-Blicke. Barocke Elfenbeinkunst im Dialog der Künste, exh. cat. Neues Grünes Gewölbe, ed. Staatliche Kunstsammlungen Dresden, Jutta Kappel, with contributions by Roland Enke, Dresden 2018.

Die Grande Kur. Prinz Friedrich Christian von Sachsen auf der Suche nach Heilung und Kultur in Italien, 1738–1740, accompanying booklet for the eponymous exhibition in the Sponsel room of the Neues Grünes Gewölbe, ed. Dirk Weber, Dresden 2018.

Kurfürsten von Sachsen – Großfürsten von Litauen. Hofkultur und Hofkunst unter August II. und August III., exh. cat. Nationalmuseum Palast der Großfürsten von Litauen, ed. Dalius Avizinis, Vydas Dolinskas und Dirk Syndram, with contributions by Roland Enke, Claudia Kryza-Gersch, Birgit Langhanke and Laurent Delvaux, Vilnius 2018.

Natürlich bemalt. Farbfassungen auf Goldschmiedearbeiten des 16. bis 18. Jahrhunderts am Dresdner Hof, ed. Staatliche Kunstsammlungen Dresden, Ulrike Weinhold and Theresa Witting, Dresden 2018.

Dirk Syndram, Vom Preis der Kunst um 1600, Cologne 2018.

---

## Kunstgewerbemuseum

Gegen die Unsichtbarkeit. Designerinnen der Deutschen Werkstätten Hellerau 1898 bis 1938, exh. cat. Kunstgewerbemuseum, Dresden, ed. Staatliche Kunstsammlungen Dresden, Tulga Beyerle and Klara Němečková, with contributions by Kerstin Stöver, Ute Thomas, Munich 2018.

---

## Kupferstich-Kabinett

Exercises in Freedom. Polnische Konzeptkunst 1968–1981, exh. cat. Kupferstich-Kabinett, ed. Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett and Björn Egging, Bielefeld 2018.

Italienische Zeichnungen des 16. Jahrhunderts im Dresdner Kupferstich-Kabinett. Rückblick | Ausblick, ten-page concertina fold booklet, German/English, published at the occasion of the exhibition "The Realm of Possibilities. Italian Drawings of the 16th Century", Kupferstich-Kabinett, Dresden 2018, ed. Gudula Metze and Marion Heisterberg, Dresden 2018.

Maniera Baselitz – Das Nonkonforme als Quelle der Phantasie, exh. cat. Kupferstich-Kabinett, ed. by Konstanze Rudert and Günther Gercken for the Staatliche Kunstsammlungen Dresden, with a contribution by Claudia Schnitzer, Dresden 2018.

Maniera Baselitz – Das Nonkonforme als Quelle der Phantasie, accompanying brochure for the eponymous exhibition, Kupferstich-Kabinett, with texts by Konstanze Rudert, Dresden 2018.

Björn Egging, "Mit menschlichem Blick. Anmerkungen zum Neuen Sehen in der Fotografie von Fred Stein", in: Fred Stein. Dresden, Paris, New York, exh. cat. Stadtmuseum Dresden, ed. Erika Eschebach and Helena Weber, Dresden 2018, p. 86–92.

Pieter Bruegel the Elder and Religion, ed. Bertram Kaschek, Jürgen Müller and Jessica Buskirk, Leiden 2018.

Bertram Kaschek, "For as the day of Noah were ...: Typology in Pieter Bruegel's Series of the Months", in: Visual Typology in Early Modern Europe. Continuity and Expansion, ed. Dagmar Eichberger und Shelley Perlove, Turnhout 2018, p. 211–233.

Bertram Kaschek, "Face to Face. Christian Borcherth's Artist Portraits from 1975/76", in: Journal for Modern European History 16, 2018, p. 545–566.

Bertram Kaschek, "Bilder und Notate. Anmerkungen zum Display am Wilhelm-Leuschner-Platz", in: f/stop Journal, Leipzig 2018 (available at: <https://f-stop-leipzig.de>).

Claudia Schnitzer, "'zur Verbesserung und Erweiterung des Geschmacks.' Das Dresdner Kupferstich-Kabinett als Vorlagenlieferant der Meissner Zeichenschule und Porzellanmanufaktur in der zweiten Hälfte des 18. Jahrhunderts", in: Raffinesse im Akkord. Meissner Porzellanmanufaktur und ihre grafischen Vorlagen, 2 vols., ed. Staatliche Kunstsammlungen Dresden, Claudia Bodinek, Petersberg 2018, vol. 1, p. 50–77.

---

## Mathematisch-Physikalischer Salon

Marvin Bolt, Tiemen Cocquyt and Michael Korey, "Johannes Hudde and His Flameworked Microscope Lenses", in: Journal of Glass Studies 60 (2018), p. 207–222.

Marvin Bolt, Tiemen Cocquyt and Michael Korey, "Hudde en zijn gesmolten microscoplenzen", in: Studium: Tijdschrift voor Wetenschappen Universiteitsgeschiedenis. 11:1 (2018), p. 78–95.

Studia Rudolphina, Sonderheft 02, Dresden – Prag um 1600, ed. Beket Bukovinská and Lubomir Konečný, Prague 2018, with contributions by Wolfram Dolz, Michael Korey.

Wolfram Dolz, "Die Veränderung der Flusslandschaft im Spiegel der Kartografie. Die sächsischen Kartenwerke der Elbe aus dem 19. Jahrhundert", in: Die Elbe. Über den Wandel eines Flusses vom Wiener Kongress (1815) bis zur Gegenwart, ed. Andreas Martin and Norbert Fischer, Stade/Leipzig 2018, p. 379–396.

Wolfram Dolz, "Der Globus des Caspar Vopelius in der Sammlung Wallraffs – ein Beispiel für die zusammenhängende Darstellung von Asien und Südamerika", in: Wallraffs Erbe. Ein Bürger rettet Köln, ed. Thomas Ketelsen, Cologne 2018, p. 150–157.

Michael Korey, "F ist für den Fürsten – Ein 'fürstlicher Blick' auf die Mathematik in der Frühen Neuzeit mit Ausblick auf den heutigen Schulunterricht", in: Allgemeine Mathematik, ed. Gregor Nickel et al., Wiesbaden 2018, p. 183–192.



---

## Museum für Sächsische Volkskunst mit Puppentheatersammlung

Der Baron lügt, accompanying booklet for eponymous exhibition, Museum für Sächsische Volkskunst, ed. Museum für Sächsische Volkskunst, mit Texten von Karsten Jahnke, Dresden 2018.

---

Karsten Jahnke, "Fredo Kunze – Begabung, Begeisterung und bleibende Bilder", in: Mitteilungen des Landesvereins Sächsischer Heimatschutz, 2 and 3 /2018, p. 97–105.

Lars Rebehn, "Die Leipziger Puppentheatersammlungen von Arthur Kollmann und Otto Link und ihre Beziehungen zum Puppenspiel vom Dr. Faust", in: Faust-Sammlungen. Genealogien – Medien – Musealität (Sonderband der Zeitschrift für Bibliothekswesen und Bibliographie), ed. Carsten Rohde, Frankfurt am Main 2018, p. 127–149.

---

## Münzkabinett

Rainer Grund, "Germany", in: Catalogue for the FIDEM Medal Exhibition: Women and Women in the Natural Sciences, special school exhibition, fabricated medals from Elmwood School, Canadian Museum of Nature, 24 May – 29 June 2018 [this is the catalogue for the international exhibition Women and Women in the Natural Sciences in association with the art medal world congress FIDEM XXXV Ottawa, Canada, May 29th – June 3rd]; ed. Ottawa International Art Medal Federation, Lynden Beesley and Lorraine Wright, Ottawa 2018, p. 80–93.

---

## Porzellansammlung

Claudia Bodinek, "Ein Meissner Porzellanservice für den Grafen. Das Brühl'sche Allerlei", in: Keramos 235 /236 (2017), p. 3–134.

Raffinesse im Akkord. Meissener Porzellanmalerei und ihre grafischen Vorlagen, ed. Staatliche Kunstsammlungen Dresden, Claudia Bodinek, 2 vols., Petersberg 2018.

Ruth Sonja Simonis, "How to furnish a Palace. Porcelain acquisitions in the Netherlands for Augustus the Strong, 1716–1718", in: Journal for Art Market Studies, vol. 2, no. 3 (September 2018), p. 1–15.

---

## Rüstkammer

Christine Nagel, Torgau. Residenz der Renaissance und Reformation, accompanying booklet for the exhibition, Torgau 2018, ed. Landratsamt Torgau, Torgau 2018.

Holger Schuckelt, "Orientalische Geschenke Kaiser Rudolfs II. an Kurfürst Christian II. von Sachsen", in: Studia Rudolphina, Sonderheft 02, Dresden – Prag um 1600, ed. Beket Bukovinsk and Lubomir Konečný, Prague 2018, p. 147–165.

Holger Schuckelt, "Relations between Saxony and the Crimean Tatars in the 17th and early 18th centuries", in: 'Beyond the Tartaros'. A Muslim world in the heart of Europe between Elbe, Bug and Kama / 'Jenseits des Tartaros'. Muslimische Welten im Herzen Europas zwischen Elbe, Bug und Kama / 'По ту сторону Тартара: Мусульманский мир в сердце Европы между Эльбой, Бугом и Камой (anthology of articles and archival documents on Tatar culture and history), Schriftenreihe des ICATAT no. 6, ed. Mieste Hotopp-Riecke, Stephan Theilig and Marat Gibatdinov, Magdeburg/Kasan 2018.

---

## Staatliche Ethnographische Sammlungen Sachsen

Silvia Dolz, "Ernst Ludwig Kirchners Begegnungen mit dem Fremden", in: Ernst Ludwig Kirchner. Erträumte Reisen. exh. cat. Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn 2018, ed. Katharina Beisiegel, Munich 2018, p. 136–161.

Vilsoni Hereniko and Philipp Schorch, "Forum. The canoe, the wind, and the mountain: Shunting the 'Rashomon effect' of Mauna Kea", in: Pacific Studies, 41 (3), p. 119–157.

Georg Schifko, Stephan Augustin, Giselher Blesse and Petra Martin, "Bildsymbole ethnologischer Fachgeschichte", in: Anthropos, vol. 113 (2018), no. 1, p. 239–248.

Philipp Schorch, "Two Germanies: Ethnographic museums, (post)colonial exhibitions, and the 'cold odyssey' of Pacific objects between East and West", in: Pacific Presences Volume 2: Oceanic Arts and European Museums, ed. Lucie Carreau et al., Leiden 2018, p. 171–185.

Philipp Schorch, "Sensitive heritage. Ethnographic museums and material / immaterial restitutions", in: Unmittelbarer Umgang mit menschlichen Überresten in Museen und Universitäts-sammlungen. Statements und Fallbeispiele, ed. Sandra Mühlenberend, Jakob Fuchs and Vera Marušić for the Dresden University of Fine Arts (available as a PDF at: [www.artonomia.de](http://www.artonomia.de)), p. 106–110.

Philipp Schorch, Why has the ethnographic museum run out of steam? How to move on with Humboldt's legacy? Rethinking ethnographic collections (available at: <https://blog.uni-koeln.de>).

Frank Usbeck, "Die Indianer konnten die Einwanderung nicht stoppen. Nationalismus und Antiamerikanismus in deutschen Indianerbildern vor 1945 und heute", in: Feinde, Freunde, Fremde? Deutsche Perspektiven auf die USA, ed. Volker Benkert, Baden-Baden 2018, p. 67–82.

Frank Usbeck, "To Put Others Before Yourself: Volunteerism and Mental Health in US Veterans' Projects", in: Zeitschrift für Anglistik/ Amerikanistik, vol. 66, no. 4, 2018, p. 427–441.

Frank Usbeck, "Writing Yourself Home: US Veterans, Creative Writing, and Social Activism", in: European Journal of American Studies, vol. 12, no. 13-2, 2018 (available at: <https://journals.openedition.org/ejas/12567>)

# The museum and the public



The Berlin soloist ensemble  
"Kaleidoskop" offered a special  
musical experience at the  
Albertinum: Visitors could follow  
the sounds and performance  
through the exhibition halls





# The museum online

## The digital presence of the Kunstsammlungen

Thanks to social networks, photos, videos and text can be shared around the world. So-called digital content can be produced by almost anyone today. From the beginning, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) saw an opportunity in this to interact directly with the public and to conceptually extend the museum space through digital means. The museums have been engaging in multidirectional dialogue through social media since 2009, first with their own blog, and then through Twitter, Facebook and YouTube and, since 2016, through Instagram as well. The aim is direct and interactive communication as well as connecting with different target groups: everyone from visitors to scholars to journalists. The use of different platforms allows the Kunstsammlungen to match their wide spectrum of offerings with the public's

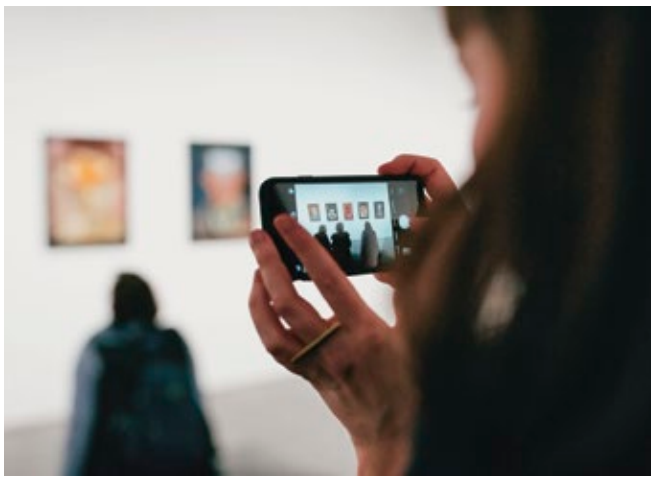
vast range of interests, connecting especially with a large number of young people. Not only this, but visitors who share their experiences publicly act as multipliers.

On Twitter, users can share telegram-like messages of up to 280 characters. The Kunstsammlungen use this platform to communicate current information and above all to publish notes for the press: everything from photos of current press conferences to announcements of a donation or an exhibition opening. The Kunstsammlungen furthermore use this channel to disseminate media coverage of the museum complex. What makes the platform particularly interesting is that it allows the Kunstsammlungen to engage in a professional exchange with the international academic and museum community – here the institution can prove its



Social media content at the Kunstgewerbemuseum: The solo performance by dancer Gina Scott in the exhibition "SIBYLLE. 1956 – 1995. Magazine for Fashion and Culture" goes online





Invited guests got an exclusive look at the special exhibition "SIBYLLE 1956–1995. Magazine for Fashion and Culture" at the Kunstgewerbemuseum and then shared their impressions digitally

expertise on certain subjects, showcasing knowledge and retaining expert audiences. As the platform does not offer room for an in-depth exchange of information, one of its main functions for the museums is to make users aware of the institution's website or other social media platforms.

The Kunstsammlungen have been active on Facebook since 2010: Once logged into an account, individuals, institutions or places have a profile page on which they can post text, photos, videos and events and thus give an impression of themselves. The museum complex uses Facebook to present and advertise their 15 museums in all their diversity: several million objects, 30 to 40 special exhibitions per year, and countless events. What is most important here is reaching potential or returning visitors. Specific questions are answered and information regarding everything involved in a visit is made available. Alongside the Facebook presence of the Staatliche Kunstsammlungen Dresden as a whole, individual museums have started their own Facebook pages that allow them to share news specifically about their activities: the Albertinum and the Kunstgewerbemuseum (Museum of Decorative Arts) did so in 2014 and the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig) followed in 2016. They also use these pages to share information about subjects that may not concern their museum specifically but are of interest to the community.

Images play a special role in social media, which is why Instagram has become increasingly significant for the cultural institutions in recent years. The platform allows users to share photos and videos first and foremost. Thus for museum visitors, Instagram now counts as one of the most popular apps and is used before, during and after a visit. The Albertinum has had its own Instagram account since March 2017 and the Kupferstich-Kabinett (Cabinet of Prints, Drawings

and Photographs) followed in November 2018. So-called followers are addressed in German and English and the platform is more direct and less official in comparison to other networks: Alongside their own content, the Kunstsammlungen regularly publish the content of their followers. Whether Twitter, Facebook or Instagram, these platforms reflect how visitors see the collections and they shine a light on their interests and favourite works. This change of perspective gives exciting insights into modes of public perception and serves as a corrective.



# Critical friends

---

The Kunstsammlungen establish their brand essence with new ways of addressing visitors



From stationery to the exhibition poster – in 2018, the implementation of the new corporate design guidelines at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) had an all-encompassing impact on the work of the department of marketing. With joy and creativity, the agencies and graphic designers involved “played” with the red circle, the new logo of the museum complex. A preliminary high point upon introducing the new visual image was being awarded the title “Cultural Brand of the Year” at the 13th European Cultural Brand Award at the Radialsystem Berlin on 12 November 2018. The Kunstsammlungen were honoured as an internationally leading universal museum that constitutes a cosmos of art and cultural history with its encyclopaedic collections. The jury emphasised the Staatliche Kunstsammlungen Dresden’s self-conception as an institution with a social and political mandate.

After all, at the core of the new brand identity is much more than the new logo; what is also essential is the culture of working together. The Kunstsammlungen want to reach everyone, regardless of age or ethnic or social background, and understand their audience not as a target group but as critical friends who help us realise our vision. Visitors are

New multimedia stations outside the Residenzschloss have provided maps, event calendars and tickets since 2018



never passive consumers but are active partners whom the museums aim to reach emotionally and intellectually, inviting them to ask questions.

In 2018, the Kunstsammlungen conveyed this brand message with a host of new ideas, from innovative communication formats such as “Wir müssen reden” (“We need to talk”) at the Albertinum (➤ page 18 f.) to transnational collaboration, such as the exchange between Dresden and Prague, to refreshing exhibition formats such as the Children’s Biennale (➤ page 14–17) and participatory educational activities like the picture hanging by children for children. Among the new offerings is, since 1 January 2018, “Free from Three”, which is intended especially for Dresden residents: Every Sunday afternoon from 3 to 6 pm, admission is free at one museum of the Staatliche Kunstsammlungen Dresden. For an afternoon, visitors are invited to discover new things – things they have never seen before – or to get creative themselves. In the first year, more than 32,000 people made use of this offer, of which twelve percent were children and 40 percent pensioners.

Responding to the wishes and needs of visitors also means finding new ways of communicating information. The high prevalence of mobile devices and the transgenerational changes in the use of media have increasingly shifted the focus of service, marketing and educational work into the digital domain. In the tourism industry, as in other places, the availability of free wireless internet connections is increasingly becoming a cornerstone that makes complementary digital offerings possible, and is therefore becoming standard. The Staatliche Kunstsammlungen Dresden began offering free WiFi in most museums as early as 2016. Three multimedia stations positioned outside the Residenzschloss (Dresden Royal Palace) have extended the “SchlossNetz” since 2018 and have thereby set new standards themselves: The stations increase the visibility of the museums in the public space and function as both windows to the collections at the Residenzschloss and as WiFi access points. Implementing them has meant innovative and flexible information sharing: The stations can be used personally and interactively, whether as an aid to orientation in the city, an events calendar or a ticket shop. They round out the service of the Kunstsammlungen before one even sets foot in an exhibition and they allow for an impression of the cultural diversity of the collections prior to one’s visit.

The new corporate design of the Kunstsammlungen finds application in textiles: whether on tote bags or the banner of the Residenzschloss



# Artworks tell history as it unfolds

## Political education at the Staatliche Kunstsammlungen Dresden

Provenance research deals with the “biographies” of artworks, from their creation in a studio or workshop to where they are today. The research expands our view to include controversial political, moral and legal aspects – for example when works were stolen, extorted or stripped from their owners. From 16 November 2018 to 25 March 2019, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) presented the special exhibition “Art owned. Art lost. Objects and their origins”. Here, the Research and Scientific Cooperation Department presented findings that spanned the collections coming from the Daphne Project, which for ten years has worked on provenance research, cataloguing and inventorying (➔ page 12 f.): In the Residenzschloss (Dresden Royal Palace), a presentation on the “Special Commission: Linz” showed how Dresden became a hub of Nazi art looting. At the centre of the presentation were how history is told and how historical responsibility is addressed. Further exhibition locations dealt with such topics as the seizure of property by the Nazis, the expropriation of nobility after 1945, the return of war losses, and injustice in East Germany.

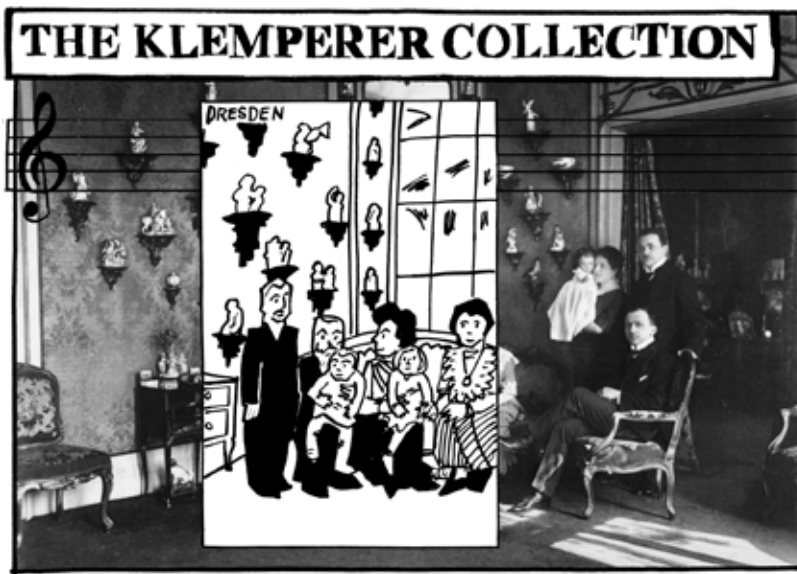
Thanks to the cooperation with the Saxon Ministry for Cultural Affairs in the programme “V stands for VALUES” and the related funding, an age-specific two-hour programme oriented on the curricula of subjects such as history, social studies and ethics could be developed for the exhibition for groups of grammar school students. The programme helped strengthen social consciousness, sensitivity to political events and a willingness to take responsibility. All travel costs were covered by the programme, which was especially helpful to students from the surrounding areas.

The students worked in small groups in different exhibition spaces on subjects such as Dresden’s role in art looting and the expropriation of private property in East Germany after the war, and then they gathered to compile their findings. A collection of source material with, for example, the “Ordinance on the Use of Jewish Property” from 1938 allowed students to deal critically with documents from the time and with the exhibits. Through their own exploration, the students learned the expressive power of artworks as contemporary testimonies, and they debated about historical responsibility in the context of property, looting and restitution.



In one workshop, a comic was created that teaches about provenance research in an appropriate contemporary manner





The Comic "The Klemperer Collection – A Collective Comic" was created under the instruction of the illustrator Elke Renate Steiner by winners of the "EUSTORY Next Generation Summit" contest from Germany, Great Britain, Israel, Latvia and Spain



A further educational programme took place in cooperation with the Körber Stiftung and the German Lost Art Foundation: For the international conference "Twenty Years of Washington Principles: Roadmap for the Future", which took place in Berlin in November 2018, the Kunstsammlungen helped develop the international student history competition "EUSTORY Next Generation Summit". Six winners from Germany, Great Britain, Israel, Latvia and Spain participated in a two-day workshop in which they explored Nazi persecution, provenance research and restitution, using the example of the porcelain collection of Gustav von Klemperer (1852–1926) and his son Victor (1876–1943). With the illustrator Elke Renate Steiner, they developed a comic, which addresses the persecution and expropriation in an appropriate, contemporary manner for those visiting the Porzellansammlung (Porcelain Collection) and the website of the Kunstsammlungen.

Still today, the question of an artwork's origins has a political and moral dimension. The exhibition and educational programming at the Staatliche Kunstsammlungen Dresden in the context of the 20th anniversary of the Washington Principles on Nazi-Confiscated Art served to strengthen the mission to continue political education at the Kunstsammlungen in the future.

Gwenllian Matthews, workshop participant from Wales, discusses the comic's storyboard with Anette Loesch, Senior Conservator-Restorer at the Porzellansammlung



# Highlights

---

## Museums and the Public

### The Kunstsammlungen honour Martin Roth with a lecture series

Like few others, Martin Roth (1955 – 2017) shaped both the German and international museum landscape with his ideas and the discourse he fostered. To honour the museum visionary, who passed away on 6 August 2017, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) have been hosting a series of lectures since 2018 that are dedicated to his influential work. In focus during the annual Martin Roth Lectures is not only his time in Dresden as Director of the Deutsches Hygiene-Museum and as Director General of the Staatliche Kunstsammlungen Dresden, but also his contribution as Director of the Victoria & Albert Museum in London as well as his considerable cultural-political achievements. The first Martin Roth Lecture took place on his birthday on 16 January 2018 in the atrium of the Albertinum. Edmund de Waal (b. 1964), who had a close relationship with Roth for many years, gave the ceremonial address. The British ceramic artist, author and ceramics professor at the University of Westminster in London spoke to approximately 500 guests, connecting his personal memories of Martin Roth with thoughts about Richard Long and Walter Benjamin as well as his own artistic practice.



Listen to the Martin Roth Lecture 2018:  
[www.skd.museum/ueber-uns/  
weltweit-vernetzt/martin-roth-lecture](http://www.skd.museum/ueber-uns/weltweit-vernetzt/martin-roth-lecture)



## The timeless hour

Time, landforms, tectonics as well as scientific and technological fictions are all subjects addressed by artist Florian Dombois (b. 1966). Marking the time change on 28 October 2018, he turned the gained hour into an artwork: At 3 a.m., a composition by Didier Rotella (b. 1982), played by Richard Röbel, rang out on the Glockenspiel at the Zwinger. The State Capital of Dresden, the Office for Culture and Monument Conservation as well as the Art Commission of the State Capital of Dresden, Schlösserland Sachsen – Staatliche Schlösser, Burgen und Gärten Sachsen gGmbH (Saxony, Land of Castles – State Palaces, Castles and Gardens Saxony) and the Staatliche Kunstsammlungen Dresden (Dresden State Art Collec-

tion) had invited the public to “INVERSE. An urban ritual for Dresden” where Dombois brought the timeless hour into consciousness. At the same time, the Porzellansammlung (Porcelain Collection) and the Mathematisch-Physikalischer Salon, a version of the very popular Cabinet of Physics of the 18th century, opened for night-time tours. For hundreds of years, the Mathematisch-Physikalischer Salon stood as the paragon of time measurement: Until the early 20th century, regional time was determined there. The Porzellansammlung holds the first Meissen carillon from 1736 from the Japanisches Palais (Japanese Palace), which also sounded at this special occasion.



## Saxony-wide survey on ideas for the future

Will robots do our work in the future? When will the earth's resources run out? How will we communicate with one another in 100 years? In times when worries, fears and uncertainties dominate our thoughts of the future, it seems all the more important to get actively thinking about future ways of life. Running from 10 May to 2 November 2019, the exhibition “The Invention of the Future” will be dedicated to future visions – both historical and prospective – drawing on objects from all collections. Since November 2018, young people living in the Free State of Saxony have been called upon to take part in a survey developed jointly with the “Mercator Forum Migration and Democracy of the Centre for the Study of Constitutionalism and Democracy” at the Technische Universität Dresden. The online questionnaire is aimed at young adults aged 15 to 35. The findings are presented in the exhibition.

A collaboration of young people with artists and designers has resulted in exhibition posters and installations which are in dialogue with past visions of the future.

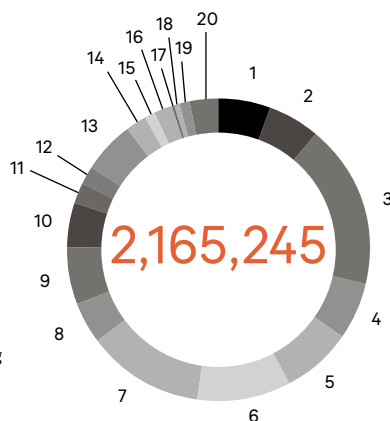
Go to the questionnaire:  
[www.LSNQ.de/Zukunft](http://www.LSNQ.de/Zukunft)



# Visitor numbers

## Number of visitors in the museums and exhibitions of the Staatliche Kunstsammlungen Dresden 2018

- 1 Skulpturensammlung
- 2 Galerie Neue Meister
- 3 Gemädegalerie Alte Meister
- 4 Mathematisch-Physikalischer Salon
- 5 Porzellansammlung
- 6 Historisches Grünes Gewölbe
- 7 Neues Grünes Gewölbe
- 8 Türckische Cammer
- 9 Rüstkammer / Riesensaal
- 10 Münzkabinett
- 11 Hausmannsturm
- 12 Kupferstich-Kabinett
- 13 Macht und Mode
- 14 Kunstgewerbemuseum
- 15 Museum für Sächsische Volkskunst mit Puppentheatersammlung
- 16 GRASSI Museum für Völkerkunde zu Leipzig
- 17 Museum für Völkerkunde Dresden
- 18 Völkerkundemuseum Herrnhut
- 19 Kunsthalle im Lipsiusbau
- 20 Japanisches Palais



## External special exhibitions

|   |               |
|---|---------------|
| Torgau. Home of the Renaissance and Reformation (19 May 2017 to 11 February 2018), Schloss Hartenfels, Torgau   | <b>467</b>    |
| Beyond the River. Künstlerinnen im Dialog mit dem Muskauer Park (Women Artists in Dialogue with the Muskauer Park) (4 March 2018 to 31 May 2018), Bad Muskau  | <b>6,086</b>  |
| The Saxon Electors – The Grand Dukes of Lithuania. Court Culture and Art under the Reign of Augustus II and Augustus III (6 July 2018 to 14 October 2018), Grünes Gewölbe / National Museum – Palace of the Grand Dukes of Lithuania, Vilnius | <b>62,175</b> |
| The Dream of a King. Masterpieces from the Dresden State Art Collections (19 December 2017 to 8 April 2018), Gwangju National Museum, South Korea   | <b>35,788</b> |
| Titian. Lady in White (30 August 2018 to 25 March 2019), Columbus Museum of Art, Ohio, USA  | <b>60,614</b> |
| Kunstfonds (external exhibitions)   | <b>3,636</b>  |

## Since 2014

|  | 2014             | 2015             | 2016             | 2017                | 2018             |
|--|------------------|------------------|------------------|---------------------|------------------|
| Skulpturensammlung   | 125,736          | 161,114          | 88,652           | 129,212             | 120,461          |
| Galerie Neue Meister                                       | 125,736          | 161,114          | 88,652           | 129,212             | 120,461          |
| Gemädegalerie Alte Meister <sup>1</sup>                    | 428,053          | 360,457          | 316,712          | 368,105             | 368,613          |
| Mathematisch-Physikalischer Salon <sup>2</sup>             | 167,145          | 155,948          | 127,472          | 142,964             | 127,543          |
| Porzellansammlung  | 218,133          | 189,498          | 162,433          | 171,089             | 168,014          |
| Historisches Grünes Gewölbe                                | 270,671          | 240,132          | 225,274          | 222,244             | 213,361          |
| Neues Grünes Gewölbe                                       | 305,979          | 291,036          | 284,803          | 291,003             | 269,129          |
| Türckische Cammer  | 241,056          | 158,466          | 136,134          | 112,941             | 96,274           |
| Rüstkammer / Riesensaal <sup>3</sup>                       | 201,842          | 191,703          | 196,296          | 155,881             | 131,737          |
| Münzkabinett <sup>4</sup>                                  | 73,683           | 95,246           | 125,627          | 17,850              | 101,752          |
| Hausmannsturm  |                  | 60,560           | 56,522           | 64,433              | 49,258           |
| Kupferstich-Kabinett <sup>5</sup>                          | 63,750           | 63,011           | 45,044           | 54,359              | 42,328           |
| Macht und Mode <sup>6</sup>                                |                  |                  |                  | 132,868             | 121,342          |
| Special exhibition spaces Residenzschloss and parade rooms | 62,802           |                  |                  | 28,444 <sup>7</sup> |                  |
| Kunstgewerbemuseum <sup>8</sup>                            | 51,485           | 38,503           | 45,479           | 36,943              | 46,515           |
| Museum für Sächsische Volkskunst mit Puppentheatersammlung | 29,116           | 44,671           | 29,832           | 25,191              | 28,356           |
| GRASSI Museum für Völkerkunde zu Leipzig                   | 48,291           | 34,786           | 44,555           | 61,850              | 42,288           |
| Museum für Völkerkunde Dresden                             | 19,048           |                  | 3,245            | 13,419              | 2,544            |
| Völkerkundemuseum Herrnhut                                 | 11,341           | 10,025           | 11,231           | 11,277              | 11,634           |
| Kunsthalle im Lipsiusbau                                   | 31,802           | 32,002           | 89,773           | 15,697              | 22,721           |
| Kunstfonds (Schaudepot)                                    |                  |                  |                  | 46                  |                  |
| Japanisches Palais   | 5,237            | 29,800           |                  |                     | 65,914           |
| <b>Total</b>   | <b>2,480,906</b> | <b>2,318,072</b> | <b>2,077,736</b> | <b>2,185,028</b>    | <b>2,165,245</b> |

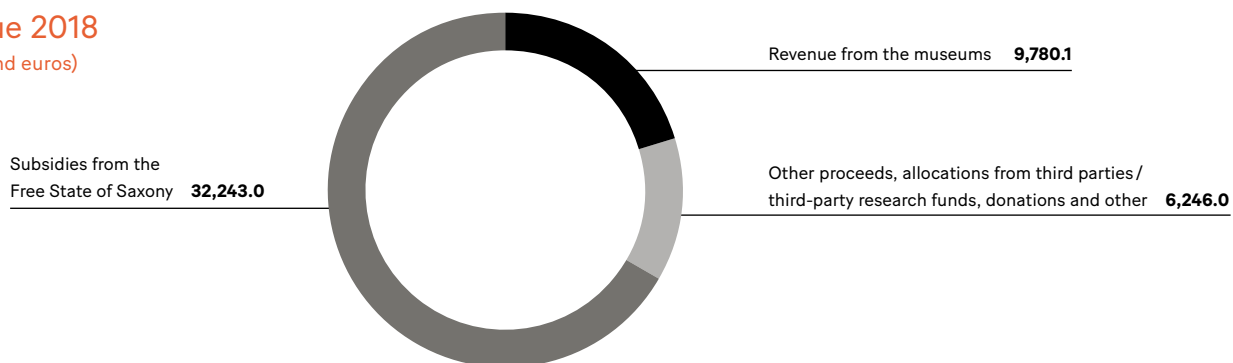
<sup>1</sup> Closed entirely from 14 Sep to 29 Oct 2015 due to renovation; from 27 Mar 2013 to 13 Sep 2015, the east wing was closed and the west wing was open, from 30 Oct 2015 on, the west wing was closed and the east wing was open | <sup>2</sup> Since 14 Apr 2014 | <sup>3</sup> Riesensaal since 19 Feb 2013 | <sup>4</sup> New permanent exhibition in the Residenzschloss since 7 Jun 2015 | <sup>5</sup> Incl. the Josef-Hegenbarth-Archiv | <sup>6</sup> "Macht und Mode" at the Residenzschloss since 7 Apr 2017 | <sup>7</sup> Special exhibition "Alles in Allem. Die Gedankenwelt des mystischen Philosophen Jacob Böhme" | <sup>8</sup> Open every year from 1 May to 31 Oct



# Financial report

## Revenue 2018

(In thousand euros)



## Excerpt from the business plan 2014 to 2018

(In thousand euros)

|  |  | 2014            | 2015            | 2016            | 2017            | 2018            |
|--|--|-----------------|-----------------|-----------------|-----------------|-----------------|
| <b>Revenue</b>                                 | Revenue from museum operation incl. special exhibitions and publications | 11,602.5        | 11,513.6        | 8,984.5         | 9,746.2         | 9,780.1         |
|  | Other proceeds   | 1,350.6         | 1,374.5         | 1,560.3         | 1,161.2         | 1,008.4         |
|  | Allocations by third parties/third-party research funds                  | 4,546.8         | 6,355.9         | 4,536.7         | 4,379.9         | 4,260.7         |
|  | Donations and other  | 1,580.8         | 1,146.7         | 380.6           | 390.8           | 976.9           |
|  | <b>Sum</b>   | <b>19,080.7</b> | <b>20,390.7</b> | <b>15,462.1</b> | <b>15,678.1</b> | <b>16,026.1</b> |
| <b>Expenditures</b>                            | Personnel expenses   | 19,466.6        | 19,677.5        | 19,830.0        | 20,877.4        | 21,483.0        |
|  | Operating expenses <sup>1</sup>  | 20,129.8        | 23,325.8        | 23,481.4        | 19,904.6        | 22,598.6        |
|  | <b>Sum</b>   | <b>39,596.4</b> | <b>43,003.3</b> | <b>43,311.4</b> | <b>40,782.0</b> | <b>44,081.6</b> |
|  | Addition to fixed assets <sup>2</sup>                                    | 4,672.4         | 5,492.3         | 2,527.1         | 2,414.3         | 7,296.0         |
| <b>Subsidies from the Free State of Saxony</b> | Subsidies to operating costs   | 22,448.5        | 23,614.2        | 22,798.0        | 23,989.0        | 29,707.5        |
|  | Subsidies for investments  | 1,445.9         | 2,395.9         | 5,042.5         | 1,859.2         | 2,535.5         |
|  | <b>Sum</b>   | <b>23,894.4</b> | <b>26,010.1</b> | <b>27,840.5</b> | <b>25,848.2</b> | <b>32,243.0</b> |

| <b>Overview of positions or personnel</b> |  | 2014 | 2015 | 2016 | 2017 | 2018 |
|---|--|------|------|------|------|------|
|   | Civil servants                         | 4    | 2    | 2    | 2    | 2    |
|   | Employees                              | 321  | 316  | 313  | 310  | 323  |
|   | Trainees                               | 8    | 5    | 7    | 8    | 9    |
|   | Interns                                | 3    | 4    | 5    | 6    | 3    |
|   | Employees paid from project funds      | 35   | 32   | 33   | 30   | 30   |
|   | Employees paid with third-party funds  | 10   | 13   | 18   | 26   | 25   |
|   | Extra-official and part-time personnel | -    | -    | -    | -    | -    |
|   | Staff from the Daphne Project          | 29   | 36   | 35   | 35   | 33   |

<sup>1</sup> Excl. expenses for real estate | <sup>2</sup> Investments incl. art, excluding real estate



# Thanks



Félix González-Torres: "Untitled"  
(Placebo – Landscape – for Roni), (1993)  
from the Sammlung Hoffmann,  
installed during the Children's Biennale  
2018 at the Japanisches Palais







# From Tillmans to the Mars

---

Beyond finances:  
the support of the  
Friends Association



Invited by the Friends Association, Wolfgang Tillmans created a permanent spatial installation for the Albertinum

Wolfgang Tillmans and Director General Marion Ackermann taking benefactors on a tour on 25 May 2018

Thanks to their benefactors, the Friends Association of Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) were able to purchase nine photographic works for the Albertinum in 2018 by the Turner prize winner Wolfgang Tillmans (b. 1968). For the MUSEIS SAXONICIS USUI – Friends of the Dresden State Art Collections this is the greatest acquisition since the founding of the association in 1991. The purchase illustrates how dreams can come true when individuals join forces. In 2018, the association grew by







The giant cassette recorder by Tom Roeder played all night long for SCHWOF at the Residenzschloss on 27 April 2018

seven new benefactors to a total of 38, mostly from mid-sized companies in the region. Immediately after the Tate Modern had dedicated a large retrospective to him, the exceptional artist was engaged to work for Dresden: For the city specifically, Tillmans selected images he created in exploring the "War Requiem" by composer Benjamin Britten (1913–1976). They are photographs of panels that were shown in the war damaged Coventry Cathedral and contain a prayer for conciliation in English and German – a prayer for a world without hate, discrimination, violence, envy, greed and arrogance.

It is a goal of the Friends Association to help acquire present-day art and to anchor social responsibility in the museums. The intention is to continue what has been done in the past and have at least one contemporary artist per year study the historical collections and then create a new work from out of this exploration. In this way, Dresden will strengthen its position as a place of contemporary art, and contemporary history as it unfolds in the museums will gain visibility.

Alongside financial support, the Friends' love of art is expressed in donated time: Approximately sixty volunteer friends contributed to the success of projects at the museums in 2018. In accordance with their interests and abilities, they supported the museums' boards of directors, updated databases, archived documents and transcribed old manuscripts. They also have a presence in public events: The event "I'll Show You Something" took place at the Albertinum on four Sunday afternoons: Friends showed visitors their favourite works, spreading enthusiasm about these treasures of art.

The night-time art events were just as lively: Drawn in by the Young Friends parties known as LIPSIUS VIBES, some people discovered the museums and all they have to offer for the first time. For the exhibition "Susan Philipsz. Separated Strings" (→ page 25), the Young Friends organized a silent disco which was mindful of the spatial installation in the exhibition hall. For the exhibition "Slavs and Tatars. Made in Dschermanny" (→ page 30), they found an appropriate way of transforming the foyer of the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau) into a dance floor with music from the Orient to the Occident. The highpoint of the shared joy in art and social life was SCHWOF at the Residenzschloss (Dresden Royal Palace): More than 600 guests came to the museum at night to marvel at the treasures of the Grünes Gewölbe (Green Vault) and to dance until dawn in front of the giant cassette recorder created by designer and filmmaker Tom Roeder.

In 2018, the association, which supports all 15 museums of the Staatliche Kunstsammlungen Dresden, grew to approximately 1,900 members. Alongside the Tillmans purchase, they helped with acquisitions for the Kupferstich-Kabinett, the Mathematisch-Physikalische Salon, the Rüstkammer, the Puppentheatersammlung, the Gemäldegalerie Alte Meister and the Skulpturensammlung. The Friends also were happy to answer the museums' call for help (→ page 10 f.) and supported the purchase of Giambologna's "Mars" with a six-figure sum.

# Continue to build bridges

---

## The Kunstsammlungen lose a major patron and a true friend



\*1921 Dresden – †2018 New York

Since German reunification, Henry H. Arnhold had worked to promote Dresden, the city of his birth, and supported the work of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). He died in New York on 23 August 2018 at the age of 96. Born into a Dresden banker's family in 1921, he grew up on the Elbe River. Faced with the increasing persecution of Jews – the Arnhold's bank was seized by the Nazis – the family was imperilled by the repressive situation. Via Norway, Sweden and Cuba, Henry H. Arnhold finally arrived in the USA in 1942, where his family had already emigrated. After studying in Los Angeles and serving in the U.S. Army for three years, he entered the family business in New York, the investment bank Arnhold & S. Bleichroeder, where he took over as Chairman in 1960. After 1989, the family continued their civic engagement and cultural patronage in Dresden, supporting the renovation of the Georg Arnhold swimming pool, and the reconstruction of the Frauenkirche and the synagogue. Henry H. Arnhold also started various international charities working in the areas of medicine, the preservation of natural resources, climate protection and refugee relief.

Himself a passionate collector and lover of art, he sponsored numerous exhibitions and research projects at the Staatliche Kunstsammlungen Dresden. Particularly close to his heart was the exchange between young scholars and international cultural institutions: In 2005, the "Curatorial Exchange in Honor of Henry H. Arnhold" was established between the Metropolitan Museum of Art in New York and the Dresden Kunstsammlungen. Following the six-year exchange, he

supported a similar academic exchange programme with the Victoria & Albert Museum London. For as long as he lived, Henry H. Arnhold strove to create connections between people.

Following his motto "Continue to build bridges", an international programme was also created at the Technische Universität Dresden in 2012: the Henry Arnhold Dresden Summer School. Every year, junior researchers and young museum professionals are invited to engage in an exchange with the major cultural institutions in Dresden. In May 2011, the TU Dresden appointed Henry H. Arnhold Honorary Fellow, a title that had once been bestowed upon his grandfather, father and uncle. He was furthermore a recipient of the Order of Merit of the Free State of Saxony and of the Grand Cross Star of the Order of Merit of the Federal Republic of Germany. Henry H. Arnhold's manifold commitment bespeaks an open spirit, idealism and an undaunted belief that people are able to change the world in positive ways. Given what he experienced in his lifetime, his embracing of this attitude is all the more powerful.



# Friends associa- tions

---

## All Museums

### MUSEIS SAXONICIS USUI –

#### Freunde der Staatlichen Kunstsammlungen Dresden e.V.

Contact: Maria Krusche  
Manager  
Telephone: + 49 351 49147703  
E-Mail: freunde@skd.museum  
www.freunde-skd.de

---

## Albertinum

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

Contact: Barbara Bauer  
Manager  
Telephone: + 49 351 2679811  
www.gmkd.de

### Freunde der Dresdner Galerie Neue Meister e.V.

Contact: Gudrun Meurer  
Chair  
Telephone: + 49 351 2610527  
E-Mail: gnm@skd.museum  
www.freunde-galerie-neue-meister.de

### Paragone – Freundeskreis der Skulpturensammlung der Staatlichen Kunstsammlungen Dresden e.V.

Telephone: + 49 351 49149741  
(Office of the Skulpturensammlung)  
E-Mail: Paragone@skd.museum  
www.paragone-dresden.de

---

## GRASSI Museum für Völkerkunde zu Leipzig

Freundeskreis des GRASSI Museums  
für Völkerkunde zu Leipzig e.V.  
Contact: Dr Ludwig Scharmann  
Chair  
Telephone: +49 163 2326549  
www.mvl-grassimuseum.de

---

## Grünes Gewölbe

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

---

## Kunstgewerbemuseum

Freundeskreis Kunstgewerbemuseum  
Dresden e.V.  
Telephone: + 49 351 2613201  
(Office of the Kunstgewerbemuseum)  
E-Mail: kgm@skd.museum  
www.fk-kunstgewerbemuseum.de

---

## Kupferstich-Kabinett

Verein der Freunde des  
Kupferstich-Kabinetts e.V.  
Contact: Moritz Stange  
Manager  
Telephone: + 49 351 49143211  
(Office of the Kupferstich-Kabinett)  
E-Mail: kk@skd.museum  
www.freundeskreis-kupferstichkabinett.de

---

## Mathematisch- Physikalischer Salon

Ehrenfried Walther von  
Tschirnhaus-Gesellschaft e.V.  
Telefon: + 49 351 49146661  
(Office of the Mathematisch-  
Physikalischer Salon)  
E-Mail: mps@skd.museum  
www.tschirnhaus-gesellschaft.de

---

## Münzkabinett

Numismatischer Verein zu Dresden e.V.  
Telephone: + 49 351 49143231  
(Office of the Münzkabinett)  
E-Mail: info@numismatik-dresden.de  
www.numismatik-dresden.de

---

## Museum für Sächsische Volkskunst mit Puppentheatersammlung

Freunde der Puppentheatersammlung  
Dresden e.V.  
Telephone: + 49 351 8387571  
(Office of the Puppentheatersammlung)  
E-Mail: post@puppentheaterfreunde.de  
www.puppentheaterfreunde.de

---

## Museum für Völkerkunde Dresden

Förderkreis des Museums für Völkerkunde  
Dresden der Staatlichen Ethnographischen  
Sammlungen Sachsen e.V.  
Contact: Gerold M. Dubau  
Chair  
Telephone: +49 172 6749335  
E-Mail: foerderkreisvk.dresden@gmail.com  
www.völkerkunde-dresden.skd.museum

---

## Porzellansammlung

Freundeskreis der Dresdner  
Porzellansammlung im Zwinger e.V.  
Telephone: + 49 351 49146612  
(Office of the Porzellansammlung)  
E-Mail: ps@skd.museum  
www.skd.museum/freundeporzellansammlung

---

## Skulpturensammlung

Paragone – Freundeskreis der  
Skulpturensammlung der Staatlichen  
Kunstsammlungen Dresden e.V.  
Telephone: + 49 351 49149741  
(Office of the Skulpturensammlung)  
E-Mail: Paragone@skd.museum  
www.paragone-dresden.de

---

## Völkerkundemuseum Herrnhut

Freundeskreis Völkerkundemuseum  
Herrnhut e.V.  
Contact: Andreas Herrmann  
Chair  
Telephone: +49 174 6446463  
E-Mail: andreasherrnhut@aol.com  
www.voelkerkunde-herrnhut.de

# Acquisitions and gifts

## Selection

### Generaldirektion

#### Sammlung Hoffmann Donation

The collection brings together approximately 1,200 works from the 1910s to the present, from the areas of painting, photography, drawing, sculpture, installation, film- and video art, including works by Jean-Michel Basquiat, Monica Bonvicini, Marcel Broodthaers, Miriam Cahn, Tracey Emin, Isa Genzken, Félix González-Torres, Roni Horn, On Kawara, William Kentridge, Julie Mehretu, François Morellet, Sarah Morris, Bruce Nauman, Ernesto Neto, Hermann Nitsch, Albert Oehlen, Sigmar Polke, Arnulf Rainer, Ad Reinhardt, Pipilotti Rist, Thomas Ruff, Anri Sala, Frank Stella, Hiroshi Sugimoto, Wolfgang Tillmans, Cy Twombly and Andy Warhol. Donated by Erika Hoffmann

> page 8f.

#### Kunstabibliothek

Acquisitions:

Kunstabibliothek 2,702 volumes (gifts: 1,352, exchanges: 562); Wissenschaftliche Bibliothek der Staatlichen Ethnographischen Sammlungen Sachsen: 2,012 volumes (gifts: 1,239, exchanges: 478)

The Kunstabibliothek exchanged publications with 219 institutions (122 in Germany, 97 abroad). 562 publications were acquired through exchanges and 952 publications were sent away in exchange. The Wissenschaftliche Bibliothek der Staatlichen Ethnographischen Sammlungen Sachsen exchanged publications with 376 institutions (156 in Germany, 220 abroad). 478 publications were acquired through exchanges and 168 publications were sent away in exchange.

#### Kunstsammlungen

46 works and two groups of works were purchased in support of 29 artists, including:

##### Eike Behnke

###### "Objekte", 2016–2017

In 30 parts, oil pastel on paper, each 37.7 × 55 cm

##### Anna Haifisch

###### "Fuji-San", 2018

In eleven parts, ink drawings, each 29.7 × 21 cm or 29.7 × 42 cm

##### Daniela Hoferer

###### "Holländer Michel", 2015

Embroidery on satin weave on stretcher, 54 × 73 cm

##### Daniela Hoferer "Sammlung #2: Frischling, Calavera, Madonna, Fliegerarzt, Fuchsfee", 2010–2017

In five parts, pelt, bones, animal skull, fabric, sequins, hand embroidered, ca. 54 × 16 × 8 cm to 30 × 17 × 17 cm

##### Frenzy Höhne

###### "MEHR INHALT", 2017

In four parts, wooden pedestal, painted white, Plexiglas, vinyl lettering, varying measurements

##### Jennifer König

###### "NON-OBJECTIVE OBJECT", 2017

In four parts, oil and graphite on MDF, 180 × 150 cm or 50 × 40 cm







**Anne-Theresa Wittmann "Mono", 2014**  
23 acrylic glass shapes printed with UV curable inks using direct-plate printing, varying dimensions, 3D print, 10.5 × 21 × 19.6 cm, video projection 2:06 min

**Günter Horlbeck (23 paintings and 53 works on paper)**  
**Irmgard Horlbeck-Kappler (ten paintings and 21 works on paper)**  
**Otto Dix (six colour lithographs)**  
**Andreas Dress (one etching)**  
**Andreas Küchler (three drawings)**  
**Siegfried Klotz (one etching)**  
**Christoph Sandig (one photograph)**  
Inheritance of Prof Günter Horlbeck and Prof Irmgard Horlbeck-Kappler

**Gerhard Richter**  
In 2018, the archive was able to grow its collection by 701 items through gifts and focused acquisitions, including:

**Gerhard Richter**  
**"Ohne Titel (Comic Strip)", 1962**  
Bound volume of 145 pages, black ink drawings, hand stamping and ornamental writing on paper, 20 × 12 × 3 cm  
Purchase

**Gerhard Richter**  
**"Neun Objekte (Edition 26)", 1969**  
Nine black offset prints on white board with additional cover page, in portfolio, 44.9 × 44.9 cm  
Purchase

**Gerhard Richter**  
**"Bilderverzeichnis (Edition 27)", 1969**  
Black offset print on white synthetic paper, 53.1 × 50.1 cm  
Purchase

**Gerhard Richter**  
**"Bahnhof (Hannover) (Edition 10)", 1967**  
Offset print in two tones of grey on white light card, 58 × 68.9 cm  
Purchase

**Gerhard Richter**  
**"Übersicht (Edition 93)", 1998**  
Offset print, 82.8 × 62.2 cm  
Purchase

**Gerhard Richter**  
**"Mao (Edition 13)", 1967**  
Collotype print in black-purple on white board, 84 × 60 cm  
Gift

**Gerhard Richter**  
**"Mao (Probe zur Edition 175)", 2018**  
Fine Art Print on Hahnemühle photographic paper, 29.7 × 23 cm  
Gift

**Marian Luft**  
**"Please Wake Me For Snacks And Drinks!", 2016**  
Print on Plexiglas, mitred edges, 212 × 160 cm

**Irène Mélix**  
**"Fighting the Wall", 2016**  
Video, 2:58 min

**Nora Mesaros**  
**"I would like to take that too, thank you", 2016**  
Graphite and charcoal on paper, 70 × 100 cm

**Karoline Schneider**  
**"Boomerang 2 – 16 [(postcolonial) mimicry]", 2018**  
In 15 parts, ceramic, glazed, each ca. 25 × 35 × 1 cm

**Matti Schulz Dino-Bong**  
**From the series: "Hits from the Bong, (Tony-) Cragg-Bong / Albert Oehlen-Bong / Dino-Bong", 2016**  
In three parts, ceramic, glazed, 55 × 24 × 22 cm / 50 × 19 × 18 cm / 74 × 110 × 25 cm

**Stefan Stöbel**  
**"Dolphin – Psychopomp", 2017**  
Acrylic in canvas, 100 × 200 cm

**Clemens Tremmel**  
**"dýpt", 2016**  
Oil on acrylic glass, 100 × 140 cm

**Jeff Weber**  
**"Dokumentation der Kunsthalle Leipzig", 2017**  
Eingang / Raum 1, Ansicht I / Raum 2, Ansicht I / Raum 2, Ansicht II / Raum 3, Ansicht I / Raum 3, Ansicht II  
In six parts, barite prints, each 20 × 25 cm

**Anne-Theresa Wittmann**  
**"Diversity of Stars", 2015**  
HD video, 1:48 min, stereo

## Archiv der Avantgarden

Ca. 200,000 objects, incl. archival items, furniture, design objects, posters, photographs  
Gift of Egidio Marzona  
> page 52 f.

## Albertinum

**Günter Hornig**  
**"Skulptur ("rot") Nr. 3", ca. 1987**  
Painted board, 167 × 30 × 26 cm  
Gift of MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.

**Günter Hornig**  
**"Skulptur ("farblos") Nr. 13", ca. 1987**  
Board, 116 × 15 × 15 cm  
Purchased from the estate of the artist with funds from the Hermann-Ilgen-Stiftung



**Carl Lohse**  
**"Blumentopf", um 1930**  
Oil on board, 70 × 52.5 cm  
Gift of Karin Hänel and Prof Dr Bernd Bilitewski

**Erich Fraaß**  
**"Bachlandschaft mit Kopfweiden", around/after 1930**  
Oil on canvas, 95 × 115.3 cm  
Gift of a private owner

**Christine Schlegel**  
**"Karneval", 1988**  
Oil on canvas, 80.3 × 95 cm  
Gift of the Freunde der Dresdner Galerie Neue Meister e.V.

**Christine Schlegel**  
"Tod einer Clownesse", 1982  
Oil on canvas, 75.5 × 100.8 cm  
Gift of the Freunde der  
Dresdner Galerie Neue Meister e.V.

**Christine Schlegel**  
"Penthesilea", 1984  
Oil on hardboard, 79.6 × 100 × 2.5 cm  
Gift of a private owner

**Christine Schlegel**  
"Dualität – Mein Freund als IM", 1981  
Oil on canvas, 100 × 70 cm  
Gift of a private owner

**Christine Schlegel**  
"Fine", 1984  
Oil on hardboard, 99.5 × 80 × 2.5 cm  
Gift of a private owner

**Christine Schlegel**  
"Weltbild", 1991  
In three parts, oil on canvas,  
each 185 × 105 × 2 cm  
Gift of a private owner

**Christine Schlegel**  
"Auszug nach Ensor", 1987  
Oil on canvas, 170 × 190 × 2 cm  
Gift of a private owner

**Christine Schlegel**  
"Reservate", 1990–1995  
In three parts, oil on canvas,  
each 100 × 100 × 2 cm  
Gift of a private owner

**Hans Christoph**  
"Stilleben mit weißem Tuch und  
roter Sonne", 1947  
Oil on board, 98.3 × 40.3 cm  
Gift of a private owner

**Hans Christoph**  
"Abstraktes Bild D III/ 70. 1970"  
Tempera on hardboard, 68 × 105 cm  
Gift of a private owner

**Hans Christoph**  
"Abstraktes Bild II B/ 73. 1973"  
Tempera on hardboard, 51 × 69.5 cm  
Gift of a private owner

**Hans Christoph**  
"Abstraktes Bild I A 79/82. 1979/82"  
Tempera on hardboard, 85 × 59.2 cm  
Gift of a private owner

**Andreas Angelidakis**  
"DEMOS", 2016  
Seating modules, foam and vinyl  
(photo print on vinyl)  
30 modules (two-tiered): 100 × 140 × 140 cm;  
Twelve modules: 50 × 140 × 140 cm; 16 modules:  
50 × 140 × 70 cm; 16 modules: 50 × 70 × 70 cm  
Purchase of the Gesellschaft für  
Moderne Kunst in Dresden e.V. (on loan)

---

## Gemäldegalerie Alte Meister mit Skulpturen- sammlung bis 1800

**Giambologna**  
"Mars", prior to 1587  
Bronze, 38.3 cm  
Purchased in 2018 with significant funds from  
the Free State of Saxony, the Federal Commis-  
sioner for Culture and Media, the Ernst von  
Siemens Kunststiftung, the Kulturstiftung of the  
Federal States and the MUSEIS SAXONICIS USUI  
– Freunde der Staatlichen Kunstsammlungen  
Dresden e.V.  
> page 10 f.

**Massimo Listri**  
"Michelangelos Grabmal des Lorenzo de'  
Medici", 2008  
Lambda print, framed, 180 × 225 cm  
Gift of the artist

---

## GRASSI Museum für Völkerkunde zu Leipzig

**Cap with bird pelt, northern Pakistan,  
Gilgit region, mid-20th century**  
Metal embroidery, pelt of a monal  
Gift of Achim Boldt, Diekhöhlen

**Group of 83 contemporary Yakut objects,  
created 2011–2012 at the College of Yakut Art  
"P. P. Romanov" in Yakutsk,**  
including bracelet, bucket made of birch bark  
and horsehair, pouch  
Gift of the Fine Arts Museum of the Republic  
of Sakha / Asya Lvovna Gabysheva (Director),  
Yakutsk



**Group of 486 negatives, 34 photos and  
three maps, materials from the 1931  
Mozambique expedition of Günther  
Spannaus and Kurt Stülpner**  
Gift of Patric Rode, Northeim

---

## Grünes Gewölbe

**Medallion with the portrait of Elector Frederick  
Augustus II, ca. 1733**  
Enamel painting on copper; frame: silver and  
(red) gold, studded with diamond roses,  
height (with eyelet) 4.2 cm  
Purchased from Dr Fabian Stein & Co. Ltd.  
(London) by the Freunde des Grünen  
Gewölbes e.V. as a permanent loan to the  
Grünes Gewölbe

**Narwhal tooth**  
Specimen from an old natural history  
collection Length  
ca. 251 cm  
Purchased by the Freunde des Grünen  
Gewölbes e.V. as a permanent loan to the  
Grünes Gewölbe

---

## Kunstgewerbemuseum

**Furniture group**  
**Design: Gertrud Kleinhempel, ca. 1910**  
Production: Werkstätten für Deutschen  
Hausrat Theophil Müller, Dresden  
Gift

**Cabinet**  
**Design: Else Wenz-Viëtor, 1925**  
Production: Deutsche Werkstätten Hellerau  
Purchase

**Hall cupboard**  
**Design: Else Wenz-Viëtor, 1922**  
Production: Deutsche Werkstätten Hellerau  
Purchase

**Group of metal and glass works from the  
estate of the Munich art historian Alfred Ziffer**  
**Design: Wolfgang von Wersin, early  
20th century**  
Purchase

**Zinc pitcher**  
**Design: Karl Groß, 1898**  
Production: Ludwig Lichtinger Purchase

**Group of textile works, designs,  
photographs from the estate of designer  
Clara Möller-Coburg, 1900–1910**  
Gift

---

## Kupferstich-Kabinett

**Jarosław Kozłowski**  
"Exercises in Semiotics III", 1977  
Photographic work in seven parts  
Purchased from the artist

**Evelyn Richter**  
Eight photographs  
Purchased from the artist



**Evelyn Richter Three photographs**

Gift of the artist

**Georg Schmoll****"Wunder der Welt", 2015**

Three photographs from the series  
Purchased from the artist by the Verein der  
Freunde des Kupferstich-Kabinetts e.V.

**Erasmus Schröder****14 colour photographs from 1984/85**

Purchased from the artist

**Fred Stein****Five photographs, 1934–1942**

Purchased from the artist's estate

**Mona Hatoum****"Bed Springs I und Bed Springs II", 2018**

Lithographs, 119 × 78 cm

Purchased from Edition Copenhagen,  
Copenhagen

**Samuel Prout****"Zwingerterrasse am Wallpavillon", 1832/33**

Brown pen and watercolour over pencil on  
paper, 23.6 × 28 cm

Purchased by the Freundeskreis des  
Kupferstich-Kabinetts e.V.

**Johann Alexander Thiele****"Panorama der Stadt Dresden, vom  
Pieschener Winkel aus gesehen", ca. 1741/43**

Grey brush over black chalk on paper,  
33.5 × 137.4 cm

Purchased from a private owner

**"Edition CCL"**

Edition with works by 22 graduates of the  
graphic art programme of the Dresden  
University of Fine Arts

Gift of Prof Dietmar Nieschler, Dresden

**Erich Heckel****"Drei Mädchen", ca. 1910/11**

Wax crayon on paper, 31.7 × 43.7 cm

Gift from the estate of Erich Heckel,  
Hemmenhofen



**Permanent loans of more than 270 prints,  
drawings and watercolours by Karl  
Schmidt-Rottluff, Otto Dix, Erich Heckel  
and others, from the Stiftung Dr. Kurt und  
Annelore Schulze, Hamburg**

**David Teniers d. J.****"Ein rauchender Bauer, hinter ihm  
seine Frau", mid-17 century**

Chalk on paper, 14 × 12.5 cm

Went missing from the collection in 1945,  
re-acquired with the help of MUSEIS  
SAXONICIS USUI – Freunde der Staatlichen  
Kunstsammlungen Dresden e.V. and  
Ingrid Krauss-Wenzkat, Dresden

**Günther Horlbeck**

19 drawings and seven etchings

Inherited from Prof Günter Horlbeck and  
Prof Irmgard Horlbeck-Kappler

## Mathematisch- Physikalischer Salon

**Pocket watch****Christian Gottfried Herbig Taubenheim,  
ca. 1800**

Purchased from the Sammlung Landrock

**Semjonowitsch Bronnikow****Wooden pocket watch with top  
casing and chain, Vyatka (Russia),  
Second half of the 19th century**

Purchased from the Sammlung Landrock

**Pocket watch no. 73 with cuvette****Johann Heinrich Seyffert  
Dresden, 1801**

Purchased from the Sammlung Landrock

**Carriage clock****Christian Heinrich Weise**

**Dresden, ca. 1770**

Purchased from the Sammlung Landrock

**Pocket watch****Jacob Auch****Echterdingen, ca. 1780**

Gift of MUSEIS SAXONICIS USUI – Freunde der  
Staatlichen Kunstsammlungen Dresden e.V.  
(from the Sammlung Landrock)

**Pocket watch****Hahn Brothers****Stuttgart, ca. 1760**

Gift of the MUSEIS SAXONICIS USUI –  
Freunde der Staatlichen Kunstsammlungen  
Dresden e.V. (from the Sammlung Landrock)

## Münzkabinett

Gifts, transfers of ownership and  
purchases this year amounted to  
244 acquisitions, including:

**Meißen, Markgraf Otto der Reiche  
(1156–1190)**

Bracteate, silver, Ø 25.1 mm, 0.42 g  
Purchase

**Bohemia, König Premysl I. Ottokar  
(1192/98–1230)**

Bracteate, silver, Ø 39.7 mm, 0.96 g  
Purchase

**Anne Karen Hentschel, medal****"To be continued", 2017**

Bronze, Ø 94.6 mm, 337.3 g  
Purchased from the artist





**Carl Reinhard Krüger, medal of the Dresden Target Shooters' Society for the king's shot, 1829**  
Gold, Ø 36.2 mm, 26.74 g  
Purchase

**Dieter von Levetzow, medallion "Goethes letzte Liebe", 2017**  
Bronze, Ø 70 mm, 365.63 g  
Gift of the artist

**Sachsen-Weimar-Eisenach, Großherzog Carl Friedrich (1834–1857)**  
Medal for civil merits with ribbon, silver, Ø 35.5 mm, 20.68 g  
Purchase

**Group of 20 dies from the company G. A. Scharffenberg, Dresden, used for different Saxon decorations, 19th to early 20th century**  
Steel  
Purchased from a private owner

**Money box in the shape of a Singer sewing machine, ca. 1900–1910**  
Iron, 125 × 115 × 70 mm  
Gift of Dr Rainer Grund, Radebeul

## Museum für Sächsische Volkskunst

In 2018, the museum's collection grew by 212 items, including:

**Ten figures by Wendt & Kühn**  
Grünhainichen, prior to 1935  
Wood, lathe-turned and painted  
Purchased from Bernd Dittmann, Freital

**45 ceramics by Saxon artists**  
Saxony, 1945 to 2010  
Purchased (36) and received as gifts (9) from Helga Luzens, Dürrröhrsdorf-Dittersbach

**Costume doll**  
Saxony, second half 19th century, textiles, porcelain, papier-mâché  
Purchased from Inga Ludewig, Dresden

**"Im Kumtlampenschein"**  
Oskar Seyffert after Osmar Schindler  
Dresden, after 1906  
Oil on canvas  
Purchased from Gunter Findeisen, Hirschstein

**Twelve regional calendars**  
Saxony, 1880 to 1900  
Purchase from Mario Lerch, Dohna

**Die Abenteuer von Baron Münchhausen**  
14 multi-figure small sculptures  
Fredo Kunze, Riesa, 2015 to 2018  
Wood, textiles  
Gift of the artist occasioned by the exhibition "Fredo Kunze. Der Baron lügt"

## Museum für Sächsische Volkskunst / Puppentheatersammlung

**Group of 32 hand puppets, including ten funfair hand puppets and nine Hohnstein hand puppets from the 1930s**  
Purchase

### Equipment of the Marionettentheater Teddy Küchenmeister, formerly Arno Ritscher

Purchase made possible with the support of MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.

### 14 stick figures and three standing figures for different productions of the amateur puppet theatre at the Haus der Deutsch-Sowjetischen Freundschaft, 1965 to 1982

Design: Joachim Lawrenz, Jürgen Linde and Herbert Löchner  
Paper laminate, wood, textiles  
Gift of Ingrid Heidemann and Kathrin Skibbe, Berlin

### Wilhelm Gehler 11 hand puppets

Wroclaw, 1930s  
Lime wood, carved, textiles, sewn  
Gift of the Hoffrichter family, Hamburg

### Uwe Baudisch

**Four marionettes for a Swedish troll story**  
Järna/Sweden 2005  
Lime wood, carved  
Gift of Uwe Baudisch, Järna

### "Die dumme Augustine"

**Complete production with hand puppet stage, shadow play figures, costumes and props**  
Puppet theatre Kleines Spectaculum, Rudersberg-Asperglen  
Design: Antje and Jürgen Hohmuth, Rotzschau, 2006  
Gift of Ilsebyll Beutel-Spöri, Asperglen

### Frank Alexander Engel

**15 designs for "Die Schöne Wassilissa"**  
Puppentheater Dresden, 2004

### Frank Alexander Engel

**19 designs for "Das Haus des Wurdalak"**  
Puppentheater der Stadt Magdeburg, 2012  
Works on paper, varying techniques  
Gift of Frank Engel, Berlin





---

## Porzellansammlung

### Vase, Meissen, ca. 1727/30

Porcelain, painting: on-glaze colours and gold  
Height 32.6 cm, Ø opening 20.1 cm,  
Ø foot 10.1 cm  
Issing from the holdings since 1945,  
returned as part of an amicable agreement



### Cup, Meissen, 1750

Porcelain, diamond engraved and blackened,  
11.6 × 18.4 × 11.7 cm, Ø foot 7 cm  
Gift

### Clock case, Paris, 1745/49

Bronze, cast, gold-plated,  
80 × 54 × 34.5 cm  
The clock case was transferred from the  
Dresden Kunstgewerbemuseum and reunited  
with three harlequins in the collection of  
the Porzellansammlung

---

## Museum für Völkerkunde Dresden

### Decorated end of a ridge beam

Papua New Guinea, Sepik,  
Washuk Mountains, mid-20th century  
Carved wood, 115.5 × 11 × 13 cm  
Gift of Klaus Maaz, Detmold

### Group of 23 Korean objects, acquired in the 1950s in North Korea, including scroll painting showing a landscape, Korea, mid-20th century

Painted paper, silk fabric, wood,  
199 × 53 × 2.6 cm  
Gift of Frank Geissler, Heidenau



### Rigid fan

Korea, mid-20th century  
Wood, lacquer, painted paper, ivory (hand),  
35 × 25 × 1 cm  
Gift of Frank Geissler, Heidenau



---

## Rüstkammer

### Hubertusburg peace cloth Oberlausitz, 1763

Half-silk, damask, framed, synthetic disc,  
fabric, ca. 105 × 90 cm, frame 110 × 102 cm  
Purchase

---

## Völkerkundemuseum Herrnhut

### Watercolour "Chiwa" Uzbekistan, 1989

12.6 × 8.9 cm  
Gift from a private owner, Bischofswerda

### Group of 17 objects, prints and postcards, including the colour lithograph "Kalmücken" Stuttgart, 1885

Ebony, 15 × 10.7 cm  
Gift from a private owner, Vienna

### Group of five objects, souvenirs from the Moravian Church's travels to other synods, including: coaster, India, ca. 2000

Sheesham wood, carved and with bone inlays,  
10 × 10 × 2.3 cm  
Gift from a private owner, Herrnhut

# Supporters and sponsors

## Main Sponsors

Sparkassen-Finanzgruppe in association with Ostsächsische Sparkasse Dresden, Ostdeutscher Sparkassenverband with all Sparkassen in Saxony, LBS Ostdeutsche Landesbausparkasse AG and Landesbank Baden-Württemberg, Sparkassen-Versicherung Sachsen, DekaBank Deutsche Girozentrale as well as the Savings Banks Cultural Fund of German Savings Banks Association

## Sponsor

A. Lange & Söhne

---

## Generaldirektion

- the Hoffmann family, Berlin
- the Marzona family, Berlin
- Auswärtiges Amt
- Dresdner Wach- und Sicherungsinstitut GmbH
- KSI International GmbH
- Robert Bosch Stiftung
- Stiftung Ravensburger Verlag

### ■ Abteilung Forschung und wissenschaftliche Kooperation

- Deutsche Forschungsgemeinschaft
- Museum and Research Foundation GmbH
- Robotron Datenbank-Software GmbH

### ■ Kunstfonds

- Kulturstiftung des Freistaates Sachsen
- Oberlausitzische Gesellschaft der Wissenschaften e.V.

### ■ Gerhard Richter Archiv

- Thomas Prigge, Bad Münstereifel
- Gerhard Richter, Cologne
- Dr Claus Wille, Cologne

### ■ Abteilung Bildung und Vermittlung

- Bau Dresden Gruna GmbH
- Boesner GmbH
- European Regional Development Fund
- IKEA Stiftung
- MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- VON ARDENNE GmbH

### ■ Archiv der Avantgarden

- Godula Buchholz Liebig, Munich
- Günter Höhne, Berlin
- Egidio Marzona, Berlin

---

## Albertinum

- Karin Hänel und Prof Dr Bernd Bilitewski, Berlin
- Florian Illies, Berlin
- Caroline Scharpff-Striebich, Bonn
- Christine Schlegel, Dresden
- Antonius Jugendstiftung
- Bundesministerium für Bildung und Forschung
- Bundeszentrale für politische Bildung
- Deutsch-Tschechischer Zukunftsfonds
- Ernst von Siemens Kunststiftung
- European Regional Development Fund
- Freunde der Dresdner Galerie Neue Meister e.V.
- Friede Springer Stiftung
- Gesellschaft für Moderne Kunst in Dresden e.V.
- Goethe-Institut e.V.
- Hermann-Ilgen-Stiftung
- Kulturhauptstadtbüro Dresden 2025
- Kulturstiftung des Bundes
- Leinemann Stiftung für Bildung und Kunst

- Max-Lingner-Stiftung
- MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- Ostdeutsche Sparkassenstiftung jointly with the Ostsächsische Sparkasse Dresden
- OUTSET Germany\_Switzerland
- Paragone – Freundeskreis der Skulpturensammlung der Staatlichen Kunstsammlungen Dresden e.V.
- Rosa-Luxemburg-Stiftung
- Rudolf Augstein Stiftung
- Sächsisches Staatsministerium des Innern
- Foundation Women in Europe

---

## Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

- Dr Ulrich Köstlin, Berlin
- Hans Posl, Munich
- Caroline Scharpff-Striebich, Bonn
- Alfred Ritter GmbH & Co. KG
- Bavarian Academy of Sciences and Humanities
- Columbus Museum of Art
- Die Beauftragte der Bundesregierung für Kultur und Medien
- Ernst von Siemens Kunststiftung
- Hata Stichting Foundation
- Hirmer Stiftung
- Kimbell Art Museum
- Kulturstiftung der Länder
- MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- Museum Barberini, Potsdam
- Paragone – Freundeskreis der Skulpturensammlung der Staatlichen Kunstsammlungen Dresden e.V.
- Pro Helvetia
- Schoof'sche Stiftung

---

## Grünes Gewölbe

- Henry H. Arnhold (†), New York
- Burkhard Richter, Berlin
- Caroline Scharpff-Striebich, Bonn
- Reiner Winkler, Wiesbaden
- Adolf Würth GmbH
- Freunde des Grünen Gewölbes e.V.
- Fritz Thyssen Stiftung für Wissenschaftsförderung

---

## Kunstgewerbemuseum

- Peter and Christina Fischer, Dresden
- Gisela Kleinsorge, Karlsruhe
- Dr Frank Knothe, Dresden
- Maria Schade, Berlin
- Dr Cordelia Schmidt-Hellerau, Chestnut Hill
- Deutsche Werkstätten Hellerau
- Ernst von Siemens Kunststiftung
- Rudolf-August Oetker-Stiftung



---

## Kupferstich-Kabinett

- Georg Baselitz
  - Charles Booth-Clibborn, London
  - Herbert Boswank, Dresden
  - Hilda Deecke, Berlin
  - Marlene Dumas, Amsterdam
  - Hans Geissler and Renate Ebner, Hemmenhofen
  - Traute Gruner, Horb
  - Stefan Heinemann, Dresden
  - Herzeleide Henning, Berlin
  - Ralf Hoffmann, Dresden
  - Ingrid Krauss-Wenzkat, Dresden
  - Egidio Marzona, Berlin
  - Prof Dietmar Nieschler, Dresden
  - Prof Evelyn Richter, Neukirch
  - Erasmus Schröter, Leipzig
  - Annelore Schulz, Hamburg
  - Peter Stein, Standfordville, New York
  - Andrea Woodner, New York
- 
- A. Woodner Fund, New York
  - Alfried Krupp von Bohlen und Halbach-Stiftung
  - Franz Dieter und Michaela Kaldewei Kulturstiftung
  - International Music and Art Foundation, Vaduz
  - MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
  - Stiftung Dr. Kurt und Annelore Schulze, Hamburg
  - Tavolozza Foundation
  - The Getty Foundation
  - Verein der Freunde des Kupferstich-Kabinetts Dresden
  - VolkswagenStiftung
  - Wolfgang Ratjen Stiftung
- 

## Mathematisch-Physikalischer Salon

- Deutsche Forschungsgemeinschaft
  - Hassenheider e. K.
  - MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
  - Schroder Charity Trust
- 

## Münzkabinett

- Dr Thomas Arnold, Geithain
  - Michael Böhmer, Bautzen
  - Dr Rainer Grund, Radebeul
  - Wolf-Eike Kuntsche, Radebeul
  - Reinhard Laufen, Jüchen
  - Dieter von Levetzow, Kranenburg-Nütterden
  - Olaf Stoy, Rabenau
- 
- Euro-Mint Bochum
  - Ev.-Lutherische Kirchengemeinde Dresden-Blasewitz
  - Numismatischer Verein zu Dresden e.V.
  - Freiburger Münzfreunde e.V.
  - Freundeskreis keramischer Münzen und Medaillen
  - Fritz Rudolf Künker GmbH & Co. KG, Osnabrück
- 

## Museum für Sächsische Volkskunst mit Puppentheatersammlung

- Uwe Baudisch, Järna
  - Dirk Baum, Berlin
  - Ilsebyll Beutel-Spöri, Asperglen
  - Frank Engel, Berlin
  - Angelika Gehre, Dresden
  - Matthias Griebel, Dresden
  - Ingrid Heidemann and Kathrin Skibbe, Berlin
  - the Hoffrichter family, Hamburg
  - Fredo Kunze, Riesa
  - the Lehmann family, Arnsdorf
  - Helga Luzens, Dürrröhrsdorf-Dittersbach
  - the Pollmer family, Dresden
  - Karin Schröder, Radebeul
  - Elke Priesterbach, Castrop-Rauxel
- 
- MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- 

## Porzellansammlung

- Henry H. Arnhold (†), New York
  - Elise van Ditmars, Niederlande
  - Mr and Mrs T. C. van Eck, Niederlande
  - Masao Iketani, Tokio
  - Christiaan Jörg, Niederlande
  - Trudel Klefisch, Köln
  - Lee Kuckro, USA
  - Rosemarie von Lentzke, Basel
  - Mr and Mrs Lentz-Meijers, Niederlande
  - Dr Ingeborg Mammitzsch, München
  - Shirley Maloney Mueller, Indianapolis
  - George Overend, Atlanta
  - Linda Rosenfeld-Pomper, USA
  - Prof Dr Kurt and Jutta Salfeld, Minden
  - Mr Schukken and Mrs Koo, Netherlands
  - Mrs I. L. Tan
  - Cynthia Volk, New York
  - Juan Ybarra, Spanien
- 
- Bei Shan Tang Foundation, Hong Kong
  - Brill Publishers, Leiden
  - Bundesministerium für Bildung und Forschung
  - Capel & Capel Fine Arts, Niederlande
  - City University of Hongkong
  - Cohen & Cohen Oriental Art, London
  - Deutsche Forschungsgemeinschaft
  - Die Beauftragte der Bundesregierung für Kultur und Medien
  - E & H Manners, London
  - Ernst von Siemens Kunststiftung
  - Feng-Chun Ma Chinese & Japanese Art, Amsterdam
  - Foundation Smeele van der Meulen, Rotterdam
  - Freundeskreis der Dresdner Porzellansammlung im Zwinger e.V.
  - Guus Röell Fine Art & Antiques, Maastricht
  - Japan Foundation
  - Jorge Welsh Works of Art, London/Lisbon
  - Kulturstiftung der Länder
  - Kunsthandel Röbbing, Munich
- 

- Museum and Research Foundation GmbH
  - Nishida Foundation, Tokyo
  - Peabody Essex Museum, Salem
  - Polak Works of Art, Amsterdam
  - Saga Prefectural Government, Department of Culture and Sports, Japan
  - Vandervan Oriental Art, Den Bosch
  - VolkswagenStiftung
- 

## Rüstkammer

- Die Beauftragte der Bundesregierung für Kultur und Medien
  - MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V.
- 

## Staatliche Ethnographische Sammlungen Sachsen

- Erwin Wickert Stiftung
  - Kulturstiftung Dresden der Dresdner Bank
- 

## GRASSI Museum für Völkerkunde zu Leipzig

- Achim Boldt, Diekholzen
  - Patric Rode, Northeim
- 
- Fritz Thyssen Stiftung
  - Institut für Auslandsbeziehungen
  - Kulturstiftung des Bundes
  - The Fine Arts Museum of the Republic of Sakha
- 

## Museum für Völkerkunde Dresden

- Silvia and Marina Arnhold, Zurich
  - Frank Geissler, Heidenau
  - Jürgen Huschmann, Meißen
  - Klaus Maaz, Detmold
- 
- Förderkreis des Museums für Völkerkunde Dresden
- 

## Völkerkundemuseum Herrnhut

- Dr Reinhard Furtner, Vienna
  - Ursula Hommel, Herrnhut
  - Martina Mehnert, Weißenberg
  - Gudrun Meier, Bischofswerda
  - Mechthild and Wolfgang Opel, Berlin
  - Andreas Tasche, Herrnhut
- 
- Comenius-Buchhandlung Herrnhut
-



Main sponsor



## “Let’s go to the museum together and marvel” The Sparkasse discount continues

To marvel together and always find more to discover: This is what art and culture in all their facets promise for us. The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), with their incredibly diverse and engaging offerings, honour this promise in a special way. With a thematic richness and diversity that is one of a kind, they constitute a place that represents different cultures, brings people of different backgrounds together, opens new perspectives and strengthens identity and exchange in the process. In short: It is a place that creates community. It is crucial, now more than ever, that this potential of museums and cultural institutions be nurtured and turned fully to account. Affecting society as a whole, this mission was something that we, the Sparkassen-Finanzgruppe, wanted to take on as the largest cultural sponsor after the public purse. Working with the Staatliche Kunstsammlungen Dresden since 2006, the Sparkassen-Finanzgruppe has been a beacon of support, and in 2011 we became the main sponsor of the museum complex.

Our multifarious partnership is reflected in the large number of outstanding exhibitions and major cultural projects with an international resonance which have been supported by the Sparkassen-Finanzgruppe. As in other years, in 2018 we followed our mission of getting a wide range of target groups excited about the “museum experience”: At the heart of our support were the exhibitions “The most beautiful pastel ever seen. The Chocolate Girl by Jean-Étienne Liotard”, “AUGENBLICKE. Baroque Ivories in Dialogue with Other Works of Art” as well as “Against Invisibility – Women Designers at the Deutsche Werkstätten Hellerau 1898 to 1938”. In addition to this is the regular support of education and digitisation

projects that make art and culture, research and history things that can be experienced by the young and old at the Staatliche Kunstsammlungen Dresden. Whether it is family afternoons, children’s birthday parties or school visits to the Residenzschloss (Dresden Royal Palace) as a “place of learning” – the Sparkassen-Finanzgruppe provides the support to help make these things happen.

In the spring of 2017, the Sparkasse discount was introduced, again with the aim of allowing as many people as possible to participate in museum life: Until 31 December 2019 (in the initial plan), Sparkasse clients, upon showing their Sparkasse debit card, receive a 25 percent discount on the regular admission price and 10 euros off the annual ticket. The programme is supported jointly by the Ostsächsische Sparkasse Dresden, the Ostdeutscher Sparkassenverband with all Sparkassen in Saxony, the LBS Ostdeutsche Landesbausparkasse AG and the Sachsen Bank, the Sparkassen-Versicherung Sachsen, the DekaBank Deutsche Girozentrale as well as by the Savings Banks Cultural Fund of German Savings Banks Association. It is true, after all, that together we do more.

Above: Helmut Schleweis (2nd from left), President of the Deutscher Sparkassen- und Giroverband, just before giving his word of welcome at the opening to the exhibition “The most beautiful pastel ever seen. The Chocolate Girl by Jean-Étienne Liotard” on 27 September 2018



A. LANGE & SÖHNE  
GLASHÜTTE I/SA



## Keepers of a great tradition

A. Lange & Söhne have been supporting the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) since 2006. As a tradition-conscious Saxon company with an innovative outlook, we champion our cultural roots as well as the incomparable thematic diversity that springs from this shared history.

Of the 15 museums, we feel a special connection to the Mathematisch-Physikalischer Salon, a version of the very popular Cabinet of Physics of the 18th century, with its outstanding collection of clocks and scientific instruments. Founded as a research institution, it can be considered the cradle of precision clockmaking in Saxony.

It was here that the history of the brand began around 1830. Early pocket watches by A. Lange & Söhne in the permanent exhibition bear impressive testimony to the historical relationship. A modern LANGE 1 is also found among the exhibits. It stands for the new era of Glashütte watchmaking, which began with a noteworthy presentation at the Dresden Residenzschloss (Dresden Royal Palace) 25 years ago.







# Museums and institutions

---

## Generaldirektion

Prof Dr Marion Ackermann  
Director General

Dirk Burghardt  
Commercial Director

---

## Archiv der Avantgarden

Dr Rudolf Fischer  
Manager

Marcelo Rezende  
Manager

---

## Albertinum

Hilke Wagner  
Director

---

## Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

Dr Stephan Koja  
Director

---

## Grünes Gewölbe

Prof Dr Dirk Syndram  
Director and Acting Director General

---

## Kunstgewerbemuseum

Tulga Beyerle  
Director and Acting Director General  
until 30 November 2018

---

## Kupferstich-Kabinett

Dr Stephanie Buck  
Director

---

## Mathematisch-Physikalischer Salon

Dr Peter Plaßmeyer  
Director

---

## Münzkabinett

Dr Rainer Grund  
Director

---

## Museum für Sächsische Volkskunst mit Puppentheatersammlung

Dr Igor A. Jenzen  
Director

---

## Porzellansammlung

Dr Julia Weber  
Director

---

## Rüstkammer

Prof Dr Dirk Syndram  
Director and Acting Director General

---

## Staatliche Ethnographische Sammlungen Sachsen

GRASSI Museum für Völkerkunde zu Leipzig  
Museum für Völkerkunde Dresden  
Völkerkundemuseum Herrnhut

Nanette Snoep  
Director

---

## Gerhard Richter Archiv

Dr Dietmar Elger  
Manager

---

## Kunstabibliothek

Dr Elisabeth Häger-Weigel  
Manager until 31 October 2018  
Starting on 1 November 2018,  
delegated to work at the State Ministry  
for Science and the Arts

---

## Kunstfonds

Silke Wagler  
Manager

---

## Sächsische Landesstelle für Museumswesen

Katja Margarethe Mieth  
Director





# Addresses and opening hours

## Zwinger and Semperbau

- 1 Gemäldegalerie Alte Meister mit Skulpturensammlung bis 1800
- 2 Mathematisch-Physikalischer Salon
- 3 Porzellansammlung  
Visitor entrance Sophienstraße, Theaterplatz and Ostra-Allee, 01067 Dresden  
10 a. m. to 6 p. m., closed Mondays

## Residenzschloss

- 4 Historisches und Neues Grünes Gewölbe
- 5 Riesensaal
- 6 Fürstengalerie
- 7 Türkische Cammer
- 8 Renaissanceflügel
- 9 Kupferstich-Kabinett
- 10 Münzkabinett
- 11 Hausmannsturm
- 12 Kunstbibliothek
- i Besucherzentrum Art & Info  
Taschenberg 2, 01067 Dresden  
Visitor entrance Sophienstraße, Schlossstraße, Taschenberg  
10 a. m. to 6 p. m., closed Tuesdays

## Lipsiusbau

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

## Albertinum

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

- 14 Kunst von der Romantik bis zur Gegenwart
- 15 Skulpturensammlung ab 1800  
10 a. m. to 6 p. m., closed Mondays
- 16 Studiendepot Antike  
Saturday and Sunday, 10 a. m. to 6 p. m.
- 17 Gerhard Richter Archiv  
By appointment  
Telephone: +49 351 49147770  
E-Mail: gra@skd.museum

## Jägerhof

- 18 Museum für Sächsische Volkskunst mit Puppentheatersammlung  
Köpckestraße 1, 01097 Dresden  
10 a. m. to 6 p. m., closed Mondays

## Schloss Pillnitz

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

## Japanisches Palais

Palaisplatz 11, 01067 Dresden  
10 a. m. to 6 p. m., closed Mondays (during special exhibitions)

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

Museum für Völkerkunde Dresden  
Currently closed

- 21 Josef-Hegenbarth-Archiv  
Calberlastr. 2, 01326 Dresden  
Sundays 3 p. m. to 6 p. m.  
Thursdays by  
telephone appointment:  
+49 351 49143211

- 22 Kunstfonds  
Visitor entrance:  
Marienallee 12, 01099 Dresden  
By appointment  
Telephone: +49 351 49143601  
E-Mail: kunstfonds@skd.museum

## Other locations

GRASSI Museum für Völkerkunde zu Leipzig

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

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

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

# Publication details

---

## Published by

Staatliche Kunstsammlungen Dresden  
Office of the Director General  
Prof Dr Marion Ackermann

Staatliche Kunstsammlungen Dresden  
Residenzschloss  
Taschenberg 2  
01067 Dresden  
Telephone: +49 351 49142000  
E-Mail: [besucherservice@skd.museum](mailto:besucherservice@skd.museum)

---

## Press and communication department

Telephone: +49 351 49142643  
[presse@skd.museum](mailto:presse@skd.museum)

---

## Authors

Felicitas von Mallinckrodt:  
p. 8–11, 14–17, 22–30, 32–37  
Prof Dr Gilbert Lupfer: p. 12 f.  
Hilke Wagner: p. 18 f.  
Maria Migawa: p. 31  
Kerstin Spenner: p. 48 f.  
Sarah Alberti: p. 50, 51, 58 f., 69, 88 f.  
Rudolf Fischer: p. 52 f.  
Dr Martin Zavesky: p. 54 f.  
Julia Fabritius: p. 56 f.  
Prof Marlies Giebe: p. 62 f., 68  
Ruth Sonja Simonis: p. 64  
Dr Gudula Metzke: p. 66 f.  
Dr Ulrike Weinhold and Dr Theresa Witting: p. 70  
Christoph Orth: p. 71  
Valerie Eckl: p. 82 f.  
Doreen Scherfke: p. 84 f.  
Claudia Schmidt: p. 86 f.  
Maria Krusche and Britta Sommermeyer: p. 94 f.  
Nina Illgen: p. 96

---

## Design, typesetting, reprography

Annett Stoy, Jana Neumann  
Sandstein Kommunikation GmbH  
Goetheallee 6, 01309 Dresden  
[www.sandstein.de](http://www.sandstein.de)

---

## Printing

Stoba-Druck-GmbH  
Am Mart 16  
01561 Lampertswalde  
[www.stoba-druck.de](http://www.stoba-druck.de)

---

## Image credits

Title: Mark Justiniani, Well, 2018  
Photo: Sebastian Kahnert © DPA

Reverse: Nan Goldin, Misty & Jimmy Paulette  
in the Taxi, NYC 1991 © Sammlung Hoffmann,  
courtesy Pace/McGill Gallery

David Pinzer p. 5, 12, 13, 23, 28 © Courtesy Dawid  
Radziszewski Gallery courtesy © Maisterraval-  
buena and Maria Loboda; p. 31, 51–53, 83;  
Martin Förster p. 6, 7, 18, 19; Oliver Killig p. 8, 9,  
14–17, 24, 26, 27, 54, 80, 81, 88, 92, 93, 108;  
Sammlung Hoffmann p. 9; Andy Warhol,  
Portraits, 1980 © Sammlung Hoffmann; Keith  
Haring, Untitled, 1986 © Sammlung Hoffmann,  
courtesy Galerie Hans Mayer; Jean-Michel  
Basquiat, *Levétation*, 1987 © Sammlung  
Hoffmann, courtesy Galerie Hans Mayer;  
Rick Jenkins p. 10, 11 © courtesy of Sotheby's;  
Valerie Eckl p. 17; Klemens Renner p. 20–25,  
29 © Jarosław Kozłowski; © Courtesy ŽAK |  
BRANICKA Gallery, Berlin, 2012, p. 30, 34, 35;  
Herbert Boswank p. 22 © Ruth Wolf-Rehfeldt +  
Kunstfonds, SKD; p. 32, 49, 62, 63, 98 © Daniela  
Hoferer; Amac Garbe p. 32, 33, 106; Wolfgang  
Kreische p. 35, 68; Mo Zaboli p. 36, 37, 50;  
Lothar Sprenger p. 46, 47 © Lothar Sprenger;  
Carolin Baer p. 48; Til Heitmann p. 53; Sebas-  
tian Kahnert p. 55 © DPA, Titelbild © DPA;  
Vytautas Abramauskas p. 56; Estel / Klut p. 57,  
59, 60, 61, 99; SMWK p. 57 © SMWK; Andreas  
Franke p. 58 © Andreas Franke; David Brandt  
p. 59 © David Brandt; Matthias Rietschel p. 64,  
65, 94, 95; Adrian Sauer p. 65, 103; Alexander  
Peitz p. 66, 67, 89; Evelyn Zinnatova p. 69;  
Paul Kuchel p. 70; Jürgen Karpinski p. 71;  
Siegfried Michael Wagner p. 82, 83 © Siegfried  
Michael Wagner; Elke Renate Steiner p. 87;  
Maria Obenaus p. 86, 87; Florian Dombos p. 89;  
Ronald Bonss p. 95; Lutz Liebert TU Dresden  
p. 96 © TU Dresden; GalleryFist p. 99 © Marian  
Luft; SKD p. 101 © Erasmus Schröter; Andreas  
Diesend p. 101; Johanna Funke p. 103

© All uncredited images:  
Staatliche Kunstsammlungen Dresden

---

## Project management

Dr Stephan Adam, Staatliche Kunstsammlungen  
Dresden, Head of Media and Communication  
Sarah Alberti, [www.sarahalberti.de](http://www.sarahalberti.de)

---

## Assistant

Nadja Wenzel, Staatliche Kunstsammlungen  
Dresden, Department of Media and  
Communication

---

## Editing

Sarah Alberti, [www.sarahalberti.de](http://www.sarahalberti.de)

---

## Image editing

Valerie Eckl and Nadja Wenzel, Staatliche  
Kunstsammlungen Dresden, Department of  
Media and Communication

---

## Proofreading

Marion Schmidt, Staatliche Kunstsammlungen  
Dresden, Department of Media and Communi-  
cation; Sina Volk, Sandstein Kommunikation  
GmbH

---

## Translation

Kennedy-Unglaub Translations, Lunenburg,  
Canada

---

## Year of Publication

2019

---

## Copyright

© Annual Report 2018,  
Staatlichen Kunstsammlungen Dresden  
Information subject to change.





