

STAATLICHE
KUNSTSAMMLUNGEN
DRESDEN

2015



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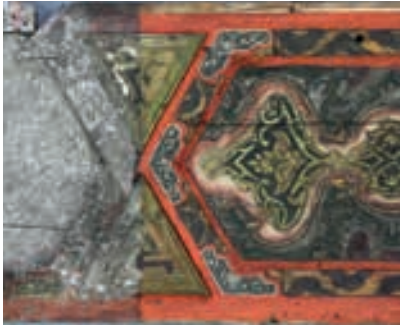


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2015 annual report



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Dresden Art Festival – an evening on Scarred Landscapes, or the Wasteland of War

The terrifying experience of violence and war – the opposite of the ideal of tolerance, open-mindedness and an interest in art – has shaped the face of Dresden, and not only in the 20th century. The paintings collected by Staatliche Kunstsammlungen Dresden include world-famous exhibits on this topic, which were also made audible in the form of a promenade concert with corresponding music.

Seen here on 7 September 2015 in the Galerie Neue Meister in front of the work “The Thousand Year Reich” (triptych) by Hans Grundig, 1935–1938, in the Albertinum. Those involved included Claudia Barainsky, AuditivVokal Dresden, Alban Gerhardt, Gabriel Schwabe, Lena Belkina and Ohad Ben-Ari.





Staatliche
Kunstsammlungen
Dresden



Fourteen museums with works from every continent. A house full of foreigners. The pride of Saxony.

Everything that characterises Dresden's art is borne upon a dialogue of the cultures. There is the Japanische Palais and the Türckische Cammer, and we are proud to have the Porzellansammlung uniting China and Saxony.

The city is known as the Florence on the Elbe because Italian artists and architects worked here and left behind wonderful works. Internationalism and an interest in other people, other cultures, other ways of thinking, and the courage to deal with and be inspired by new ideas made the city what it is today. Without Italian and French architects, even without its influences by China and Japan, Dresden's Baroque would be unthinkable. Staatliche Kunstsammlungen Dresden are unthinkable without an interest in and passion for India, the Ottoman Empire, Africa, South America and Oceania. Dresden is a city of world cultures.

The political debates of 2015 and the xenophobia which was openly displayed in Dresden, in particular, led us to invite our visitors on a journey of discovery through the interwoven world of the works of art in the Gemäldegalerie Alte Meister based on the theme of "Global, not local". The masterpieces in the exhibition only exist because artists, customers and dealers were in contact with one another across all the national borders. We wanted to show this internationalism to our visitors, and would now like to provide corresponding information on a selection of works of art. After all, seeing the paintings on the walls of the museum as if it were the most natural thing in the world, it is easy to forget the various pathways that led to their creation and their presentation in Dresden.

"Baniwa feather
headdress"
Wicker and feathers
Northwest Brazil,
Rio Issana, 1966,
Museum für Völkerkunde
Dresden, SKD



Strength through diversity.

Dresden has large, venerable top-class collections which contain an unbelievable variety of cultures waiting to be discovered. Our museum association's collections hold 1.5 million items, of which roughly a third are non-European in origin. The incredible collections of the Staatliche Ethnographische Sammlungen Sachsen are the second largest in Germany.

But the works from the history of European art and culture are also the result of an interest in the world and cultural exchange. Augustus the Strong's fascination with anything new, strange, Oriental or exotic is legendary. He himself described his unbridled passion for Eastern Asian porcelain as a "maladie de porcelaine". Dresden has his "sickness" to thank not only for his porcelain collection, today one of the greatest and most important in the world, but also for the riches it brought Saxony. It led to the re-invention of hard-paste porcelain in Europe by Johann Friedrich Böttger in Dresden and to the adoption of the Far Eastern art of porcelain by the Royal Porcelain Manufactory in Meissen. Their recreations of Japanese porcelain include what are known as "birdcage vases", whose production posed a difficult technological challenge to the Meissen manufacturers. Augustus the Strong was so delighted that he ordered a full 70 pieces in 1730. Today, the vases from Japan and Saxony look like identical twins, though they could hardly come from two more distant worlds.

Based on these great holdings, the aim is to hold a global dialogue within and among the Dresden collections, as well as a dialogue with the world through long-term cooperative ventures with partners in India and China, and soon hopefully also the countries of Africa.

From 4 to 30 September 2015, we celebrated that dialogue with the "Dresdner Kunstfest" art festival. Our world-famous museums were turned into a unique stage for great musicians from more than 20 nations whose performances underlined the openness, religious plurality and permeability of European culture as a key characteristic of Saxony's cultural tradition. Under the artistic direction of Daniel Kühnel, with generous funding from the Federal Government Commissioner for Culture and the Media, 29 concerts and musical theatre performances took place, all related to significant works from the Dresden collections.

Two birdcage vases
Left: Japan, Arita, around
1700
Porcelain, blue underglaze
painting with overglaze
enamels, cold colours and
gold, metal (iron?), wood,
papier mâché and lacquer
Right: Meissen, 1727
Porcelain painted in spot
colours, bronze, gilded
Porzellansammlung, SKD



World.Museum.Music

The interplay of the setting, exhibits and scenery revealed how awed curiosity about other worlds shaped Central European culture and helped create a new cultural identity.

In 2015, of course, we once again ran research projects and restored works of art, put on more than 40 special exhibitions in Dresden, Leipzig, Herrnhut and many other places; we opened the Münzkabinett in the Residenzschloss (Royal Palace), finally making this treasure trove accessible to the public again after many years. We organised international conferences, greeted visiting scientists from all over the world, attracted external funding and printed catalogues. We further improved our visitor service and developed new educational programmes. You can read about all that in this volume. I would like to extend my warmest thanks to the staff at Staatliche Kunstsammlungen Dresden for their great work. I am also grateful to the political representatives and administrative authorities of the state of Saxony for supporting our work in the long term.

In 2015 the Staatliche Kunstsammlungen Dresden once again received support from various sources. Our heartfelt thanks go to all those responsible and involved. Special mention should go to the long-term, lasting funding received from the federal state to restore the Residenzschloss as the home of the arts and sciences. For considerable support with interdisciplinary projects, with exchanges with museums on other continents, in adding to the collections, during exhibitions and restoration work, educational and informational schemes and many other activities, we would like to thank the Museum and Research Foundation, the German Federal Cultural Foundation, the Cultural Foundation of the German Federal States, Alexander von Humboldt-Stiftung, Alfried Krupp von Bohlen and Halbach-Stiftung, Ernst von Siemens Kunststiftung, Ferdinand-Möller-Stiftung, Fritz Thyssen Stiftung, Gerda Henkel Stiftung, Ostdeutsche Sparkassenstiftung, Schoof'sche Stiftung, VolkswagenStiftung, all of the friends' associations for Staatliche Kunstsammlungen Dresden, especially Museis Saxonicis Usui, and of course our main sponsor, the Sparkasse financial group, and our sponsor A. Lange & Söhne.

“Augustus the Strong as the Chief of the Africans”, plans for the African quadrille at the Four Continents tilting games, Dresden, around 1709
Pen and brush in watercolour and body colour, gold on graphite, Kupferstich-Kabinett, SKD

Prof. Dr Hartwig Fischer,
Director General of Staatliche Kunstsammlungen Dresden



“Mountainous Norwegian
Landscape with River”
by Johan Christian Dahl, 1819,
Nasjonalmuseet for kunst,
arkitektur og design, Oslo



Exhibitions

Dahl and Friedrich. Romantic Landscapes



It was a reunion of two old friends: the exhibition “Dahl and Friedrich. Romantic Landscapes”, on show from 6 February, initially until 3 May and then extended until 17 May 2015 in the Albertinum. The basis of the exhibition was a cooperative agreement between Staatliche Kunstsammlungen Dresden and the Norwegian national museum (Nasjonalmuseet for kunst, arkitektur og design) in Oslo. The latter houses the biggest collection of works of art by Dahl, while Dresden boasts one of the world’s greatest collections of works by Friedrich: ideal conditions for a joint presentation of works by these two great protagonists of Romantic art, who were connected in their lifetime by a close friendship.

Caspar David Friedrich (1774–1840) was born and grew up in Greifswald and studied at the Royal Danish Academy of Fine Arts in Copenhagen before coming to Dresden in 1798 to work as an artist. The Norwegian artist Johan Christian Dahl (1788–1857) also studied art at the academy in Copenhagen. He came to the Saxon capital in 1818 and quickly made contact with Friedrich, his elder by 14 years. A close friendship developed which ended up with them sharing a home. From 1823 on, for almost 20 years the two artists lived in the same house at An der Elbe 33. As friends and artists, they exchanged ideas very closely. Though both professors, neither taught their pupils at the academy, instead doing so at home in their ateliers, turning the house on the Elbe into one of the most important centres of Romantic landscape painting, one which profoundly influenced an entire generation of artists that followed.

The exhibition, shown previously in the national museum in Oslo (10.10.2014 to 4.1.2015) and now at the place where the two artists worked, in Dresden, brought to life not only that friendship but also the commonalities and differences of their different understandings of art, using some 120 high-ranking exhibits. The selection of works from the extensive collections in Dresden and Oslo were supplemented by important loans from other respected museums and private collections. The lenders included the Alte Nationalgalerie in Berlin, the Hamburger Kunsthalle, the Metropolitan Museum of Art in New York, the Austrian Galerie Belvedere in Vienna and the Oskar Reinhart museum at the Stadtgarten park in Winterthur, Switzerland.

Curated by Dr Petra Kuhlmann-Hodick (Kupferstich-Kabinett) in association with Dr Gerd Spitzer (Galerie Neue Meister), the exhibition was divided into six areas. First, a prologue showed Dahl’s and Friedrich’s “Concept and Appropriation of Nature”. Next, the “Landscape and History” section focused on historical subjects such as megalithic graves or the ruins of mediaeval monasteries. The subsequent chapters “Stones, Cliffs and Mountains” and “Seas and Shores” were also sorted by content. These three chapters brought the two artists’ different artistic characteristics into particularly sharp focus.



View of the special exhibition
“Dahl and Friedrich. Romantic
Landscapes” in the Albertinum
Top: “Chalk Cliffs on Rügen” by
Caspar David Friedrich, around
1818, Museum Oskar Reinhart,
Winterthur

Bottom: “Mountainous Nor-
wegian Landscape with River”
by Johan Christian Dahl, 1819,
Nasjonalmuseet for kunst,
arkitektur og design, Oslo



“Two Men Contemplating the Moon”, Caspar David Friedrich, 1819/20, Galerie Neue Meister, SKD

The section “Two Teachers in Dresden – Polarity and Synthesis” was dedicated to the formative influence which Dahl and Friedrich had on subsequent generations of artists. Finally, the chapter “Dresden – Images of a Cityscape” demonstrated how their shared location worked its way into the two artists’ oeuvres.

The exhibition thus offered visitors a direct insight into the differences and similarities in the works of these two outstanding painters. Both started out from a close connection to nature, which doubtless also formed the basis for their friendship. Their artistic approaches differed considerably, however. While Friedrich composed his images deliberately, sometimes putting them together from different observations of the natural world, Dahl’s priority was on transferring what he had seen, often very quickly, into a work of art which was as true to nature as possible. The interplay between these different attitudes offered a highly fruitful balancing act for their pupils and successors which had a decisive effect on landscape painting for a long time after.

To accompany the exhibition’s two runs, a catalogue was published in German and Norwegian in 2014 by the Sandstein Verlag publishing house in Dresden, with texts explaining the six chapters of the exhibition in more detail and eight essays by renowned experts from both countries. In line with this intensive bilateral cooperation, Her Majesty Queen Sonja of Norway and Ms Daniela Schadt were the project’s patrons. On the German side, the exhibition was largely supported by the Sparkasse financial group.

Prof. Dr Thomas Bürger,
Director General of the Saxon
State and University Library
Dresden (SLUB), here in front
of the painting “Dresden
by Moonlight” by Johan
Christian Dahl, 1843, KODE
Kunstmuseene i Bergen,
Rasmus Meyers Samlinger





Supermarket of the Dead.

Fire Offerings in China and the Cult of Globalised Consumption. Proposition III

The ritual is at least 1,300 years old and perhaps the only thread linking the different languages and cultures of China to form what is seen as Chinese culture from a Western perspective. It is simple and makes immediate sense: burning paper models of earthly possessions so that the dead can use them in the afterlife. After all, from the Chinese point of view the next world mirrors conditions on earth, so there is a need for money, clothing, food and consumer goods on the other side, too. This custom, which has cumulated in some special festivals but has otherwise long been practised unquestioningly and on a daily basis (whatever changes there have been to the forms of the state or society) was the focus of the exhibition “Supermarket of the Dead. Fire Offerings in China and the Cult of Globalised Consumption. Proposition III”.

The third of the “research journeys in the storage facility” curated by Dr Wolfgang Scheppe for Staatliche Kunstsammlungen Dresden followed on from its predecessors, “The Things of Life /The Life of Things” (26.4–24.8.2014) and “Logical Rain” (30.11.2014–22.3.2015). All the exhibitions in this series are connected on one hand by the fact that they are each based on a specific group of items from the Staatliche Kunstsammlungen Dresden holdings, and on the other hand by their attempt to present theoretical considerations about the items in a directly visual manner, i.e. starting out with as little textual explanation as possible. For visitors this thus creates a space for individual reflection and insight where things become clear simply through observation and comparison.



The exhibition “Supermarket of the Dead”, on show from 14 March to 10 May 2015 on the reception floor of the Residenzschloss (Royal Palace), provided this kind of reflective access to its exhibits in several ways. Based on historical paper models from the Staatliche Ethnographische Sammlungen Sachsen, it primarily examined modern items designed to be burnt; in recent times these have increasingly been Western brands and consumer goods. As China’s economy has opened up to the world market and its products in recent years, the “supermarket of the dead” has adapted accordingly. Today there are thus

The "Supermarket of the Dead" in the exhibition rooms of the reception floor in the north wing of the Residenzschloss



paper models of everything that consumers see as worth possessing on earth and in the next world, from iPads and Gucci handbags to McDonald's meals. The exhibition presented these paper goods, grouped by association, on a long sales counter stretching across the entire suite of rooms. This line of goods was supplemented by items provided by Hong Kong artist Wei-han Li, who collected paper models of shoes over several decades. The impression of plenty this created inspired visitors to think about how consumers behave in either world. At the same time, the paper models were an unusual

means of demonstrating the almost religious status of certain brands and their products. An interplay of transcendence and consumption, of satisfying our needs on earth and in the other world using globalised status symbols: the exhibition provided a space for complex reflection on old customs, their modern means of expression and how different cultures interact in a globalised world.

Parts of a Unity

Stories from the Kunstgewerbemuseum

The number of stories which can be told about the Kunstgewerbemuseum cannot be counted – but there are certainly more than 55,712, as that was the precise number of entries in the inventory on 7 March 2015. That does not, however, mean that the collection contains precisely that number of objects. Many have been handed on, lost or destroyed, or returned to their rightful owners. Sometimes, one number also denotes several objects. The precise size of the collection can currently only be estimated, at about 60,000 individual items.

The exhibition “Parts of a Unity”, shown from 7 March to 21 June 2015 in the Kunsthalle im Lipsiusbau, illustrated how some unusual stories can arise from this kind of gap in the records, or from surprising discoveries. Curated by the director of the Kunstgewerbemuseum, Tulga Beyerle, this exhibition moved the collection (usually found in Schloss Pillnitz and not on show during the winter) into the city centre.

Not only the location was unusual, but also, importantly, the way in which it was presented: not in chronological order, no groups of objects presented, no retelling the story of the collection. Instead, the unity – i. e. the collection – was presented in fragments, its parts set out openly and illustratively, almost playfully asking viewers to find new interconnections and associations. This unusual concept was based on one hand on the history of the Kunstgewerbemuseum itself, which began as a collection of templates and patterns (i.e. objects torn from their original context to inspire the decorative arts) which developed over time into a collection of functional goods from all kinds of epochs and cultures, today seen far more from the perspective of artistic and cultural history.



The special exhibition from the Kunstgewerbemuseum was displayed in the Kunsthalle im Lipsiusbau as the permanent exhibition in Pillnitz is closed during the winter

Images on left-hand margin: long-underestimated Japanese ceramic art from the 20th century





Big and small, old and young: everyone is part of a unity



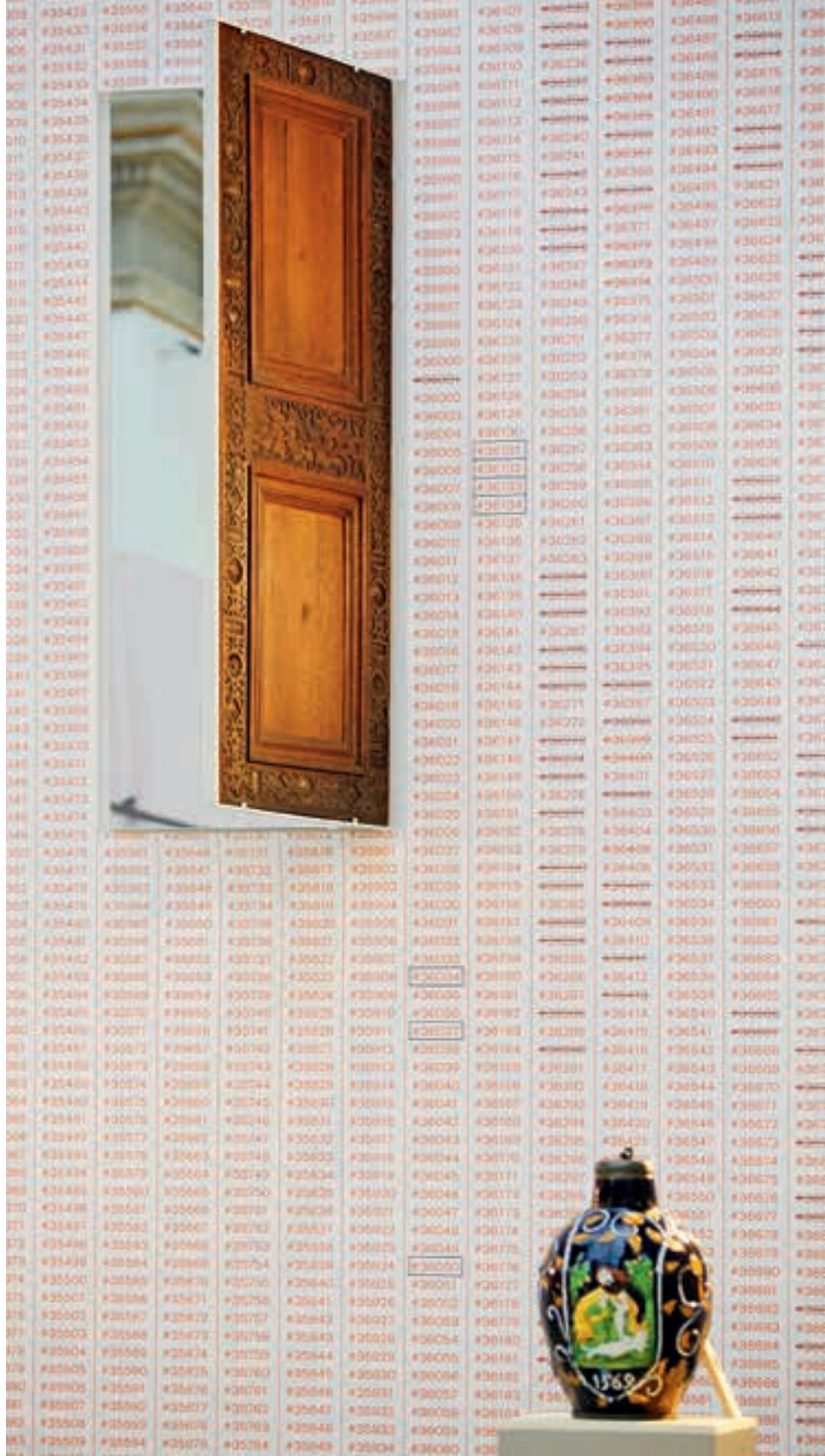
On the other hand, it was the ideas of the philosopher Prof. Dr Constanze Peres (Academy of Fine Arts, Dresden) which eventually led to an exhibition concept in which the interactions between the whole and its individual parts were not only put into practice but also discussed on an abstract level.

Two of the most advanced creative studios in the German-speaking world were responsible for the design: the next ENTERprise (Vienna; architecture) and Fons Hickmann m23 (Berlin, graphics). The presentation concept they developed together placed the individual objects and their stories in the

foreground, where they could be seen from new, unusual perspectives. Thus, the most interesting aspect of the large lidded goblet “Willkomm der Hofkellerei Dresden” (Glashütte Dresden, 1716/1717) was in this case not the exquisitely cut decorations but in fact the fact that it can be unscrewed in two places to create four parts. Or the story of the lot of Japanese ceramic vases, one of intercultural misunderstanding. The eight vases and their “transport cases” came from Tokyo to Dresden in 1975. They were labelled “of low artistic value” and from then on led a marginal existence in the shadows of the collection.

It was not until recently that the injustice this did them was uncovered: as the scientist Katrin Lauterbach found out, they are a very impressive selection of Japanese ceramic art from the 20th century. One of the vases was even made by Katô Takuo, one of Japan's most famous ceramic artists. The "transport cases" turned out to be kiribako boxes; impressive cases elaborately produced from selected types of wood in a process which is a whole handicraft in itself. In the exhibition, they were presented along with the vases. Some are evidently missing; they were probably lost as they were considered unimportant.

Altogether, the collection brought together 27 such individual items or groups of objects with a shared history. The connection between these parts and the whole was never forgotten: on the wall hanging in the central exhibition hall, all 55,712 inventory numbers were listed carefully, including crossings-out and markings. As the sum of its parts, the collection that started out in 1873 with #1, a "Rhine wine glass with a gold rim" and has changed throughout its turbulent history will always be whole, but it is far from being complete. On the contrary, its story is being told anew, in surprising ways, even now.



The real eye-catcher of the exhibition: the wall hanging, 55,712 inventory numbers from the Kunstgewerbemuseum, including lost objects which have been crossed out or marked

Luther and the Princes

The Public Portrayal and Self-Image of Rulers
in the Age of Reformation



From 15 May to 1 November 2015, Staatliche Kunstsammlungen Dresden presented the first National Special Exhibition on the 500th anniversary of the Reformation in Torgau: “Luther and the Princes. The Public Portrayal and Self-Image of Rulers in the Age of Reformation”. Though this may appear a simple fact at first glance, behind it lies a project on a truly massive scale which was run under the patronage of Federal President Joachim Gauck and required an extensive network of partners of all kinds: local supporters in Torgau, specialists, international museums, sponsors, cooperation with the media and tourism agencies, even extending as far as schools throughout Saxony. For one summer, they all came together not only to bring the Torgau of

the Reformation period back to life but also, significantly, to explain the radical religious and political transformations of the epoch, retelling a crucial chapter of European history.

The time of the Reformation was not only shaped by religious change; in fact, the ideas thought up by Martin Luther (1483–1546) spread as rapidly as they did because they developed at a time when politics and the media were undergoing a transformation. Without the support of the Saxon princes wanting to strengthen their power under the Emperor, and without the printed word, which was assuming hitherto unknown proportions, the reformist movement would not have been able to assert itself so quickly.



The exhibition venue:
Schloss Hartenfels in Torgau,
view of the winding stone
staircase

Top: Luther went out and
about, advertising the
exhibition in Torgau through-
out the country with the
princes at his side

The Saxon town of Torgau, the main seat of the Ernestine house of Wettin from 1485 to 1547, is today one of the most significant architectural memorials to the period. More than 500 individual monuments form a Renaissance ensemble which is unmatched on this side of the Alps. Outshining all the others is Schloss Hartenfels, with the freshly restored Johann-Friedrich-Bau, the great stone staircase and the chapel inaugurated by Martin Luther himself.

The castle was also the site of the main section of the exhibition "Luther and the Princes"; other venues included the Electoral Chancellery and the old Superintendentency Building. Curated by Prof. Dr Dirk Syndram, Director of the Grünes Gewölbe and the Rüstammer, the exhibition on more than 1,500 m² examined the process of the Reformation from 1515, the year of plenary indulgences, until 1591, that of the Torgau League. The exhibits, numbering over 200, came not only from Torgau and Dresden but also in the form of loans from Munich, Berlin, Heidelberg, Paris, London, Rome, New York, Cleveland, Toledo (Ohio) and even the Vatican in Rome. Altogether, loans from more than 70 major collections were involved in the exhibitions, including objects as unique as Martin Luther's signet ring (Staatliche Kunstsammlungen Dresden), the painting "Hofjagd auf Hirsche und Bären" (Hunting near Hartenfels Castle) by Lucas Cranach the Elder on which the castle is depicted as the Castle of Zion (The Cleveland Museum of Art), or the original copy of the Peace of Augsburg from 1555 (Staatsarchiv Wien). An extensive catalogue was published on the exhibition along with an accompanying volume of essays.

To make these outstanding artefacts and Schloss Hartenfels itself – the largest item in the exhibition – accessible to as many visitors as possible, an attractive tourism infrastructure was created along with Torgau District Town and the rural district of North Saxony, attracting visitors from all over Germany and abroad. Compared to the previous year, Torgau thus recorded a rise of 30% in the number of visitors and 15% in the number of visitor nights. This was also thanks to strategic cooperation with Deutsche Bahn and media partnerships with the Frankfurter Allgemeine Zeitung newspaper and Mitteldeutscher Rundfunk broadcasting company.



A wide-ranging programme of educational and informational events was developed to accompany the exhibition, including 398 tours for schools and kindergartens and 357 workshops. Thanks to funding from Ostdeutsche Sparkassenstiftung and Sparkasse Leipzig, 7,685 schoolchildren from all over Saxony travelled to Torgau for a visit to the exhibition and a programme in line with the syllabus.

A view of the exhibition rooms at Schloss Hartenfels in Torgau

Right: the magnificent mitre of Archbishop Albrecht of Brandenburg, probably Halle an der Saale, 1514, Rüstammer, SKD



Multimedia and Reformation. The educational and informational events for the special exhibition included not only a children's audio guide but also an iPad town rally



This was accompanied by a varied supporting programme inviting visitors of all ages to all kinds of special events in the Renaissance town, with dates such as the open nights for monuments and museums, or Katharina's Day, dedicated to Luther's wife Katharina von Bora, who is buried in Torgau. There was also a special programme of concerts and a series of sermons, both developed in cooperation with the Protestant Church in Central Germany and the Saxon Regional Lutheran Church.

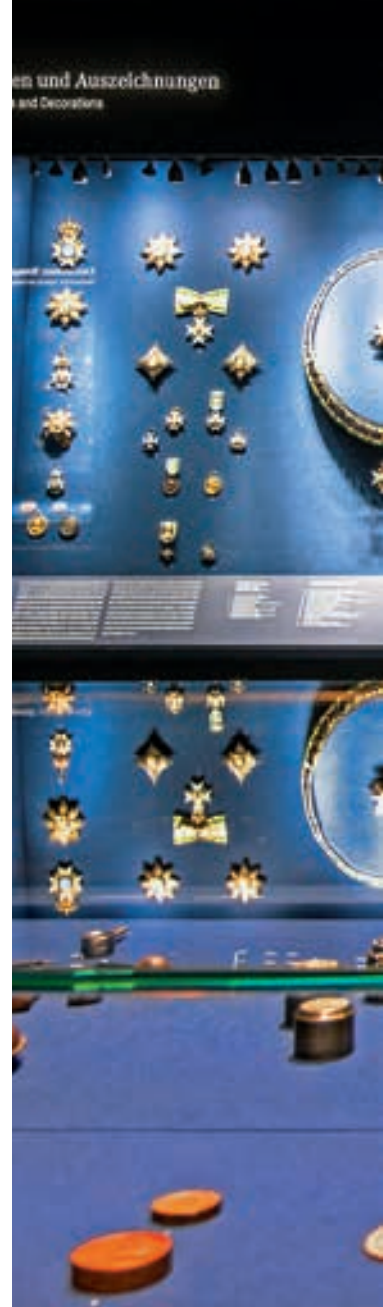
In the end, the exhibition drew more than 70,000 visitors – a success that shows what can be achieved if an excellent curation concept is linked with a supportive network of committed partners. It is then possible not only to convey knowledge but, more than that, to get people interested in the history and tales of an epoch and give them an immediate experience of the influence those times have had on real life right up to the present day.

The new Münzkabinett



After eleven years without a fixed exhibition venue, things finally changed on 7 June 2015 when the Dresden Münzkabinett was officially opened with a new permanent exhibition in the Georgenbau building at the Residenzschloss (Royal Palace). With some 300,000 objects, the collection is one of the most important encyclopaedic coin collections in Europe. Alongside the world's largest collection of numismatic items from Saxony, it includes coins from every country, from Antiquity to the present; historical and modern medals and decorations, historical bonds and bank notes, coin and medal dies, seals, models, pre-monetary means of payment and coining machines and devices.

The historical roots of the Münzkabinett go back to the 16th century. Finding silver in the Ore Mountains made George the Bearded, Duke of Saxony (1500–1539) hugely rich and created the basis for the collection. The Saxon prince electors and kings who came after him added to it over the centuries until, in the 18th century, it was one of the most famous of its kind on the European continent. Over its history, the Münzkabinett was mainly kept in the Residenzschloss, as well as the Japanisches Palais (Japanese Palace) and other locations. After the Second World War, the Red Army's "trophy brigade" ordered the treasures to be transported to Moscow, where they remained until 1958. From 1959, a selection of coins and medals was displayed in the Albertinum.



Top left: medal commemorating the opening of the permanent Münzkabinett exhibition. Peter-Götz Güttler, Ralf Exner, 1. Dresdner Medaillenmünze Glaser & Sohn GmbH (production) 2015

Left: alongside coins and medals, the collection also includes decorations, bank notes, historical bonds, models, seals, coin and medal dies and coining devices. Seen here in the room "The Cosmos of Money"



View of the newly established Münzkabinett, here the room “Medals and Orders”

The re-opening of the Münzkabinett in the Georgenbau building at the Residenzschloss thus means not only that the collection is returning to its place of origin but also that it is being presented for the first time in a form which finally does full justice to its value and scientific significance. Some 3,300 exhibits can now be displayed on an area of roughly 350 m². The design was placed in the hands of the AFF Architekten studio in Berlin. Dreamt up by Dr Rainer Grund and Dr Wilhelm Hollstein, the director and senior curators at the Münzkabinett, the new permanent exhibition is divided thematically into four areas in generously sized rooms.

The first, entitled “Mining and Coin Minting in Saxony”, presents the history of coins in the Meissen and Saxon area, going back more than 900 years and thus showing how important the region was for the development of coinage in Germany from the Middle Ages on. The next room reveals the “Cosmos of Money” in and outside Europe, tracing the history of coinage from ancient times to modernity and showing that coins and bank notes have always served not only as a means of payment but also to communicate information.



Master of the coins:
Dr Rainer Grund, Director
of the Staatliche
Kunstsammlungen Dresden
Münzkabinett



After eleven years with no
fixed exhibition venue,
the coins returned to their
place of origin, the
Georgenbau building at
Dresden's Residenzschloss

Moreover, in this area the exhibition also looks into subjects such as coinage techniques and coin collection. The third room is dedicated to “Medals and Orders”, centring on the development of the art of medal-making from the Renaissance to the present. Starting out in 15th-century Italy, this special form of sculptural art developed over time into a class of its own, enjoying a particular surge in success during the Baroque period. One item on show is Louis XIV’s “histoire métallique”; a series of medals which the Sun King used to depict his rule in great glory. Augustus the Strong emulated him, immortalising the events of his regency on some 180 medals, including some portraying him as Hercules Saxonicus.

Finally, the Elbsaal room presents eight different topics on “Money and related objects”, each in its own display case. This area is thus not chronological in structure, but instead sorted by subject. The different displays are dedicated to the materials used in coins, unusual forms of coinage, particularly original coin names or the use of coins as a decoration and

for customs. The story is also told of the thaler, the world’s most successful currency.

Further information about the exhibits is provided in an interactive catalogue which also allows visitors to look at individual objects from either side. To allow other treasures from its extensive collection to be shown, there is also space in the Georgenbau building for special exhibitions.

This new treasure chamber was officially opened on 6 June 2015 at a ceremony for invited guests in Dresden’s Staatsschauspiel playhouse. Prof. Dr Hartwig Fischer, Director General of Staatliche Kunstsammlungen Dresden, and Dr Rainer Grund presented a medal minted especially for the occasion.

The design is by Peter-Götz Güttler, while Ralf Exner (1. Dresdner Medaillenmünze Glaser & Sohn GmbH) took on production. On its obverse the medal depicts visitors in front of a coin display case, and on the reverse the palace grounds with the Georgenbau



building. On one hand it thus documents the importance of the Münzkabinett as an important numismatics museum in Germany, while on the other hand referring to the Residenzschloss, which has now passed another major milestone on its route to being a site of art and science.

The Silberwaffensaal in the Georgenbau building housed the first special exhibition at the newly established Münzkabinett: "Competition in Ore" (June 2015 to January 2016)



War & Peace

What is war, and what consequences does it leave behind, even in times of peace? No other medium has influenced our understanding of military violence and its destructive forces in the 20th and 21st centuries as much as photography. Many images have left deep impressions in our memory. From 31 July to 25 October 2015, the SKD (Staatliche Kunstsammlungen Dresden) looked into the contexts of wartime events and their photographic depictions in its exhibition project “War and Peace”.

The widest-ranging view was offered by the exhibition “Conflict, Time, Photography”, taken on from the Tate Modern in London and on show in the Albertinum in cooperation with the Folkwang Museum in Essen. This brought together more than 40 types of interpretation from various different eras and contexts, and was mainly dedicated to the traces left behind since the 19th century not only in the collective memory but also at the theatres of conflict. The exhibition did not follow the chronology of events or any geographical structure, but was arranged according to the amount of time which had passed between an event and the shot being taken. Thus, the display began with pictures taken in the immediate aftermath, such as shots of the atomic bombs being dropped on Hiroshima and Nagasaki, and their devastating results. As more time goes by, the traces of war then frequently only appear as scars on the landscape, for example in 1980, when Michael Schmidt found traces of Berlin’s destruction in World War Two in the form of fire walls and gaps in buildings, or in 2006, when Jane and Louise Wilson depicted old Atlantic Wall bunkers.

“Speaker. Palermo, Sicily, July 1943” by Robert Capa, Kupferstich-Kabinett, SKD



At the same time, the exhibition “Robert Capa. War Photographs 1943–1945” in the Kupferstich-Kabinett in the Residenzschloss (Royal Palace) revealed the work of an outstanding pictorial documentarian. Curated by Dr Michael Hering, the display used 110 photographs and the news magazines in which they appeared at the time to retrace Robert Capa’s route through war-torn Europe. The exhibits were part of a lot of 146 objects which the SKD was able to acquire the previous year. The works by Capa, who was born in Budapest in 1913, shaped the development of photojournalism in the 20th century.



As an accredited photographer, Capa was among the advancing American troops and recorded events directly, often in the midst of the action. His pictures were testimony to the USA's successful struggle against National Socialist Germany, also illustrating how the USA depicted itself as a rising world power. The subjects which Capa recorded, such as the Allied landings in Normandy on 6 June 1944 or the liberation of Paris in September that year, went round the world.

The exhibition "A City at War. Venice 1915–1918", on show at the Japanisches Palais (Japanese Palace), told the story of some less well-known historical events. Until the First World War, the waters of the lagoons were always Venice's best means of protection against war and destruction, but at the start of the 20th century, military technology had advanced,

and in May 1915, after Italy entered the war, the city found itself subjected to a threat from the air for the first time. And indeed, attacks took place after 1915; altogether, 1,024 Austrian bombs fell on Venice. The exhibition, originally planned by Claudio Franzini for the Fondazione Musei Civici di Venezia, showed historical photographs of the time, documenting both the destruction and the protective measures taken. They offer an impressive insight into how the city, with its unique architecture, adapted to the threat and attempted to protect its valuable works of art and monuments.

The Campanile, piled up metre-high with sandbags for protection; the horses of San Marco taken down for their safety – and the destruction of the Church of the Scalzi, during which a ceiling fresco by Giambattista Tiepolo was lost for good; images like

Here in the exhibition "Conflict, Time, Photography" in the Albertinum: "Shell-shocked US marine, Vietnam" by Don McCullin, Huè, 1968, courtesy of Hamiltons Gallery, London



“Death strikes – the war goes on. Leipzig, Germany, 18 April 1945” by Robert Capa, Kupferstich-Kabinett, SKD

this are testimony to the effects war had on Venetians’ everyday lives, but also to their proud determination to defend their city. To round off the tour, there was a highly topical reference to the topics raised in the exhibition. At the entrance to the east wing of the Japanisches Palais, there was a view of the restoration workshop. Here, the magnificent Damascus Room is being restored thanks to private funding – while the war in Syria is forcing people to flee the country, and cultural monuments which are thousands of years old are being permanently destroyed.

The interplay between the three exhibitions, which each had their very own character, created a wide-ranging panorama of outlooks on the effects of war and destruction which, considering Dresden’s history, had a particularly special impact.





From the exhibition "Venezia si difende" at the Japanisches Palais: "A seaplane flying over Piazza San Marco, 1915"
Graziadei Venezia

Rosa Barba.

Spaces for species (and pieces)

She took part in the 53rd and 56th Biennales. The Tate Modern in London, the Museo Nacional Centro de Arte Reina Sofía in Madrid and the Kunsthaus Zürich have dedicated individual exhibitions to her, and her art has been displayed around the world by various renowned institutions. Rosa Barba, born in 1972 in the Italian town of Agrigent, is without doubt one of the most sought-after artists of her generation. On the initiative of Hilke Wagner, the director of the Albertinum, from 28 November 2015 to 28 February 2016 Staatliche Kunstsammlungen Dresden presented her first monographic museum exhibition in Germany.

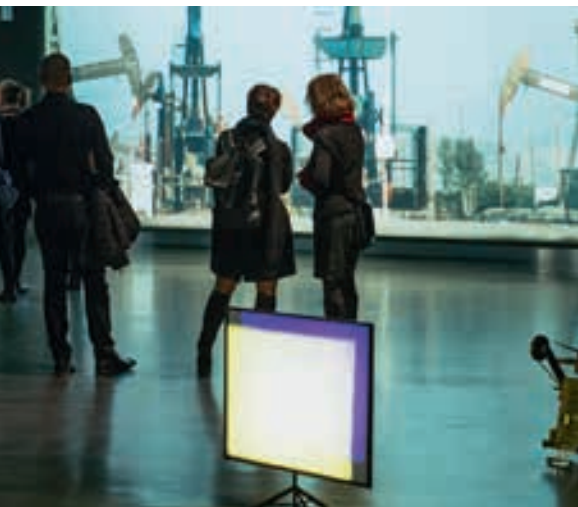
The show, set up in the Salzgasse wing of the Albertinum, covered works from the last five years including films and a selection of sculptural installations. At their centre was the piece “The Hidden Conference”, from 2010 to 2015. In this installation, Rosa Barba looked into the question of the status allotted to a

museum’s art holdings when they are not in the exhibition but are instead hidden from the public eye. Based on filmed research in different storage facilities and archives, she created an imagined conversation which connected various artefacts for reasons other than scientific criteria or the time they were created. In the montage of images from a shaky hand-held camera, text fragments and sounds, the works of art were turned into almost living characters in a poetic, filmic narrative.

The other long filmic works which Rosa Barba presented at the Albertinum also shift between fictional storytelling and experimental documentary-making, though they cannot be clearly linked to any specific time. They frequently show a contrast between natural landscapes and cultural spaces which people have altered, always a fine balance of historical documentation, personal anecdote and filmic presentation.

As well as filmed works, the exhibition also included sculptures in which the artist examined individual elements of the filmic context such as projectors, celluloid, the projected light, sound, or narration. The leitmotifs of these conceptual works are memories set out in language; projected images, and the interplay of physically present and imagined objects.

Though the medium of film does play a central role in Rosa Barba’s art as a whole, what she is particularly interested in is its property as a semiotic system, and she takes it apart and analyses it following a structuralist approach. Individual elements are isolated and separated, then frequently reunited in a poetic, associative manner. The exhibition allows visitors to immerse themselves in the universe of this work.



View of the exhibition in the Albertinum during the opening





View of the installation
"Coupez Ici, 2012" by
Rosa Barba, 35-mm film,
light box, motor



Special exhibitions

■ Special exhibitions in Dresden and Saxony

Acting! Behind the curtain, it's all haywire
Exhibition by the Puppentheatersammlung
15 March 2014 to 10 May 2015
Jägerhof, Museum für Sächsische Volkskunst with Puppentheatersammlung

Tracking Traces – restoration project
A gallery exhibition at the GRASSI Museum für Völkerkunde in Leipzig,
31 August 2014 to 29 March 2015
GRASSI Museum für Völkerkunde in Leipzig

Fantastical Worlds – Painting on Meissen porcelain and German faience by Adam Friedrich von Löwenfinck, 1714 – 1754

Exhibition in the Porzellansammlung
1 October 2014 to 22 February 2015
Zwinger, Porzellansammlung

Curvature of Events. Baroque. Romanticism. Video
A project by the Galerie Neue Meister in cooperation with the Goethe Institut for Sub-Saharan Africa, Johannesburg, South Africa
17 October 2014 to 4 January 2014
Albertinum and Semperbau (Semper Building) at the Zwinger, Gemäldegalerie Alte Meister

The universal coin collection of the wine merchant and art enthusiast Ernst Otto Horn of Meissen
Exhibition in the Münzkabinett
18 October 2014 to 18 January 2015
Residenzschloss (Royal Palace), Neues Grünes Gewölbe, Sponsel room

Mark Dion. Akademie der Dinge | Academy of Things
Joint project by the Academy of Fine Arts, Dresden and Staatliche Kunstsammlungen Dresden
24 October 2014 to 25 January 2015
Residenzschloss, Historisches and Neues Grünes Gewölbe / Albertinum, Galerie Neue Meister



The cradle of art. Italian sketches and paintings from Giotto to Botticelli

Exhibition by the Kupferstich-Kabinett and the Gemäldegalerie Alte Meister
29 October 2014 to 18 January 2015
Residenzschloss, Kupferstich-Kabinett

Objects of Knowledge. Reflections on Anthropological Ways of Seeing

A project with Leipzig University Institute of Ethnology
7 November 2014 to 26 April 2015
GRASSI Museum für Völkerkunde in Leipzig

William Forsythe. Black Flags

Exhibition by the Galerie Neue Meister in cooperation with the Forsythe Company
27 November 2014 to 11 January 2015
Kunsthalle im Lipsiusbau

From all over the World – New Acquisitions from 2010 to 2014 in the Völkerkundemuseum Herrnhut

Exhibition by Staatliche Ethnographische Sammlungen Sachsen
28 November 2014 to 22 February 2015
Völkerkundemuseum Herrnhut

Christmas at Jägerhof – Christmas together!

Exhibition by the Museum für Sächsische Volkskunst
29 November 2014 to 1 February 2015
Jägerhof, Museum für Sächsische Volkskunst with Puppentheatersammlung

Die Logik des Regens | Logical Rain. Rediscovered after 125 years in Dresden: the world's greatest treasure trove of Japanese dyeing stencils

An exhibition by Wolfgang Scheppe with Staatliche Kunstsammlungen Dresden
30 November 2014 to 22 March 2015
Japanisches Palais (Japanese Palace)

Dahl and Friedrich. Romantic Landscapes

Exhibition by Galerie Neue Meister and the Kupferstich-Kabinett in cooperation with the Oslo National Museum
6 February to 17 May 2015
Albertinum

Simple and Perfect. Saxony's path into the world of international watchmaking Ferdinand Adolph Lange on his 200th birthday

An exhibition at the Mathematisch-Physikalischer Salon
18 February to 14 June 2015
Zwinger, Mathematisch-Physikalischer Salon

**Gerhard Richter.
New presentation in the
Albertinum**

A display of works from the Gerhard Richter Archive in the Albertinum
28 February to
27 September 2015
Albertinum

**Parts of a Unity.
Stories from the collection of
the Kunstgewerbemuseum**

Exhibition by the
Kunstgewerbemuseum
7 March to 21 June 2015
Kunsthalle im Lipsiusbau

**Supermarket of the Dead.
Fire Offerings in China and
the Cult of Globalised
Consumption Proposition III**

An exhibition by Wolfgang Scheppe with Staatliche Kunstsammlungen Dresden
14 March to 14 June 2015
Residenzschloss

**Hieronymus Bosch.
The Legacy**

Exhibition by the
Kupferstich-Kabinett
19 March to 15 June 2015
Residenzschloss,
Kupferstich-Kabinett

Easter at Jägerhof

Exhibition by the Museum für Sächsische Volkskunst
21 March to 12 April 2015
Jägerhof, Museum für Sächsische Volkskunst with Puppentheatersammlung

InsideViews – The photographic collection of the Staatliche Ethnographische Sammlungen Sachsen

Exhibition by Staatliche Ethnographische Sammlungen Sachsen
1 April to 21 June 2015
GRASSI Museum für Völkerkunde in Leipzig

**Waurá – Indians at the Rio Xingú.
Objects – Images – Videos.**

Holger Franke Collection
Exhibition by Staatliche Ethnographische Sammlungen Sachsen
22 April to 30 August 2015
Völkerkundemuseum Herrnhut

The Dutch Village made of Meissener Porcelain. Count von Brühl's Dessert de Luxe

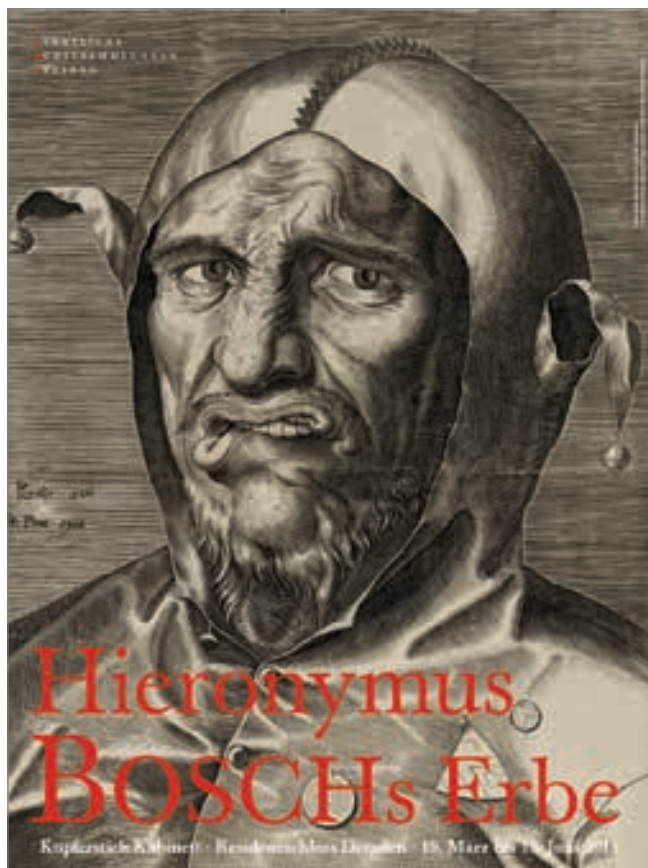
Exhibition in the Porzellansammlung
26 April to 6 July 2015
Residenzschloss, Neues Grünes Gewölbe, Sponsel room

“Dear Professor [...]”.

Artists' letters from the estate of Josef Hegenbarth
Exhibition by the Kupferstich-Kabinett
1 May 2015 to 31 March 2016
Josef-Hegenbarth-Archiv

“Walk right in – children's tickets at half price”.

The afterplay attraction of the puppeteers
Exhibition by the Puppentheatersammlung
9 May 2015 to
28 February 2016
Jägerhof, Museum für Sächsische Volkskunst with Puppentheatersammlung



Saxon Landscapes by Johann Alexander Thiele
 An exhibition by Staatliche Kunstsammlungen Dresden in cooperation with the "Fürst-Pückler-Park Bad Muskau" foundation
 6 May to 16 August 2015
 Bad Muskau, Neues Schloss

Luther and the Princes. The Public Portrayal and Self-Image of Rulers in the Age of Reformation
 First National Special Exhibition to mark the 500th anniversary of the Reformation
 Exhibition by Staatliche Kunstsammlungen Dresden in cooperation with the district of North Saxony and the district town of Torgau
 15 May to 1 November 2015
 Torgau, Schloss Hartenfels, Chancellery and Superintendency Building

Woven Time. Mayan textiles from Guatemala linking tradition and the global market
 Exhibition by Staatliche Ethnographische Sammlungen Sachsen
 5 June to 13 September 2015
 GRASSI Museum für Völkerkunde in Leipzig

New permanent exhibition in the Münzkabinett
 from 7 June 2015
 Residenzschloss, Georgenbau

Competition in Ore – German Renaissance portrait medals
 A special exhibition by the Münzkabinett in cooperation with Staatliche Münzsammlung München and the Coin Collection at Kunsthistorisches Museum Wien
 7 June 2015 to 17 January 2016
 Residenzschloss, Georgenbau, Silberwaffensaal

100 Years of Wendt & Kühn – Dresden Modernism from the Erzgebirge | Christmas with Wendt & Kühn
 Exhibition by the Museum für Sächsische Volkskunst
 20 June 2015 to 10 January 2016
 Jägerhof, Museum für Sächsische Volkskunst with Puppentheatersammlung

Cultures of the World in Leipzig – Posters from the GRASSI Museum für Völkerkunde
 A project marking 1000 years of the city of Leipzig
 A gallery exhibition by Staatliche Ethnographische Sammlungen Sachsen
 26 June to 15 November 2015
 GRASSI Museum für Völkerkunde in Leipzig



The False Flower. A Design Fairy Tale by Hermann August Weizenegger
 Exhibition by the Kunstgewerbemuseum
 27 June to 13 September 2015
 Schloss Pillnitz, Wasserpalais (Water Palace)

Conflict, Time, Photography
 An exhibition by the Tate Modern, London, in cooperation with Museum Folkwang, Essen, and Staatliche Kunstsammlungen Dresden
 31 July to 25 October 2015
 Albertinum

Robert Capa.
 War Photographs 1943–1945
 Exhibition by the Kupferstich-Kabinett
 31 July to 25 October 2015
 Residenzschloss, Kupferstich-Kabinett

A City at War. Venice 1915–1918
 Exhibition by Fondazione Musei Civici di Venezia in Staatliche Kunstsammlungen Dresden, idea by Claudio Franzini
 31 July to 25 October 2015
 Japanisches Palais (Japanese Palace)

Manifesto. Works by students and graduates of the Studio of Glass in Prague
 Exhibition by the Kunstgewerbemuseum
 4 September to 1 November 2015
 Schloss Pillnitz, Bergpalais and Wasserpalais (Upper Palace and Water Palace)

August Hudler in Dresden. A Sculptor on his Way to Modernism
 Exhibition by the Skulpturensammlung and the Galerie Neue Meister
 19 September 2015 to 30 March 2016
 Albertinum

Landscape in Light – Pictures by Dirk Steudner
 Exhibition by Staatliche Ethnographische Sammlungen Sachsen
 8 October 2015 to 10 January 2016
 Völkerkundemuseum Herrnhut

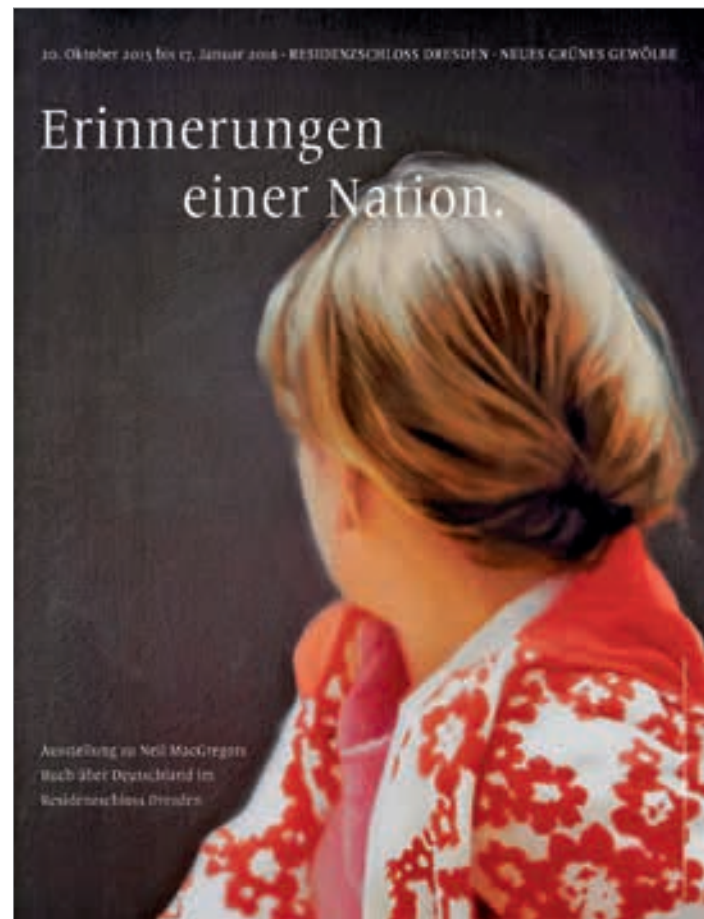
Memories of a Nation. Neil MacGregor's book on Germany
 Excerpt of the exhibition shown in the British Museum by Neil MacGregor in cooperation with Staatliche Kunstsammlungen Dresden
 20 October 2015 to 17 January 2016
 Residenzschloss, Neues Grünes Gewölbe, Sponsel room

World's Children! Such stories!
 Exhibition by Staatliche Ethnographische Sammlungen Sachsen
 8 November 2015 to 3 January 2016
 GRASSI Museum für Völkerkunde in Leipzig

Schaudepot # 7 | Abstract Images
 Exhibition by the Kunstfonds
 14 November 2015 to 14 February 2016
 Marienallee

DISEGNO The art of drawing for the 21st century
 Exhibition by the Kupferstich-Kabinett
 21 November 2015 to 29 March 2016
 Residenzschloss, Kupferstich-Kabinett

Rosa Barba. Spaces for species (and pieces)
 Exhibition at the Galerie Neue Meister
 28 November 2015 to 28 February 2016
 Albertinum



■ **Special exhibitions in Germany and abroad**

Düsseldorf, Kunstsammlung NRW: K20, Grabbeplatz 5 / K21, Ständehausstraße 1

**To Egypt!
The Travels of Max Slevogt and Paul Klee**

A cooperative venture by Galerie Neue Meister and the Kunstsammlung Nordrhein-Westfalen, Düsseldorf
6 September 2014 to 4 January 2015

Oslo, National Museum of Art, Architecture and Design, Norway

Dahls og Friedrich. Alene med naturen | Dahl and Friedrich. Romantic Landscapes

An exhibition by Staatliche Kunstsammlungen Dresden, Galerie Neue Meister, the Kupferstich-Kabinett, and the National Museum of Art, Architecture and Design, Oslo
10 October 2014 to 4 January 2015

Berlin, Vertretung des Freistaates Sachsen beim Bund, Brüderstraße 11/12

New Acquisitions of Contemporary Art in the Kunstfonds 2014

Purchases of the Cultural Foundation of the Free State of Saxony
12 November 2014 to 10 April 2015

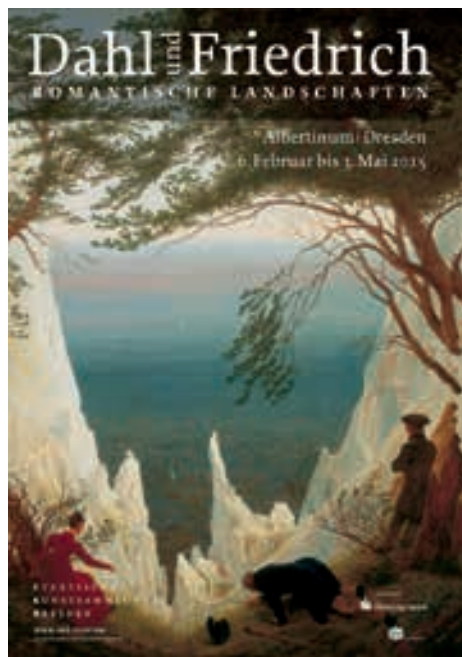
Groningen, Groninger Museum, Netherlands

Het Geheim van Dresden. Van Rembrandt tot Canaletto (Rembrandt – Titian – Bellotto. The spirit and splendour of Dresden's Gemäldegalerie)

Travelling exhibition by Gemäldegalerie Alte Meister, Dresden, in cooperation with Kunsthalle Munich and the Groninger Museum
13 December 2014 to 25 May 2015

Vienna, Winterpalais, Austria

Rembrandt – Titian – Bellotto. The spirit and splendour of Dresden's Gemäldegalerie
Travelling exhibition by Gemäldegalerie Alte Meister, Dresden, in cooperation with Kunsthalle Munich and the Groninger Museum
11 June to 8 November 2015





Detail from the ceiling panel
of the Damascus Room during
restoration



Science and research

Masterpieces

Acquired for Dresden from the old Weigang collection

Almost every visitor to the Albertinum must surely be familiar with Oskar Zwintscher's fascinating "Portrait of a Lady with a Cigarette" in the Max Klinger Hall, which the author Florian Illies called a "scandal" – it was "scandalous" for a piece painted in 1904 on account of its incredible modernity, anticipating the Neue Sachlichkeit (New Objectivity) of the 1920s. Emil Nolde's 1914 oil painting "Sailing Boats on Yellow Sea" is equally popular; one of relatively few works in the Galerie Neue Meister by "Brücke" movement artists (see pages 98/99).

These two fascinating paintings, along with several dozen others, were part of a large private collection once kept in Bautzen and then, from the 1930s, in a mansion at Weißer Hirsch in Dresden, Bautzner Landstrasse 44. The owners of the mansion, Rudolf and Dorothea Weigang, fled Dresden in 1945 to escape the Soviet occupying forces, leaving behind much of their furnishings. For some time, Red Army officers

lived in the mansion, then in 1948 the Dresden city authorities had a lot of 48 objects – these two paintings plus others by Robert Sterl, Gotthardt Kuehl, Hans Unger and other artists, as well as porcelain and ceramic tankards – transferred to Staatliche Kunstsammlungen Dresden (SKD). The director, Wolfgang Balzer, was given a chance to select which items he would like at short notice.

Provenance researchers on the "Daphne" project discovered the list on which Wolfgang Balzer indicated precisely which pieces he wanted. Finally, the key had been found to identifying the works in the SKD's museums; it was now possible to make sense of the markings on the pieces in question. The research work was brought to a successful conclusion thanks to indoor shots of the mansion on Bautzner Landstrasse, offering an impression of the magnificent furnishings and unambiguously identifying countless works of art.

Eduard Rudolf Weigang
(1877–1960, after 1910)



Interior of the Weigang mansion in Dresden, Bautzener Landstrasse 44, 1943
On the right-hand side of the photograph: church interior (Mopping the Franciscan Church in Überlingen), around 1905, by Gotthardt Kuehl



“Church interior (Mopping the Franciscan Church in Überlingen)”, around 1905, by Gotthardt Kuehl, Galerie Neue Meister, SKD



“Portrait of a Lady with a Cigarette”, 1904, by Oskar Zwintscher, Galerie Neue Meister, SKD

The SKD contacted the collectors’ descendants, who provided the photographs they had kept in an album, allowing the entire history of the collection to be reconstructed. From the 19th century on, the Weigang family owned a large, prosperous printing works in Bautzen, the Weigang Brothers’ Chromolithographic Art Institute and Stone Lithography Works. The art-loving family’s old home there has been preserved, and in Bautzen City Museum there are numerous works which trace back to their foundations and gifts.

In a stroke of luck for the SKD, it turned out that the descendants were prepared to negotiate on the works of art being kept in Dresden. Ultimately, the

discussions were a success, with the SKD succeeding in acquiring the entire lot and guaranteeing that the works would be on permanent public display (a point which also satisfied the Weigang family). Thus, as well as the two masterpieces of painting in the Albertinum mentioned above, two porcelain bowls from the Edo period (17th century) are also on show at the Zwinger; they are among the earliest examples of works with cobalt blue underglaze decoration.

“Europa / World”

Cross-collection research and exhibition programme

Since 2014, with the support of the specially founded Museum and Research Foundation GmbH, financed by generous private donations, Staatliche Kunstsammlungen Dresden (SKD) has been able to take part in several inter-museum research programmes. This means that the department of research and scientific cooperation, led by Prof. Dr Gilbert Lupfer, is becoming ever more important: it can increasingly establish the SKD's particular position as a network of “research museums”, in line with the recommendations made by the German Wissenschaftsrat (Council of Science and Humanities) after its 2014 appraisal of the SKD.

The Museum and Research Foundation GmbH supports two research programmes in particular. The first is the “Research journeys in the storage facility”, developed by curator Wolfgang Scheppe in cooperation with the SKD collections. The philosopher has developed a series of exhibitions known as “Propositions” dedicated to selected, mainly non-European items in the collection, which it regards from a critical stance. The second research programme, “Europe / World”, brings together different projects developed in various museums. One central line of questioning is what sparked the interest, not to say the zeal, at the Dresden court and in the Prince Electors' collections, about anything “exotic” and non-European; how that zeal, so characteristic of the European courts but especially pronounced in Dresden, has affected the museums to this day, and how we can deal with it now.



Taking down, cleaning and photographing the East Asian porcelain in the East Asian gallery, Porzellansammlung, SKD

Left: “Two boatsmen punting”, China, around 1700 (Qing dynasty, Era of Kangxi), watercolour, Kupferstich-Kabinett, SKD





How and why were pieces from distant countries collected in Dresden, what notions of the unknown and exotic were behind Augustus the Strong's acquisition strategies and those of his predecessors and successors, what influence did the exotic pieces have on the Dresden court and beyond, and how did they change the local view of the world? These questions form the outline for the research programme, which is not, however, only focused on the past; it also follows the SKD's application-oriented approach to research. Alongside workshops and symposia, the project's aim is to carry out exhibitions based on questions which are not only specific to a certain project, but are also shared: What role do these relevant pieces and collections play in our understanding of today's rapidly changing world?

New Year depiction:
 "Woman with four boys",
 Suzhou, China, around
 1700/1720, coloured
 woodcut, Kupferstich-
 Kabinett, SKD



As a basis, this understanding calls for a flow of ideas and dialogue. For this reason, work on the topics takes place in close cooperation with researchers and museum professionals from the countries in which the objects originate, for example with restorers and researchers from India or China. Through these means, the SKD is increasingly shaping the current academic discussion on extending the traditionally Eurocentric field of art history to include world art history, or create a multifocal field of global art history. Dresden has always been a place of cultural exchange; it has always been open to ideas, artists and works of art from all over the world. Picking up on this tradition and developing it with a healthy spirit of enquiry will be one of the SKD's main tasks over the next few years as an institution for research and exhibition.



“Sultan (Razia al-Din) with maidservants”, late 17th / early 18th century, Kupferstich-Kabinett, SKD

Indian museum team visit the restoration of the miniatures in the Kupferstich-Kabinett; Left: Dr Petra Kuhlmann-Hodick, Anupam Sah; Right: Dr Anne Vieth, Prof. Dr Gilbert Lupfer



Stories in Miniatures

Indian miniatures
in the Kupferstich-Kabinett

“Farrukh Husein”, Jehan,
1625/30, Kupferstich-
Kabinett, SKD



As part of the “Europe/World” research programme, preparations have been underway since mid-2014 for the exhibition “Stories in Miniatures. Perceptions of India in German Baroque and Romanticism”, planned for 2017. It will be the first presentation of the collection of Indian miniatures at Dresden’s Kupferstich-Kabinett.

In this connection, Anupam Sah, Omkar Kadu and Lalit Pathak of Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS Mumbai), formerly known as the Prince of Wales Museum, visited Dresden from 30 August to 9 October 2015 on a restoration and study trip. The focus of this six-week restoration campaign was a group of miniatures from the collection of August Wilhelm Schlegel, donated to the Kupferstich-Kabinett in 1848 by the collector’s niece.

All 78 works are mounted individually on card with a painted frame, until now kept in eight specially made boxes. Many of these works are in poor conservational condition and are in urgent need of restoration. Typical damage to the collection includes, for example, lacunae, cupping, blistering and fading. Twenty-one works were severely damaged, mainly due to mould, and could not be restored to any great extent as the miniatures are extremely sensitive to water.

The miniatures were examined thoroughly and there was discussion and agreement on what treatment they required. After dry cleaning, old adhesives and mounting residues needed to be removed, tears mended, lacunae inpainted, paint layers consolidated and some areas sparingly retouched. As all of the miniatures were not expected to be restored during the time available, certain treatments were carried out on a selection of works as an example so that they could later be repeated on the remaining works. While the visiting restorers from the CSMVS were in Dresden, 28 works were restored.

Omkar Kadu, a restorer visiting from Mumbai, and Olaf Simon, restorer at the SKD’s Kupferstich-Kabinett



Digitisation and cataloguing – two research projects

The photographic archives at Staatliche Ethnographische Sammlungen Sachsen

The Polish ethnologist Jan Czekanowski (1882–1965) began the third volume on his “Research in the Lake Regions Between the Nile and Congo Rivers” with a plea to make photographic images accessible: “The facts recorded objectively on photographic plates are a raw material which [...] never ceases to be of use however often it is examined. Alongside the investigation, any scientific publication of the photographic material must thus also make the factual material easily accessible.” This was Czekanowski’s justification for the extensive publication of the photographs he had taken during the German expedition to Central Africa in 1907/08, led by Adolf Friedrich, Duke of Mecklenburg. Many of those shots are in the photographic archives of the GRASSI Museum für Völkerkunde in Leipzig, and part of a project which Czekanowski would surely have appreciated. Since November 2014, the Staatliche Kunstsammlungen Dresden (SKD) has been digitising a selection of photographs, mostly previously unpublished, from the Staatliche Ethnographische Sammlungen Sachsen (SES) and cataloguing them in a database, as part of the cross-collection research programme “Europe/World”, funded by the Museum & Research Foundation.

The roughly 52,000 photographs – including paper prints, photo albums, glass plate negatives and slides – date from the middle of the 19th century to the recent past and feature subjects from almost every region on earth. They were taken by travellers and researchers, colonial officials and missionaries, local professional photographers and anthropologists or ethnologists.





The photographs, many of them taken in a colonial context, not only tell us about the photographic discovery of the world and its different cultures, but also inform us about the relationship between the people behind and in front of the camera and the conditions in which they were taken. This post-colonial interpretation, cutting through the Eurocentric outlook, combines the story of ethnographic theory and methods with issues connected to the theory of the image.

Digitisation is being used to create a “quiet archive” which will protect these often fragile items. The Daphne database allows researchers within the SKD to study them, while the online collection makes them accessible to international researchers. As a result, these important relics of visual knowledge can be virtually returned to their societies of origin.

The aim of finally making these photographs viewable and accessible also comes from the project “World Views. Digitising and Documenting the Photographic Archives of Important Explorers”, funded by the German Research Foundation (DFG) and launched by the SKD in August 2015 in cooperation with the Deutsche Fotothek, run by the Saxon State and University Library Dresden (SLUB). Over two years, some 86,000 photographs by European explorers, found in the SES and Deutsche Fotothek archives, are to be processed then made accessible to the public via the “Weltsichten” (World Views) portal on the Deutsche Fotothek website. The project results will also be added to the Virtual Library of Social Anthropology (EVIFA), the arthistoricum.net specialist information service on art, photography and design, and other online portals such as the Deutsche Digitale Bibliothek (German Digital Library) and Europeana. The SES archives will also be integrated into the SKD’s online collection.

Top: “Whispering” from the album “Japan III”, 1880–1990, albumen paper

Left page: “Parade elephant” from the album “Pictures from India. Photographic views of the country’s towns, landscapes and inhabitants”, 1870–1900, albumen paper

Right: Oroch in a reindeer coat, 1900–1910, undated expedition by the Russian Imperial Academy of Sciences, Russian Far East, silver gelatin paper



The “ease of access” to this photographic “factual material” demanded by Jan Czekanowski and to be achieved through its online publication will stimulate an exchange of information and give more depth to our global dialogue.

Restoring the Damascus Room

From the Museum für Völkerkunde Dresden



While human lives and cultural assets are being destroyed in Syria and Iraq in almost unimaginable numbers, in Dresden a gem of Ottoman Syrian interior architecture is being brought back to life by a team of German and Syrian restorers led by Anke Scharrahs: the Damascus Room. The room features 113 pieces of sumptuously decorated wall and ceiling panelling from a Damascene house where, from its construction in 1810 until its sale to Germany in 1899, it adorned a magnificent reception room for guests. After decades of storage, in 1997 conservation work began, along with scientific examinations and the development of a restoration concept for the complex forms of damage and combination of materials. From March 2014 to March 2016, the conservation and restoration work was largely made possible through funding from the Museum & Research Foundation.

At the start of the project, almost nothing was known about the highly developed technique used to panel Syrian townhouses in this way from the 17th to 19th centuries, as their production had stopped in the middle of the 19th century and the craftspeople's knowledge lost. The Dresden restoration project provided informative insights into this ingenious decorative technique which involved applying leaf tin foil, imitation gold and gold leaf to raised pastiglia decorations, occasionally coating them in coloured lacquers and embellishing the surface in between with matte distemper and semi-matte tempera painting.



Evelyn Gärtner and
Karoline Friedrich in the
restoration studio

One of the main intentions behind this magnificent interior's design is the way that the light plays on the different glossy and glittery surface decorations. However, as in most such interiors around the world, browning layers of distemper glaze and varnish obscured the sumptuous surface of the Dresden Damascus Room. Moreover, the piece's turbulent history and complex variety of materials led to all kinds of disfigurement and damage, calling for the use of specially adapted solvent solutions and restoration techniques for the different surface decorations and painting types. With opulent adornments on an area of 4 × 5.5 m with 5.4 m high walls, the restoration measures on the various panels and structures needed to be coordinated to ensure that the room as a whole remained a single aesthetic unit. When the restoration is complete, the Dresden Damascus Room will be one of a small number of such interiors whose surfaces can be seen as they originally appeared, in all their brilliant colours. Since the project began, the restorers have been running guided tours providing an insight into their work – an offer also taken up, since 2014, by refugees from Syria.



Left: restorer Evelyn Gärtner
works on a side panel

Right: detail of a frame panel
before and after restoration

The Cuccina cycle by Veronese

A restoration project

The Gemäldegalerie Alte Meister is one of the few museums in the world to own an extensive set of works by Paolo Caliari, known as Veronese (1528–1588). One of the paintings in Dresden which stands out for its artistic quality is the “Cuccina Cycle”. Painted by Veronese in around 1571 as a work commissioned by the Cuccina family of merchants to adorn their palace on the Canal Grande in Venice, this series consists of four large-format oil paintings: “The Madonna and the Cuccina Family”, “The Adoration of the Magi”, “The Wedding at Cana” and “Christ Carrying the Cross”. Francesco Barberini and the English king Charles I declared their great interest in the cycle in the first third of the 17th century, following which Francesco I, Duke of Modena acquired the Cycle in 1645. Eventually, in 1746 it entered the collections of the Saxon electoral prince and King of Poland, Augustus III, along with another 96 paintings from the collections of the House of Austria-Este.

Sources from the 18th and 19th centuries indicate that after their arrival in Dresden the four paintings were frequently subject to restoration. This was partly due to Veronese’s ingenious technique: in the blue and green shades, the artist used oil paints with pigments containing copper. These instable pigments soon lost their original colours and became very brown. The restorers reacted by overpainting some areas, especially in the sky. In addition, adhesion problems between the base and the paint layers repeatedly caused small sections of the painting to be lost. In the 20th century, there are no further records of major restoration. The general impression was of old linings, retouching, overpainting and strongly yellowing layers of varnish, along with an extreme loosening of the paint layers which recurred frequently and could not fully be corrected.

Team of restorers working on the cycle of paintings by Paolo Veronese





Since 2013, funding by the free state of Saxony and federal sources (Invest Ost programme) has enabled a thorough examination and restoration of two paintings in the series: “The Adoration of the Magi” and “The Wedding at Cana”. For the last two years, four restorers led by Prof. Marlies Giebe have been removing the old, brittle coatings, at the same time flattening the layers of paint and filling and retouching lacunae. Thanks to generous support from the Schoof’sche Stiftung since 2015 it has been possible to restore a third painting, “The Madonna and the Cuccina Family”, and to intensify the research programme. Alongside radiographic investigations, infrared reflectography and digital x-rays, extensive material analyses were also carried out to examine the complex damage and Veronese’s painting technique.

The SKD, which does not have its own scientific lab, cooperated in this work with the Academy of Fine Arts, Dresden, enabling art historians, restorers and natural scientists to discuss the research results in interdisciplinary cooperation based on the works themselves. The Ernst von Siemens art foundation has approved funding in 2016 for the fourth painting in the series, “Christ Carrying the Cross”. This project basically opens up an important group of Veronese’s works to an international specialist audience, while the Cuccina cycle will be revealed to museum visitors in a new light at the reopening of the Sempregalerie in 2018.

Top: “The Wedding at Cana” by Paolo Veronese (Paolo Caliari), around 1572; the entire painting seen prior to the restoration, Gemäldegalerie Alte Meister, SKD

Centre: mobile x-ray fluorescence spectrometry identifies the colour pigments used without damaging the painting

Bottom: section of the x-ray with numerous areas of old loose paint



“The Madonna and the Cuccina Family” by Paolo Veronese (Paolo Caliari)
Oil on canvas, about 1571,
Gemäldegalerie Alte Meister, SKD



Dresden/Prague around 1600

Conference on the transfer of art, culture and knowledge

From 17 to 20 March 2015 an academic conference took place in Dresden and Prague, the content of which was planned and prepared in close cooperation between the SKD's Grünes Gewölbe and Mathematisch-Physikalischer Salon and the Institute of Art History at the Czech Academy of Sciences in Prague. The speakers, who came not only from Dresden and Prague but also, for example, from Berlin, Lisbon, Oxford and Vienna, addressed the various different aspects of transfer in the field of the arts and sciences between the Imperial Court in Prague and the Saxon court of the Electoral Princes in Dresden in the decades around 1600. In line with the conference's high academic aspirations and its international focus, the president of the Saxon Landtag, Dr Matthias Rössler, acted as its patron.

The first two days took place in Dresden with generous funding by the German Research Foundation (DFG). The evening of 17 March 2015 started off with an official public speech by the renowned literary

specialist Prof. Helen Watanabe-O'Kelly (University of Oxford) at Dresden's Schlosskapelle (Palace Chapel), dedicated to the intricate links between the leading princes' courts at the time.

On the third day there was an academic excursion to the palaces Letohrádek Hvězda and Zámek Troja, located in and near Prague, respectively, whose furnishings and planning were implemented in close connection with Dresden. The highlight was a concert by the ensemble "Collegium 1704" in Zámek Troja, specialising in the musical relationships between Prague and Dresden. The conference ended on 20 March 2015 with a day of lectures in Prague, financially supported by the German-Czech Zukunftsfonds.

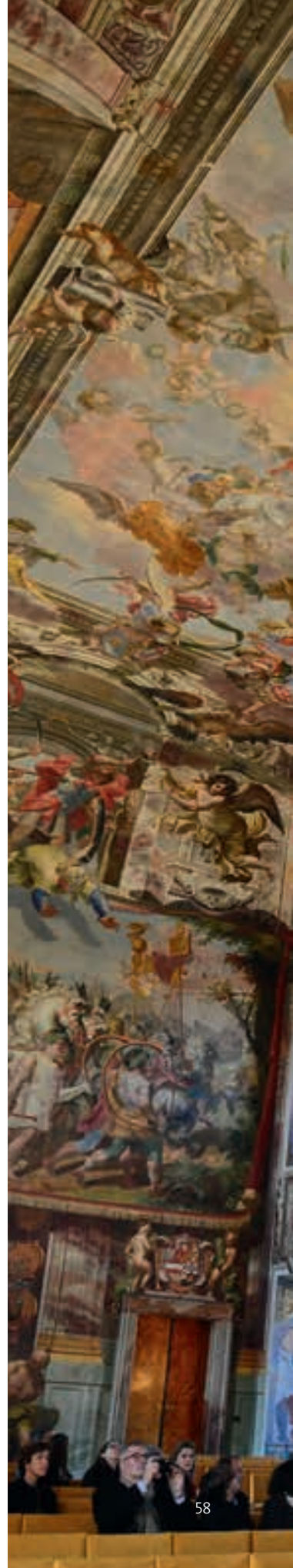
Even the weather was on the academics' side: during the section on knowledge transfer on the last day in Prague, the conference attendees were able to view the partial eclipse of the sun using a projector, just as Johannes Kepler did in Prague in 1605.

The academic outcomes of the conference are still having an effect today. At present, preparations are being made for a conference transcript to be published as part of the Czech Academy of the Sciences' "Studia Rudolphina" series, probably coming out in 2016.



Dr Michael Korey (right), curator at the Mathematisch-Physikalischer Salon, demonstrates the projection instrument used to observe the partial eclipse of the sun, as used long ago in 1605 by Johannes Kepler

During the conference, speakers from Germany, Britain, Portugal, Austria and the Czech Republic discussed various aspects related to the transfer of art and science



Prince Elector Augustus of Saxony

A conference report

As part of the exhibition “Luther and the Princes” (see pages 23–25), an international academic conference took place from 9 to 11 July 2015 at Schloss Hartenfels in Torgau and in the Dresden Residenzschloss (Royal Palace) on the subject of “Prince Elector Augustus of Saxony – a post-reformist ‘Prince of Peace’ moving from a territory to an empire”. The event was run by Staatliche Kunstsammlungen Dresden and the ISGV (Institute for Saxon History and Folklore).

This conference shed light on the relationship between the Reformation and politics under Augustus and Anna, examining how the ruling reformist couple presented themselves and were represented both from a historical point of view and from that of the history of art and the Church. After all, it was during the reign of Augustus of Saxony that the crucial phase began in which religious, administrative and economic aspirations were consolidated. The conference comprised 17 lectures dedicated not only to the key focuses of politics, economics and administration, but also to issues from the prince’s surroundings relating to the history of art and music. The lectures are currently being prepared for publication.

Portraits of the family of Prince Elector Augustus of Saxony, Lucas Cranach the Younger, 1564/65, Rüst-kammer, SKD, shown here in the First National Exhibition “Luther and the Princes” at Schloss Hartenfels in Torgau, Rüst-kammer, SKD



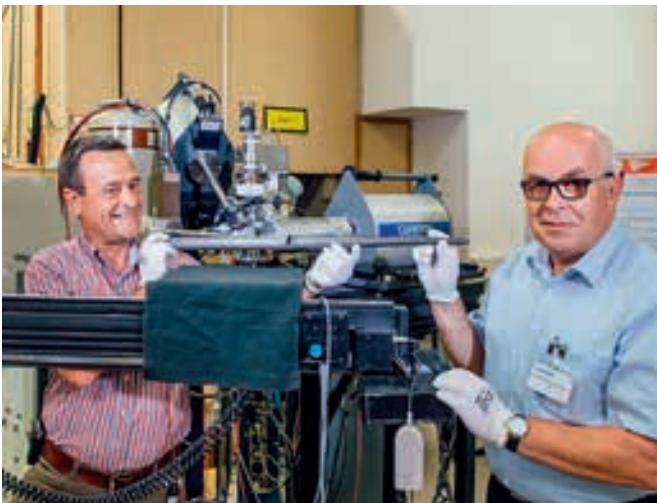
News in brief



THz measurements of actual hidden wall paintings, here at the church in Beesdau (Brandenburg)

Model project launched to preserve cultural heritage

For the last three years, 16 Fraunhofer institutes, the SKD and the Saxon State and University Library Dresden (SLUB) have been cooperating on various research projects aimed at conserving and restoring valuable cultural assets. The Fraunhofer Society financed several research projects, providing €1.5 million in all. In December 2015, the model project was presented in the Dresden Residenzschloss (Royal Palace). The Fraunhofer Society has a great deal of expertise in this field, and has been carrying out research into preserving cultural heritage for more than 25 years. In 2008 it cooperated with the Leibniz Association and Stiftung Preussischer Kulturbesitz to found a research alliance on cultural heritage. In 2014, this research alliance became associated with the SKD and the SLUB at the suggestion of the Saxon State Ministry for Science and the Arts (SMWK).



Examining the pipes of valuable Silbermann organs at the Helmholtz Centre in Dresden Rossendorf. On the left: Dr Michael Mäder, SKD, on the right: Dr Wolfgang Skorupa, HZDR

The SKD supports scientific research

In cooperation with the Helmholtz Centre in Dresden Rossendorf (HZDR) and the Academy of Fine Arts, Dresden (HfBK), a post was set up at the SKD for the investigation of artistic and cultural assets and the analysis of material, filled by a physicist qualified in the material analysis of art. By doing so, the SKD is extending its activities and skills in the fields of conservation theory and art technology, and combining scientific research with that on restoration and the humanities. The new post will initially be funded for five years by the Museum and Research Foundation. In setting it up, the SKD is following up on recommendations made at the start of 2014 by the German Council of Science and Humanities (Wissenschaftsrat), the most important scientific advisory board for the federal and regional governments.



Exhibition of reproduction photographs by Egon von Eickstedt from the 1920s, Tejgadh (India)

SKD and HGB continue cooperation

The SKD and the Masters course on curatory cultures at the Academy of Visual Arts in Leipzig (HGB) are continuing their cooperation on the practice of curation with the aim of connecting discourses (from art history and on the theory of exhibition) with practice in a museum. By the end of 2016, four projects are to address current issues in curation, the focus being not only on contemporary art and artists in the museum but also on the issue of the materiality and immateriality of what is on show. Two other projects examine the phenomenon of the mobile exhibit and deal with the “life of things”. The Masters course is part of the HGB Leipzig’s continuing education programme.



Prof. Dr Hermann Parzinger with Prof. Dr Dirk Syndram during the presentation of the historical board game

Artefacts lost to war return from Berlin

On 5 December 2015, the Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation) presented the SKD with a historical game of “tric trac”. It was one of the items of art heritage which were taken to the USSR by the Red Army in 1945 and returned to the GDR in 1958. During the process it accidentally ended up in East Berlin’s Kunstgewerbemuseum. Thanks to provenance research by members of the Dresden Daphne project and researchers from Berlin, this error was corrected.

The board game (Nuremberg, around 1550–1560) has been fully preserved, right down to the dice. The game, which originally came from the estate of Electress Sophia of Saxony, had been thought lost in the war since 1945. Since 9 March 2016, it has been on show in the Residenzschloss as one of the highlights of the future permanent exhibition “Concept and Encounter: the World around 1600”.

Research projects

(selection)

Daphne, the SKD's project on provenance research, cataloguing and inventorying Provenance research section
Planned project duration: 2008–2021

“Europe / World” research programme
Office of the Director General
Planned project duration: 2014–2017
Main source of funding: Museum & Research Foundation

Subprojects:

- **Early Asian-style and chinoiserie items at the Saxon court** (Kupferstich-Kabinett)
- **East Asian porcelain and its significance to European culture** (Porzellansammlung)
- **Indian-style items in the SKD's collections** (Kupferstich-Kabinett)
- **The Dresden Damascus Room: history and presence of a room straddling the Orient and the Occident**
Staatliche Ethnographische Sammlungen Sachsen (SES), see pages 52/53)
- **The cosmos and our view of the world in planetary mechanisms**
Mathematisch-Physikalischer Salon
- **The SES photographic connections: digitising and cataloguing photographic archives** (SES, see pages 50/51)
- **Fellowship programme with the British Museum**
- **Museum Experts Exchange Program**
- **Natural sciences / restoration**
- **Digital communication**

Research Journeys in the Storage Facility
Wolfgang Scheppe, representing the SKD's Directorate General
Planned project duration: 2014–2017
Main sponsors: Museum & Research Foundation

In the Network of Modernism. Kirchner, Braque, Kandinsky, Klee ... Richter, Bacon, Altenbourg and their critic Will Grohmann
Office of the Director General
Planned project duration: 2009–2016
Funding: Ferdinand-Möller-Stiftung

Italian Landscapes of Romanticism. Painting and Literature
Albertinum
Project duration: 2015–2016

Dahl and Friedrich – Romantic Landscapes
Albertinum and Kupferstich-Kabinett
Cooperation partner: National Museum of Art, Architecture and Design, Oslo
Project duration: 2012–2015

Flemish painting in the Gemäldegalerie Alte Meister
Planned project duration: 2011–2018
Funding: Ernst von Siemens Kunststiftung

Catalogue of Bolognese paintings at the Dresden Gemäldegalerie Alte Meister
Project duration: 2006–2008 and 2012–2016
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

Goldsmiths' works as a means of courtly display at the Dresden court of the 16th to 18th centuries
Grünes Gewölbe
Planned project duration: 2014–2016
Funding: Freunde des Grünen Gewölbes e. V., Fritz Thyssen Stiftung für Wissenschaftsförderung

Glass cutting of the early modern age: interdisciplinary study on Caspar Lehmann, the Schwanhardt family and their circle
Grünes Gewölbe
Cooperation partners: Bayerisches Nationalmuseum, Munich; Doerner Institut at Bayerische Staatsgemäldesammlungen, Munich; Helmholtz-Zentrum, Dresden-Rossendorf
Planned project duration: 2008–2016

The Furnishing of the State Apartment in Dresden Palace
Kunstgewerbemuseum
Cooperation partner: Staatsbetrieb Sächsisches Immobilien- und Baumanagement, Dresden branch
Project duration: 2007–2019

The Parisian ébeniste Jean-Pierre Latz
Kunstgewerbemuseum
Project duration: 2011–2019

Cataloguing Bienert's topographic collection
Kupferstich-Kabinett, Daphne Project
Cooperation partner: Saxon Regional Office for the Preservation of Historical Monuments
Planned project duration: 2010–2016
Funding: Saxon state government

“Shot at noon” – European artillery instruments c. 1500 to 1750. Function and significance of means of artillery execution in Europe, 1500–1750
Mathematisch-Physikalischer Salon
Cooperation partner: Germanisches Nationalmuseum, Nuremberg; Museum of the History of Science, University of Oxford; Militärhistorisches Museum der Bundeswehr, Dresden
Project duration: since 2005

A tableware service for Heinrich Count Brühl. Brühlsches Allerlei and other Meissen porcelain services from the first half of the 18th century
Porzellansammlung
Cooperation partner: Staatliche Porzellan-Manufaktur Meissen GmbH
Project duration: 2015

Reference prints for painting at the Meissen Porcelain Manufactory in the 18th century
Porzellansammlung
Cooperation partner: Staatliche Porzellan-Manufaktur Meissen GmbH
Project duration: since 2011
Funding: Freundeskreis der Dresdner Porzellansammlung im Zwinger e. V.

Augustus and Louis. French firearms of the 17th and 18th century
Rüstkammer
Cooperation partner: Musée de l'Armée, Hôtel National des Invalides, Paris
Planned project duration: 2011–2016

East Asian musical instruments at the GRASSI Museum in Leipzig
GRASSI Museum für Völkerkunde zu Leipzig, Staatliche Ethnographische Sammlungen Sachsen
Cooperation partner: GRASSI Museum für Musikinstrumente at the University of Leipzig
Planned project duration: March 2015–February 2019
Funding: Volkswagen Stiftung

Textile art from Africa and modern art
Museum für Völkerkunde Dresden, Staatliche Ethnographische Sammlungen Sachsen
Planned project duration: 2009–2017

Further information on the different research projects can be found online at the SKD's website, www.skd.museum

Early missionary and colonial perspectives on the indigenous cultures and languages of Western Cape York Peninsula, Australia, and the documentation of the cultural changes in this region based on written documents, ethnographic artefacts and historical photographs

Völkerkundemuseum
Herrnhut and GRASSI Museum für Völkerkunde zu Leipzig,
Staatliche Ethnographische Sammlungen Sachsen
Planned project duration:
2013–2015, final stages of publication (first half of 2016)
Funding: Deutsche Forschungsgemeinschaft (DFG)

Archaeometric characterisation of red decorative jewellery from historic ethnographic finds in the kingdom of Benin (Nigeria), Tunisia and Algeria

Cooperation partner:
University of Tübingen
Museum für Völkerkunde
Dresden, Staatliche Ethnographische Sammlungen Sachsen
Planned project duration:
2015–2016

Dresden's Antiquities – paradigms of modern artwork. The Antiquities in the Dresden collection as subjects of perception, discourse and practice between 1728 and 1836

Skulpturensammlung
Planned project duration:
2014–2017

Catalogues of works from the Ancient World

Skulpturensammlung
Cooperation partner:
Rheinische Friedrich-Wilhelms-Universität Bonn,
Institute of Archaeology and Cultural Anthropology
Planned project duration:
2013–2018
Funding: Ernst von Siemens Kunststiftung

Comprehensive catalogues of the antique vases, as part of the Corpus Vasorum

Antiquorum (CVA), a research project initiated by the Union Académique Internationale
Skulpturensammlung
Cooperation partner: Bayerische Akademie der Wissenschaften, Munich
Planned project duration:
2012–2016
Funding: Bayerische Akademie der Wissenschaften, Munich



Nautilus shell cup carried by a wine-grower, by Elias Geyer, goldsmith, gilded silver, nautilus shell, cold-painted decoration, Leipzig, start of 17th century, Grünes Gewölbe, SKD
Part of the project on 16th–18th-century goldsmith work at the Dresden court

Publications

Dresdener Kunstblätter

Published by: Staatliche Kunstsammlungen Dresden
Vol. 1/2015 – Weltbilder
Vol. 2/2015 – Schatzkunst
Vol. 3/2015 – Kunst im Krieg 1939–1945
Vol. 4/2015 – Holz

Gemäldegalerie Alte Meister

Die Gemäldegalerie Alte Meister, published by Staatliche Kunstsammlungen Dresden, Bernhard Maaz, Harald Marx et al., Deutscher Kunstverlag, Berlin/Munich

Galerie Neue Meister

Imagination und Anschauung. Ägyptenrezeption und Ägyptenreisen in der ersten Hälfte des 20. Jahrhunderts, published by Staatliche Kunstsammlungen Dresden, Heike Biedermann, Andreas Dehmer, and Technische Universität Dresden, Henrik Karge, Sandstein Verlag, Dresden

Oskar Kokoschka, Gitta Wallerstein, 1921. Staatliche Kunstsammlungen Dresden, Albertinum, Patrimonia No. 380 (2015), published by Kulturstiftung der Länder and Staatliche Kunstsammlungen Dresden, Dresden

Kunstgewerbemuseum

MANIFESTO. Works by students and graduates of the Studio of Glass in Prague. Catalogue of the exhibition in the Kunstgewerbemuseum in Dresden – Pillnitz Palace, 4.9.–1.11.2015. Curator: Adam Štech, Academy of Arts, Architecture & Design, Prague 2015

Kupferstich-Kabinett

DISEGNO. Zeichenkunst für das 21. Jahrhundert/The art of drawing for the 21st century, Staatliche Kunstsammlungen Dresden, published for Staatliche Kunstsammlungen Dresden (in German and English) by Michael Hering, Kerber-Verlag Bielefeld

Mathematisch-Physikalischer Salon

Einfach – Vollkommen. Sachsens Weg in die internationale Uhrenwelt. Ferdinand Adolph Lange zum 200. Geburtstag / Simple and Perfect. Saxony's Path into the World of International Watchmaking, published for Staatliche Kunstsammlungen Dresden (in German and English) by Peter Plasmeyer and Sibylle Gluch, Deutscher Kunstverlag, Berlin / Munich

Rüstkammer

Luther und die Fürsten. Selbstdarstellung und Selbstverständnis des Herrschers im Zeitalter der Reformation, catalogue published for Staatliche Kunstsammlungen Dresden by Dirk Syndram, Yvonne Wirth et al., Sandstein Verlag, Dresden; collection of essays published for Staatliche Kunstsammlungen Dresden by Dirk Syndram, Yvonne Wirth et al., Sandstein Verlag, Dresden

Skulpturensammlung

August Hudler in Dresden. Ein Bildhauer auf dem Weg zur Moderne, published for Staatliche Kunstsammlungen Dresden by Astrid Nielsen and Andreas Dehmer, Sandstein Verlag, Dresden

Staatliche Ethnographische Sammlungen Sachsen

Glanz und Zurückhaltung. Kulturschätze Koreas aus der Sammlung des GRASSI Museums für Völkerkunde zu Leipzig, published by Staatliche Kunstsammlungen Dresden, Passage-Verlag, Leipzig

Directorate General

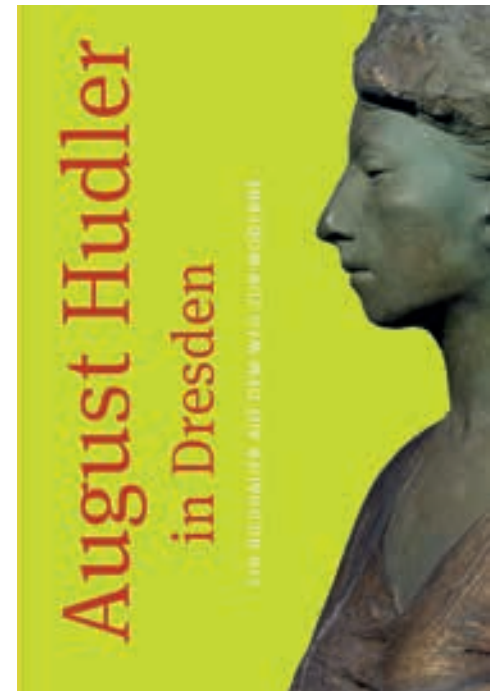
Kennerschaft zwischen Macht und Moral. Annäherungen an Hans Posse (1879–1942), published by Staatliche Kunstsammlungen Dresden, Gilbert Lupfer, Thomas Rudert, Boehlau-Verlag, Cologne, Weimar, Vienna

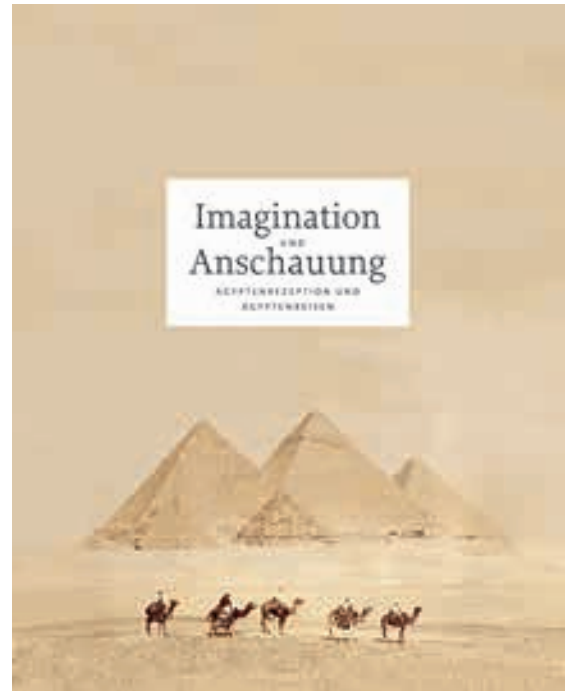
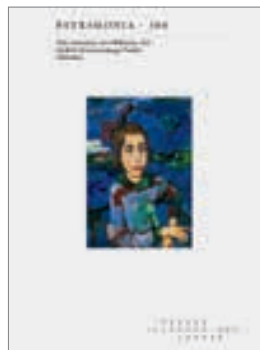
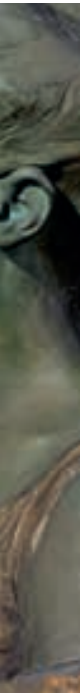
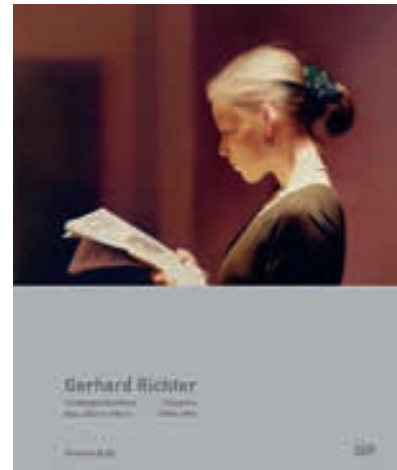
SUPERMARKET OF THE DEAD. Brandopfer in China und der Kult des globalisierten Konsums, 3-volume set, (in German), published for Staatliche Kunstsammlungen Dresden by Wolfgang Scheppe, Verlag der Buchhandlung Walther König, Cologne

SUPERMARKET OF THE DEAD. Burnt Offerings in China & the Cult of Globalized Consumption, 3-volume set, (in English), published for Staatliche Kunstsammlungen Dresden by Wolfgang Scheppe, Verlag der Buchhandlung Walther König, Cologne

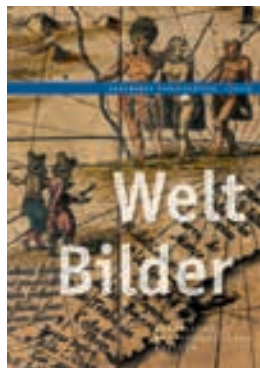
Gerhard Richter Archiv

Gerhard Richter. Catalogue Raisonné, Vol. 4, 1988 to 1994 (in German and English), revised, published for Staatliche Kunstsammlungen Dresden with an introduction by Dietmar Elger, Hatje Cantz Verlag, Ostfildern





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There is always plenty to discover with the SKD ... here, Dietrich Buschbeck on a journey of discovery during an opening ceremony at the Small Palace Courtyard

A changing institution

Developments at the Staatliche Ethnographische



Oil lamp in the shape of
the bird deity Garuda, Java,
late 19th century, GRASSI
Museum für Völkerkunde in
Leipzig, SKD

Sammlungen Sachsen

Sites in Leipzig, Dresden and Herrnhut

In 2004, the three ethnological museums – the GRASSI Museum für Völkerkunde in Leipzig, the Museum für Völkerkunde in Dresden and the Völkerkundemuseum in Herrnhut – merged to form Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony, SES), which joined the SKD association at the start of 2010. They contain one of Europe's most interesting connections of objects from Africa, America, Oceania and Asia, most of which were brought together during the colonial period, though they date back to various times. With some 350,000 objects, 200,000 image records and 350,000 library items, this is the second largest collection of its type in Germany. It consists of relics of cultures past and present, of encounters, adaptation, resistance and suffering.

The SES not only preserves the collection, but always also reacts to current social situations and changing politico-cultural contexts. Since the formation of the Pegida and Legida groups, and the events in Heidenau (though not only since then), the SES has been developing new formats and content to teach and inform a heterogeneous target group, the aim being, among other things, to encourage an understanding between different groups of the population and between the continents. This is in line with how the SES sees itself, and one of its tasks.

The W.E.L.T project

In February 2015, Nanette Jacomijn Snoep, of the Netherlands, took over as director of Staatliche Ethnographische Sammlungen Sachsen (SES), her brief being to extend the influence of the three museums united under that name, both nationally and internationally.

The concrete aims are:

- to considerably increase the collections' presence and relevance in the national and international academic discourse
- to cooperate with countries of origin
- to cooperate with other SKD museums
- to come up with a new policy for planning special exhibitions at three different sites
- to reorganise the permanent exhibition in Leipzig
- to breathe new life into the Japanisches Palais (Japanese Palace) in Dresden
- to extend research with regional and international research institutes
- to fully digitise the collections of more than 350,000 objects and 200,000 photographs
- to markedly increase visitor numbers and reach out to new target groups

In order to create structures within the SES which will allow these goals to be reached, since May 2015 the SES has been undergoing an evaluation by the METRUM management consultants. The SES museums are the last three in the SKD alliance to undergo an evaluation. The aim is to improve the way that SES structures and workflows are organised within the SKD, adding to their performance, relevance and influence, and improving internal corporation.



Top: Commemorative head of an oba, bronze, Benin, 18th century, GRASSI Museum für Völkerkunde in Leipzig, SKD



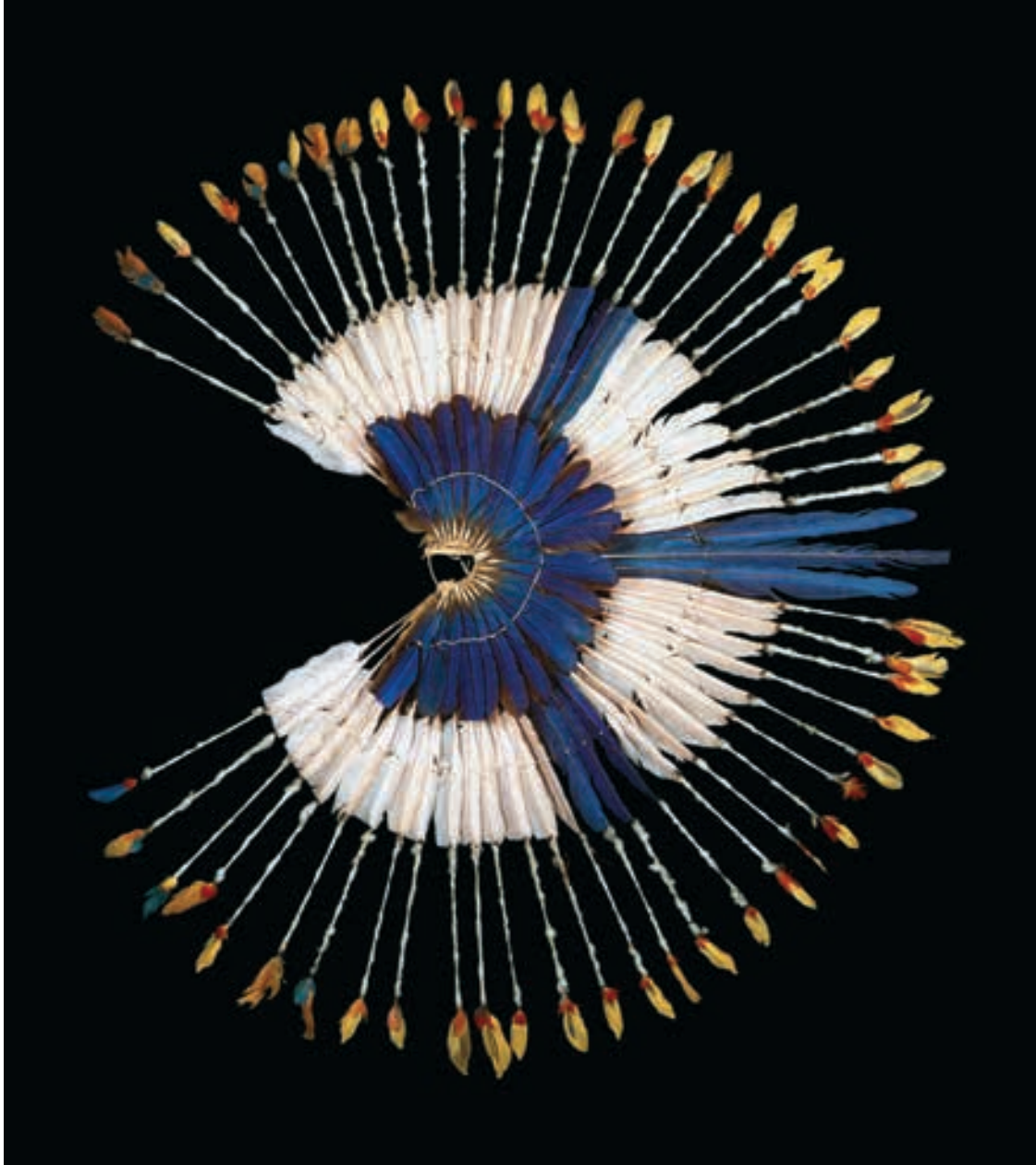
Right: Receptacle with a depiction of an owl, Peru, Moche culture, GRASSI Museum für Völkerkunde in Leipzig, SKD

The further development of the SES as part of the SKD is a participative process. The steering group of the W.E.L.T. project includes representatives of the Saxon State Ministry for Science and the Arts (SMWK), the Directorate General and commercial directors of the SKD, the directors of the SES and the SKD's overall staff council. Numerous individual discussions and workshops have already been carried out with the staff members. The project is divided into four stages, three of which have already been completed. Stock-taking took place between May and August 2015, with scenarios for the future organisation of the SES being discussed by the steering group in September and October. By the end of 2015 a new model had been developed for the future of the SES. In 2016, Stage Four will begin with the implementation of the new organisational chart and new workflows.

The institutional strategy in brief:

- The SES will continue to be run as a unit with its own directors within the SKD's alliance. None of the sites will be lost.
- In terms of content, the aim will be to rise to an international level. Moreover, in future the SES will once more reflect current social and political topics, such as globalisation and migration, making Europe part of the ethnological discourse once more.
- The SES's integration into the SKD will be improved, extending it on the level of content. This will create interactive opportunities for all the museums to develop.

The SES is of great strategic importance to the SKD alliance. The influx of non-Western knowledge and non-Western cultures will spark new questions, even about the European collections, and produce a new understanding of the long history of interest in the world in Dresden and Leipzig and the political and cultural function it exercised.



The SES will make connections and examine how other ideas and other knowledge have come about, been adapted, integrated or even ignored in past centuries. The integration of the SES will make space for other views and interpretations of Western works of art. Connecting the SES's collections to the SKD's other collections will offer a new, improved means of access for interdisciplinary research within all the collections. Systematic interaction between the European and non-European collections will raise the SKD's influence as a "global" museum, as one of the world's great encyclopaedic collections.

Feather decoration, North America, GRASSI Museum für Völkerkunde in Leipzig, SKD

Staff matters

Hartwig Fischer takes over as director of the British Museum in London

On 29 September 2015, the Saxon State Ministry for Science and the Arts confirmed that Prof. Dr Hartwig Fischer, Director General of Staatliche Kunstsammlungen Dresden, would be taking on the post of the director of the British Museum in London in the spring of 2016.

“I greatly regret the departure of Hartwig Fischer. This decision hits us hard”, said Minister for the Arts Dr Eva-Maria Stange, adding, “I value Mr Fischer highly. He is an outstanding expert and museum director. Our work together has always been close and trusting. In the three and a half years that he

Prof. Dr Hartwig Fischer with
Gerhard Richter in the special
exhibition “Streifen und
Glas” at the Albertinum

has worked as Director General of Staatliche Kunstsammlungen Dresden, he has brought the collections new prestige. Under his directorship, some sensational exhibitions have been devised. The state art collections have brought their treasures out of the storage facilities and presented them to the art-loving public under excellent curatorship. Mr Fischer succeeded in attracting some renowned international experts to run the art collections’ museums. It is also thanks to him that the state art collections joined the TU Dresden Network of Excellence, making use of the scientific capabilities of these unique collections. I would like to congratulate Mr Fischer, of course. An offer like this is also an accolade and shows what a globally recognised expert he is. I wish him all the best as the future director of the British Museum, and on a personal level.”

Hartwig Fischer stated: “Staatliche Kunstsammlungen Dresden is a great museum association with masterpieces from different world cultures and some top-class professionals. With them, with Saxon and German officials, with artists and collectors and with great sponsors, we have in recent years succeeded in taking some significant steps in our development, in research, in overhauling and renovating the buildings, in international relations and in modernising the organisational structures. The dynamic forces of these shared efforts and successes will, I am certain, last into the future.”





In 2014 the conference of the scientific advisory board was held for the first time in the Schlosskapelle at Residenzschloss (Palace Chapel at Dresden's Royal Palace). The advisory board is made up of renowned scientists from various disciplines, as well as experienced museum directors from Denmark, Germany, Britain and France

Prof. Dr Hartwig Fischer and Dr Peter Hahn in front of the self-portrait by Oskar Kokoschka, 1920, Kupferstich-Kabinett, SKD





Nanette Snoep is the new director of the Staatliche Ethnographische Sammlungen

On 1 February 2015, Nanette Jacomijn Snoep, from the Netherlands, took over as director of the Staatliche Ethnographische Sammlungen Sachsen (SES). She is also Deputy Director General of the SKD and a member of the management board. Previously, Nanette Snoep worked for 15 years at the Musée du Quai Branly in Paris, most recently as the head curator for the Historical Collection, which covers the history of European expansion, slavery and colonialism. As a curator, she organised numerous international exhibitions, including “Human Zoo – The Invention of the Savage”, which was lauded in 2011 as the best French exhibition of the year.

Nanette Snoep was encouraged to take on this role by the SES’s outstanding collection and the marvelous opportunity to come up with new ideas for the three anthropological museums in Dresden, Leipzig and Herrnhut, asking questions aimed at extending the role of a museum in the 21st century.

She will be devising her exhibition policy to include multiple topics and regions, while always retaining a link to current events in Europe/Saxony/Dresden/Leipzig. This will involve systematically including objects from other SKD collections in her future exhibitions, and increasingly entering into cooperative ventures to produce international exhibitions.

From more on the three sites and the evaluation and future development of the SES, see Pages 68–71.



Bernhard Maaz moves on to Munich

After a good five years, on 31 March 2015, Prof. Dr Bernhard Maaz left his posts as the director of the Gemäldegalerie Alte Meister (GAM) and the Kupferstich-Kabinett (KK) and as Deputy Director General and a member of the management board. On 1 April 2015, he took over as the new Director General of the Bayerische Staatsgemäldesammlungen in Munich.

Prof. Dr Hartwig Fischer, Director General of the SKD, praised Bernhard Maaz during a farewell ceremony as a highly experienced, effective museum director and an excellent scientist, congratulating him on his appointment: “His move to this important office is a recognition of the work he has carried out in Berlin and, above all, in Dresden. At the same time I am sorry to say goodbye to a highly skilled colleague, who has successfully run the Kupferstich-Kabinett and the Gemäldegalerie Alte Meister since 1 January 2010, at the same time rendering great services to the SKD as a whole in his position as Deputy Director General and a member of the management board.” Under his patronage, prominent special exhibitions took place both in the Kupferstich-Kabinett and in the Gemäldegalerie, including “Heavenly Splendour – Raphael, Dürer and Grünewald paint the Madonna” (GAM, 2011) or “500 Jahre Raffaels Sixtinische Madonna” (GAM, 2012). In addition to this, he made important contributions to research into the collections and published them in several volumes.

Bernhard Maaz used the thorough restructuring of the Semperbau (Semper Building), which he was involved in planning and running, to give the Old Masters a new and much-admired hang. Apart from anything else, his time in office was marked by some significant acquisitions and gifts both for the Gemäldegalerie Alte Meister and for the Kupferstich-Kabinett.



Ulrich Pietsch leaves the Porzellansammlung

After 21 years as director of the Porzellansammlung, on 30 September 2015 Prof. Dr Ulrich Pietsch went into retirement. Prof Pietsch took over as director of the Porzellansammlung in 1994; as of 2011 he also taught art history at TU Dresden as an honorary professor.

At the farewell ceremony on 26 August 2015, Deputy Director General Prof. Dr Dirk Syndram said, “We are losing an expert in art history”. According to Prof. Dr Syndram, the renowned researcher on Meissen porcelain not only gave the collection new look, but also conferred it a whole new status within museology.

By gradually refitting the collection and creating fascinating contrasts between East Asian and Meissen porcelain, Ulrich Pietsch succeeded in constantly raising the number of visitors to the Porzellansammlung. The fittings of two arched galleries and the Tiersaal (Animal Hall), for which he brought in the renowned US architect Peter Marino, gave rise to great surprise and enthusiasm among visitors and specialists alike. As well as rebuilding, restructuring and refurbishing the permanent exhibition, Ulrich Pietsch also ran numerous special exhibitions in and outside Dresden. The crowning glory of his time in office was the anniversary exhibition “Fantastical worlds. Painting on Meissen porcelain and German faience by Adam Friedrich von Löwenfinck, 1714–1754” (see 2014 annual report).

Ulrich Pietsch’s time in office also saw an understanding on the return of works of art concluded with the Albertine branch of House of Wettin (the descendants of the old Saxon rulers), plus the catastrophic floods of 2002.



Stephanie Buck is the new director of the Kupferstich-Kabinett

On 1 November 2015, Dr Stephanie Buck took over as director of the Kupferstich-Kabinett. Her research focuses on the visual arts of the Early Modern Era, particularly European drawing and painting in the North Alpine region during the 15th and 16th centuries, and the autonomy of drawing in around 1500. She has worked at internationally renowned museums and has been Curator of Drawings at London’s Courtauld Gallery since 2006. For Stephanie Buck, Dresden’s Kupferstich-Kabinett is one of the loveliest places in the world: “This opportunity to explore an exceptional collection and run it in dialogue with my colleagues is a wonderful challenge.” She sees the museum as a place of encounters and critical dialogue which is open to everyone, which encourages an exchange of academic ideas, and which promotes the education of the next generation of curators and restorers. It is particularly important to her to bring to life drawings, prints and photography in exhibitions and in lecture halls. She believes that every one of these three fields of collection is relevant today: hand-drawn sketches being a form of expression which go back to mankind’s origins, prints and photography being reproductive media which can link in with the latest issues around modern communication.

Stephanie Buck sees one focus of her work as developing the collection further; to her, contemporary works on paper are of great value, and dialogue with artists is of great importance. In the present day, when images are transferred globally, she sees a need to question traditional divisions between epochs and schools of art. For that reason, she believes that specific knowledge about individual works, their qualities and the conditions and contexts in which they were created is crucial, and can best be gained through direct learning in a lecture hall.



Dresden Art Festival: themed evening on
7 September 2015 in the Gemäldegalerie
Alte Meister in the Semperbau am Zwinger
(Semper Building at the Zwinger)



The museum and the public

Media and communication

The SKD's 2015 exhibition programme posed a massive challenge to the Press and Communication Office: communicating information throughout Germany and the world on no fewer than five outstanding new exhibitions, including the opening of a permanent exhibition which was of particular significance to the SKD's profile, all at short intervals (see Pages 14 – 41).

Of these, only the special exhibition on the popular Romantic artists Dahl and Friedrich, with their special link to Dresden, was the only safe bet in terms of widespread, cross-regional recognition. This was reinforced by the succinct title and the marketing campaign based on images of selected paintings from the exhibition. The other projects, meanwhile, required the communicators to get across a great



Crowd of photographers during a press conference with Gerhardt Richter in the Albertinum

The meeting of the G7 states' finance ministers in the Dresden Residenzschloss (Dresden's Royal Palace) drew large numbers of international media representatives; this and the strict security measures once again posed major challenges for the SKD team



deal of information; they did not, for example, fit in smoothly with the format of news items, so were not automatic candidates for PR success.

However – which was more important – as a whole, they defined the SKD's corporate identity, set the boundaries of the museum alliance's wide range of art history, mainly tapped their own collections and reflected the excellent scientific work being carried out at the SKD. The task was to make this clear. On top of this, there were good reasons why these many highlights could not be evenly spread across the year following typical PR strategy. Instead, the projects were concentrated on the first six months of the year, which was a particular challenge not only for the Press and Communication Office but also for the media. In a museum alliance of this size, it is not always possible to make plans "media-compatible" as can be done in smaller institutions with fewer exhibitions. As a result, it was necessary to take the potential of every single project, bring it into the bright light of the media, and maintain interest while avoiding saturation coverage. All this without outsourcing to PR agencies, with a small team of

communicators in a city which does not contain any significant national media and whose rail connections still leave a lot to be desired.

The SKD's Media and Communication Office made use of the storytelling possibilities arising from these great exhibitions, looking for placements not only in feature sections and the specialist media, but also in various other formats. Travel magazines, lifestyle media and the popular press, business magazines, special-interest and news formats were approached with success. As the communication strategies for the different exhibitions necessarily had to be implemented at the same time, they were closely connected. The agenda included a varied range of digital communication on the website www.skd.museum, individual exhibition websites and social media (Facebook, Twitter, blogs and YouTube), along with planning and carrying out international press trips.

To quote but one example, many people connect the anniversary of the Reformation to the town of Wittenberg and to the year 2017 – 500 years after Luther posted his famous 95 Theses on the door of Wittenberg palace church. For that reason, a full three of the four National Special Exhibitions on these events of world history will take place in 2017, in Wittenberg, Eisenach and Berlin. Back in 2015 the SKD already organised the first National Special Exhibition, entitled “Luther and the Princes. The Public Portrayal and Self-Image of Rulers in the Age of Reformation”, commemorating the 500th anniversary of the granting of the plenary indulgence. This was in Torgau, not initially well-known as a central site connected with Luther – and also not on a central route. With considerable commitment, the exhibition reached a wide audience both via conventional media and through a special website and communication on-line and in the social media. It was thus featured in the prime-time news on ZDF (Germany’s main news channel), on Czech and Swiss television, in a long item in Austria’s ORF “Kulturmontag” programme and in several reports on the regional channel MDR. As a media partner, MDR also followed the exhibition and its supporting programme intensively via its radio channels and websites. The media response in every field both in Germany and abroad was extensive, with more than 800 reports, articles and features in print and online playing a considerable role in the exhibition’s success.

However, looking back at 2015, it is also important to note that alongside these flagship exhibitions, more than 40 other special exhibition themes, scientific topics, projects and events needed to be communicated. In “everyday business”, the Press and Communication Office also acted as a point of contact for various issues around the SKD’s policy regarding museums and culture, such as the discussions on amendments to the Act to Prevent the Exodus of German Cultural Property.

For the 12th time, the German press officers’ association Bundesverband deutscher Pressesprecher eV (BdP) organised a communication conference in Berlin which is one of the sectors most important forums in the German-speaking countries, in 2015 bringing together some 1500 communication managers from associations, corporate groups and public institutions, plus renowned speakers from academia and practice. Every year, on the evening of the first day of the conference, a “speakers’ night” takes place during which a “Press Office of the Year” is



Screenshot of the website launch page for the special exhibition “Luther and the Princes”



Based on the subject of “power”, the 12th communication conference organised by the BdP in Berlin was enriched by numerous inspiring speakers

named in the categories of politics/administration, associations/NGOs and companies.

In 2015, the SKD’s Press and Communication Office was one of 3 candidates out of 51 in the fields of politics, business, science, sport and culture to be nominated in the category of associations/NGOs. As is usually the case when a major award is presented, it was acknowledged with a video clip during the evening event at Berlin’s Friedrichstadtpalast.

Striking stories and histories

The Münzkabinett as an example of marketing

Numismatists already know it, but some people need to be told: coins are fascinating and a visit to Dresden's Münzkabinett is an absolute must. Anyone entering its new home in Dresden's Residenzschloss (Royal Palace), where the scene is impressively set for these numismatic gems, is captivated by the sheer quantity and variety of coins, medals and other numismatic items. Coins and medals are the smallest possible relics of times gone by – and in Dresden's Münzkabinett, Germany's oldest coin collection, there are so many that it is quite a challenge to examine each one.

Every piece tells its own story, while at the same time reflecting the moment in world history when it was minted. But the events and people whose stories are told by these objects can only be identified and understood on very close examination, viewing each item individually and zooming in on every tiny detail.

Examples of the marketing campaign for the reopening of the Münzkabinett, Preuss & Preuss, Berlin




The task of sparking the future visitors' curiosity in this new historical treasure trove went to advertising. The aim was to make everyone, young or old, locals or tourists, raise an eyebrow and chuckle. The Berlin agency Preuss & Preuss based its idea on the different meanings of the word "prägen"; to mint, to strike or to shape something. Coins are minted; people, places and events shape the times they live in so strongly that they are commemorated on coins; and the lives of many generations of people have been shaped by coins as a means of payment. Four posters were designed explaining and summarising a themed selection of items: coins which have shaped history (illustrated by slang words for money: "Schotter, Moos, Kohle, Kröten"), people who have shaped history ("conquerors, kings, visionaries, prophets"), moments which have shaped history ("coronations, marriages, deaths, reforms") and places which have shaped history ("London, Rhodes, Osaka, Rome"). In German, all these words contain the letter "O", and that letter was eye-catchingly replaced by coins which came from those places or announced reforms or the death of a ruler. The Deutschmark in the word "Kröte" represented the "dough" of its time.


The caption beneath all the designs was: "Das Münzkabinett im Residenzschloss – Die neue Schatzkammer Dresdens" (The Coin Cabinet in the Royal Palace – Dresden's new treasure chamber). After all, the story of the reconstruction of the Residenzschloss has not yet reached an end; another valuable treasure trove of a presentation has been added. Posters, ads in the press, on the streets and on public transport, and even paper bags for the Reimann bakery's rolls invited the public to examine the coins more closely. The opening was also advertised among tourists as the highlight of 2015. In the first few months, visitor numbers exceeded every expectation and made Dresden's Münzkabinett the centre of attention in Germany, perhaps even in Europe.




WWW.SKD.MUSEUM


ER  BERERER


PRÄGENDE KÖPFE DER GESCHICHTE

K  NIG

DAS MÜNZKABINETT IM RESIDENZSCHLOSS


VI  NÄR

DIE NEUE SCHATZKAMMER DRESDENS 


PR  PHET

SKD MUSEUM
FOTOGRAFIERUNG
BRUNNEN


WWW.SKD.MUSEUM


KR  NUNG


PRÄGENDE MOMENTE DER GESCHICHTE

HO  CHZEIT

DAS MÜNZKABINETT IM RESIDENZSCHLOSS

T  D

DIE NEUE SCHATZKAMMER DRESDENS 

RE  FORM

SKD MUSEUM
FOTOGRAFIERUNG
BRUNNEN

Focus on inclusion

Diversity in educational and informational work

Over past years, the office of education and information at Staatliche Kunstsammlungen Dresden (SKD) has developed a series of projects aimed at groups of people with different needs. One focal point of this work is launching cultural education programmes for people with disabilities. In 2015, as well as 35 integrative events for blind and visually impaired visitors, for deaf people (with sign language interpreters) and for people with learning difficulties (in simple German), the inclusion workshop “Workshop der Sinne – Museum im Dunkeln” (Workshop of the Senses – a Museum in the Dark). This began with a specially designed guided tour of the Türkische Cammer (Turkish Chamber) for blind and visually impaired people. Sighted attendees, equipped with

special glasses to simulate blindness, and in a darkened room, were then invited to study items using different senses, e.g. by touching and trying to recognise replicas or samples of material. The workshop ended with a creative, practical implementation of what they had learned. The main aim of this event was an intensive flow of ideas between sighted and blind visitors to the museum.

One thematic focus of a museum’s education and information work is creative, practical work with people with dementia, as their participation in culture is a key part of their participation in society.



The SKD once again invited primary-school children to approach the art in the Albertinum creatively at two large-scale events: a children’s festival and “Lesestark!”, a reading initiative with Dresden municipal library.



This was the context of a research study to develop a model for the social participation of people with dementia in museums, run by Hamburg Medical School with the SKD as a member. The SKD's existing information programme was assessed and extended to offer people with dementia barrier-free access to art. One aim was to link in with established schemes for people with disabilities. Following theoretical research and training on the symptoms of dementia, an interactive, sensory information strategy was developed in line with the needs and resources of sufferers and their families. Bernardo Bellotto's painting "Dresden from the Right Bank of the Elbe, above the Augustusbrücke", displayed in the Gemäldegalerie Alte Meister, offers a chance to make the most of participants' sensory and physical memories. In this way, it is possible to promote their social interaction during an event, a moment which can give participants a feeling of wellbeing. The special atmosphere of partnership and the method by which participants are made to feel safe – clearly outlining what is going on, repeating ideas, offering help as they move around the museum and look at the work of art – help them feel less uncertain during their visit.



On 7 October 2015, Ramona Nietzold summed up all the courses, workshops and conferences held for people with disabilities in 2015 during a "fireside chat" keynote speech at the Conference of Culture Ministers in Berlin. The discussion with the other attendees came to a very positive conclusion about the year 2015, while also offering new motivation for future projects.



One key focus of the SKD's education and information work: integrative events for the blind and visually impaired (left) and for the deaf with sign language interpreters (above)

New tours on offer for individual travellers

The tendency towards individualised travel does not stop at the museum door. For this reason, Staatliche Kunstsammlungen Dresden (SKD) are constantly developing new offers for independent travellers. Well-trained art guides can directly react to visitors' questions, level of education and wishes, making the museum a place of lively interaction between people and the works of art. Questions, suggestions and criticism can be expressed and dealt with directly. In the age of digital communication, there is obviously a great need for entirely analogue interaction between the art guides and visitors to the museum.

In 2015 the number of tours rose by almost 20% compared with 2014. Altogether, 10,064 guided tours took place, 1,948 of which were in the exhibition "Luther and the Princes" in Torgau (see Pages 23–25). The total number can be divided into 7,788 group tours and 2,276 individual tours, the latter being almost twice that in 2014. Most of these individual tours were public showings, which numbered 1,342. 117 tours were held in Russian, English or Czech. These public tours can now also be booked via the online shop, with roughly 30% of visitors booking in advance by this means. The remaining tickets can be purchased without prebooking at the cash desk.

Visitors to the Schlosshof (Small Palace Courtyard) at Dresden's Residenzschloss (Royal Palace)



The United Arab Emirates Youth Ambassadors visited the Gemäldegalerie Alte Meister during an educational trip



News in brief

From autumn 2015, the Facebook page for the SKD's Albertinum was busy with participants involved in an activity set up by Fernando Sánchez Castillo. As part of the Albertinum's "interventions", this was a follow-up on Castillo's installation "Made in China" (2013) which involved him setting out his "Tank Man" figures in the atrium in August 2015: 5,000 green plastic figures, about 15 cm tall, which looked like toy soldiers. At the end of the exhibition, everyone who wrote their ideas about human rights and democracy on a Post-It note hung on the wall was allowed to take a "Tank Man" away with them and photograph it in its new environment. The photos were posted on the Albertinum's Facebook account. The many handwritten messages in the Mosaic Hall and the photographs show that the public debate was important to the participants. (on the right of the photograph: Sánchez Castillo)



The exhibition “World’s Children! Such stories!” at the GRASSI Museum für Völkerkunde in Leipzig provided a space for children and young people to experiment and be creative beyond the scope of conventional museum learning opportunities. To this end, materials were provided from the storage facility, the warehouses and the museum’s educational studio. The young visitors were able to climb, draw and write on a huge installation in the centre of the room, or turn themselves into exhibits in a walk-in display cabinet and have their photos taken. The exhibition was about how children relate to ethnological topics and turn their observations into art. Refugee children and young people were specifically asked to play an active role: how did they experience the people and the city; what did they see as typically German? With the support of the programme “Kultur macht stark! Bündnisse für Bildung!” (Culture makes us strong! Alliances for education!), funded by Bundesverband Museumpädagogik e.V., a federal group for education in museums, the result was one big work of art which told stories of people, their lives, their dreams and their wishes.



In May 2015, the friends association MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V. – held a festival in the Albertinum. Hilke Wagner, the director of the Albertinum, received the guests in the Galerie Neue Meister, not only presenting the highlights of the collection but also revealing her personal favourite works. At the same time, young speakers were available in the permanent exhibition to discuss art in person with visitors. The event turned into a long evening of art, with music, dance and a bar serving sparkling wines. The atrium was transformed into a party lounge and a venue for animated, stimulating discussion.

For the exhibition “Dahl and Friedrich. Romantic Landscapes”, run in cooperation with Oslo National Museum, the Mayor of Oslo, Stian Berger Røsland, visited the Albertinum; here he is shown with Director Hilke Wagner.





From 30 April to 26 July 2015, the SKD sent the painting "The Empire of Flora" by Nicolas Poussin on loan to an exhibition at the Pushkin State Museum of Fine Arts, Moscow. By making this valuable loan, the SKD was underlining many years of trusting cooperation with the Pushkin Museum and recollecting the return of the Dresden collections from the USSR 60 years ago. The former director of the Pushkin Museum, Irina Antonova, today its honorary president, made a renewed visit to the SKD on this occasion. She is shown here during a television debate with Director-General Prof. Dr Hartwig Fischer in the Gemäldegalerie Alte Meister.

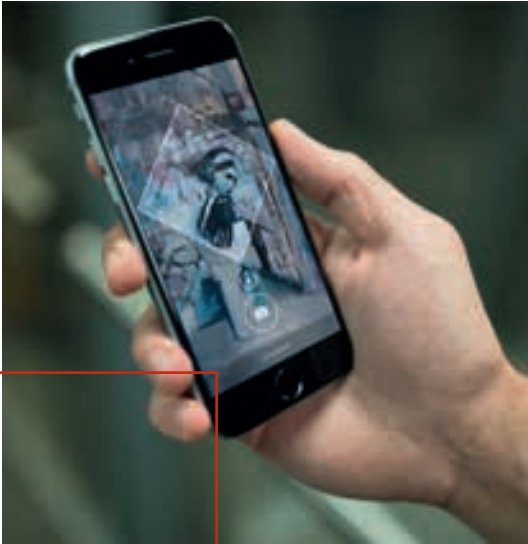
At the same time that the SKD's new Münzkabinett was completed, the finance ministers of the G7 states met in the Schlosskapelle (Palace Chapel) at Dresden Residenzschloss (Royal Palace). On this occasion, Director-General Prof. Dr Hartwig Fischer had the honour of greeting the participants at the G7 summit, including Federal Minister of Finance Wolfgang Schäuble (shown here with the French Minister of Finance Michel Sapin) as the very first people to visit the new galleries at the Münzkabinett. Since 2013, the Federal Government has been providing generous support, enabling Dresden's Residenzschloss to be reconstructed and transformed into a site of art and the sciences.



To mark the partial eclipse of the sun in Germany on 20 March 2015, a specific programme was planned and successfully put into action in the learning environment of the Mathematisch-Physikalischer Salon. Thanks to the astronomical phenomenon and the many different ways in which information was provided on the subject, the exhibition fascinated visitors young and old, not only the children and young people whom it had originally been intended to address and attract.



An art expert in an app. Laypeople visiting a museum sometimes do not know what to make of the works of art there. The SKD and TBO INTERACTIVE have developed an app, the "ARTOMAT", to help people interpret them. Users photograph a work of art with their mobile phone and the app starts analysing its composition, then tells them about possible interpretations. The panel judging the initiative "Germany – Land of Ideas" was impressed and presented the SKD with an award.



In the spring of 2015, the SKD spent a good three weeks visiting Dresden's Altmarkt-Galerie. In this highly popular city-centre shopping centre, large-format photo banners, information counters and interactive stands drew attention to the wealth of artistic treasures found in the nearby Residenzschloss. One of the main attractions was the historic mint press, with freshly minted thalers pointing to the upcoming opening of the Münzkabinett. This iron colossus had to be manhandled into the basement. On top of this, the momentum of the minting process even caused the machine to move around. Four men were then needed to keep it in place by installing a rubber mat. An impressive display of sheer force all around!



Andrij Melnyk, the Ukrainian ambassador in Germany, visited Albertinum. He is shown here with Dr Birgit Dalbajewa (right) and Oksana Katvalyuk (left) of the SKD in front of Caspar David Friedrich's paintings in the Galerie Neue Meister.



Director Prof. Dr Dirk Syndram shows a delegation of Southeast Asian ambassadors from Brunei, Malaysia, Laos, Myanmar, Vietnam, Indonesia, Singapore and the Philippines around the Grünes Gewölbe.

In February 2015, Gerhard Richter refitted the two exhibition rooms dedicated to his works in the Albertinum for the first time. At the centre of the presentation is a group of four large-format "Abstract Images (937/1-4)", created in 2013/14. These "BIRKENAU" pictures are part of a series of works in which Richter addressed political and historical subjects at distant intervals over several decades.





In 2015, the annual meeting of the convention of municipal authorities took place in Dresden. The atrium of the Albertinum was hired and elegantly decorated for the event.



From 24 to 26 September 2015, the XIII Symposium of the International Coronelli Society for the Study of Globes took place in the Residenzschloss in cooperation with the SKD's Mathematisch-Physikalischer Salon.

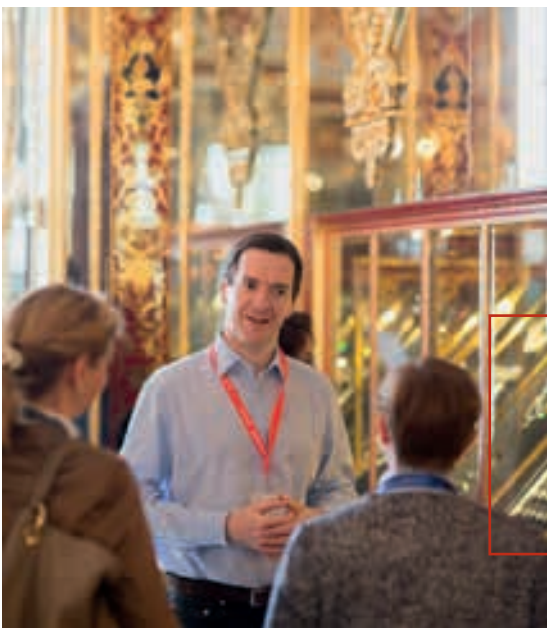
A lecture series on politics and culture in times of uncertainty invited leading academics and intellectuals to address the key questions of our times and, if possible, find new ways to deal with uncertainty. This was a joint project by TU Dresden (School of Arts, Humanities and Social Science), Deutsches Hygiene-Museum Dresden, Militärgeschichtliches Museum der Bundeswehr, Saxon Regional Library: Dresden State and University Library and the SKD as part of the DRESDENconcept – Kultur und Wissen initiative. The project was an attempt by these institutions of culture and knowledge in Dresden to create a space for liberal-minded, international discourse. Shown here: the opening event in the Schlosskapelle at the Residenzschloss with Stephan Weidner.



The Prime Minister and Minister of Finance of the Republic of Singapore, Lee Hsien Loong, visiting the Grünes Gewölbe. Seen here with two members of his escort and Director General Prof. Dr Hartwig Fischer.



On 14 February 2015, Queen Elizabeth II's cousin His Royal Highness Prince Edward, Duke of Kent (on the left in this photograph) was awarded the Dresden Prize for the role he has played in promoting reconciliation between Britain and Germany. During his visit to Dresden he was welcomed by the Director of the Grünes Gewölbe, Prof. Dr Dirk Syndram, who accompanied him through the collection.



During the G7 summit meeting in Dresden's Residenzschloss, the British Chancellor of the Exchequer, George Osborne, made a visit to the Grünes Gewölbe. Here he is shown with the SKD's Dr Jutta Kappel (right) and VIP guide Claudia Friedemann (on the left of the photograph).

The Bizot Group, comprising directors of the world's most important museums, met for the 25th time, this year in Berlin. Prof. Dr Hartwig Fischer, Director General of the SKD, fourth row from the bottom, second from left.



The singer and guest of honour at the HOPE gala, Harry Belafonte, also visited the SKD during his stay in Dresden. He is shown here with his wife Pamela, and Dirk Burghardt, the SKD's Commercial Director, in the Grünes Gewölbe.



It is the Youth Ambassadors' task to visit Germany and find out how their countries' future ambitions can be promoted. The students, in 2015 United Arab Emirates Youth Ambassadors, are offered a chance to visit Germany for three weeks. The aim of their educational trip is for them to find out more about German culture, business and politics. They are shown here visiting the Gemäldegalerie Alte Meister.

Visitor numbers

Visitor numbers to Staatliche Kunstsammlungen Dresden museums in 2015

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



external special exhibitions

Luther and the Princes Schloss Hartenfels, Torgau, 15. 5.–1. 11. 2015	70,574
Saxon Landscapes by J. A. Thiele Bad Muskau, 6. 5.–16. 8. 2015	9,622
Travelling exhibition by Gemäldegalerie Alte Meister Groningen, 13. 12. 2014–25. 5. 2015	96,096
Rembrandt – Titian – Bellotto. The spirit and splendour of Dresden's Gemäldegalerie Vienna, 11. 6.–8. 11. 2015	51,317
New Acquisitions of Contemporary Art in the Kunstfonds 2014 Berlin, 12. 11. 2014–10. 4. 2015	947
Dahl and Friedrich. Romantic Landscapes Oslo, 10. 10. 2014–4. 1. 2015	50,000
To Egypt! The Travels of Max Slevogt and Paul Klee Düsseldorf, 6. 9. 2014–4. 1. 2015	40,000

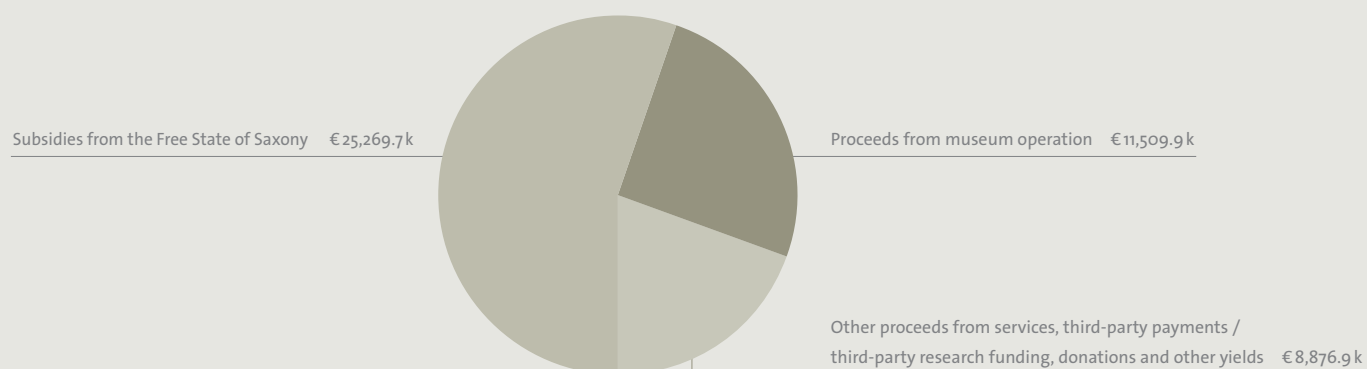
Visitor numbers to Staatliche Kunstsammlungen Dresden museums since 2011

	2011	2012	2013	2014	2015
Skulpturensammlung	126,876	110,608	149,140	125,736	161,114
Galerie Neue Meister	126,876	110,608	148,016	125,736	161,114
Gemäldegalerie Alte Meister ¹	569,583	578,499	400,922	428,053	360,457
Mathematisch-Physikalischer Salon ²			137,731	167,145	155,948
Porzellansammlung	190,621	199,828	196,616	218,133	189,498
Historisches Grünes Gewölbe	312,237	312,413	289,712	270,671	240,132
Neues Grünes Gewölbe	387,236	353,686	342,675	305,979	291,036
Türkische Cammer	220,591	207,483	286,665	241,056	158,466
Rüstkammer / Riesensaal ³	278,959	230,169	244,977	201,842	191,703
Münzkabinett ⁴	86,572	94,155	84,189	73,683	95,246
Hausmannsturm					60,560
Kupferstich-Kabinett ⁵	74,501	67,644	47,556	63,750	63,011
Special exhibitions at Residenzschloss and state apartments		31,658	78,618	62,802	
Kunstgewerbemuseum ⁶	22,941	34,972	36,069	51,485	38,503
Museum für Sächsische Volkskunst with Puppentheatersammlung	32,100	35,321	37,406	29,116	44,671
GRASSI Museum für Völkerkunde zu Leipzig	36,502	32,149	48,903	48,291	34,786
Museum für Völkerkunde Dresden ⁷	14,377	6,290	18,042	19,048	
Völkerkundemuseum Herrnhut ⁸	1,668	18,994	11,507	11,341	10,025
Kunsthalle im Lipsiusbau	57,688	76,003	24,239	31,802	32,002
Japanisches Palais				5,237	29,800
Total	2,539,328	2,500,480	2,582,983	2,480,906	2,318,072

1 entire building closed for reconstruction from 14. 1 to 26. 3. 2013; east wing closed, west wing open from 27. 3. 2013 | 2 since 14. 4. 2014 | 3 Rüstkammer in Semperbau (Semper Building) closed since 1. 10. 2012, Riesensaal (Hall of Giants) since 19. 2. 2013 | 4 new permanent exhibition in Residenzschloss (Royal Palace) from 7. 6. 2015 | 5 incl. Josef-Hegenbarth-Archiv | 6 each open from 1. 5 to 31. 10. | 7 closed from 1. 1. 2015 | 8 closed for construction work from 1. 5 to 24. 12. 2011

Economic indicators

2014 revenue



Excerpt from the 2011–2015 budget (in thousands of euros)

		2011	2012	2013	2014	2015 ¹
Yields	Proceeds from museum operations including special exhibitions and publications	14,898.6	12,415.1	12,756.5	11,602.5	11,509.9
	Other proceeds from services	1,458.7	1,216.8	1,351.4	1,350.6	1,374.5
	External payments / external research funding	4,660.3	3,670.2	3,034.6	4,546.8	6,355.1
	Donations and other yields	498.5	393.3	866.7	1,580.5	1,147.3
	Total	21,516.0	17,695.4	18,009.2	19,080.7	20,386.8
Expenses	Personnel costs	18,680.6	18,525.7	18,423.4	19,466.6	19,589.7
	Material expenses ²	21,154.1	17,141.9	17,900.3	20,129.8	19,883.8
	Total	39,834.7	35,667.6	36,323.7	39,596.4	39,473.5
	Asset acquisition ³	2,028.5	4,817.3	5,158.8	4,672.4	5,492.6
Subsidies from the Free State of Saxony	Subsidies for ongoing operations	20,327.5	20,099.4	20,859.0	22,448.5	23,064.0
	Subsidies for investment	1,984.0	3,733.2	2,397.6	1,445.9	2,205.7
	Total	22,311.6	23,832.6	23,256.6	23,894.4	25,269.7
Overview of jobs / staff	Civil servants	7	5	4	4	2
	Employees	308	306	326	321	316
	Volunteers	9	9	8	8	5
	Pre-university interns	4	4	2	3	4
	Employees from project funding	45	45	33	35	32
	Employees on projects run with external funding	20	13	9	10	13
	Workers also in other offices and jobs	10	8	10	–	–
	Employees on the “Daphne” project	60	41	34	29	36



“Sail boats on Yellow Sea”,
Emil Nolde, oil on canvas, 1914,
from the Weigang collection,
Galerie Neue Meister, SKD



Thanks

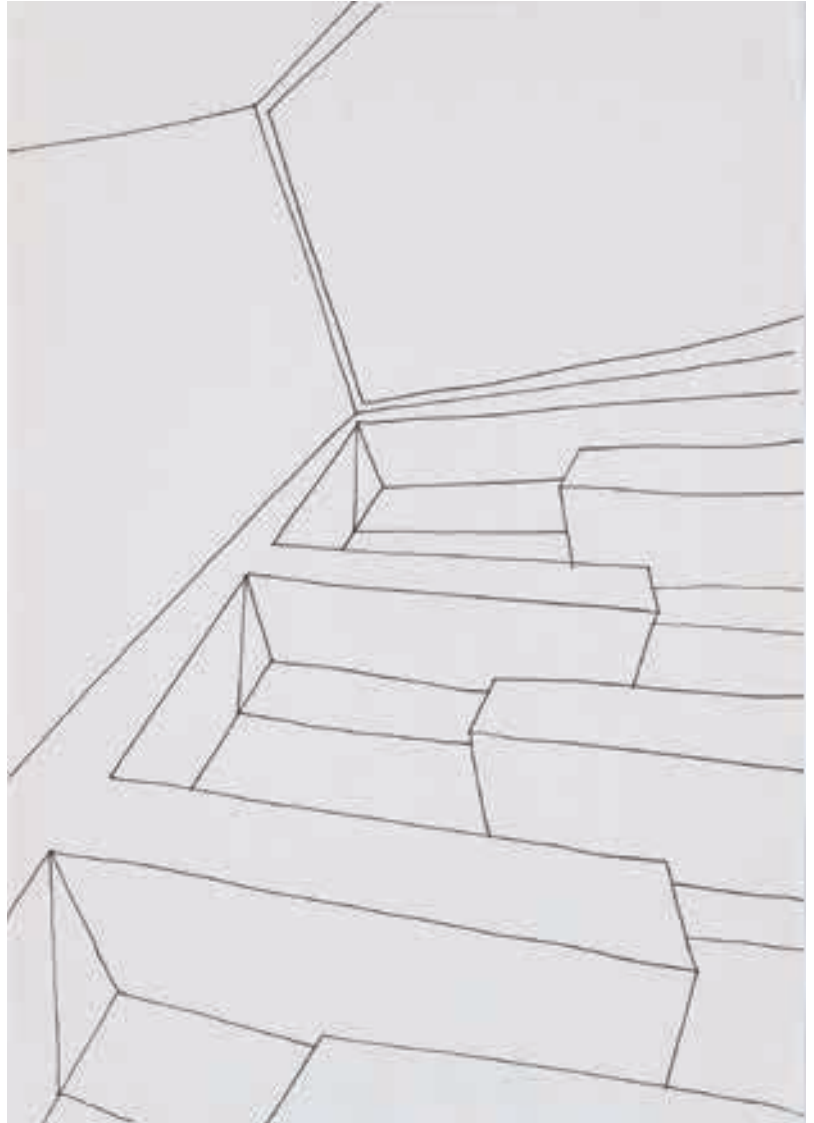
Santiago Sierra at the Kupferstich-Kabinett

To mark the exhibition “DISEGNO. The art of drawing for the 21st century”, shown in the Kupferstich-Kabinett from 21 November 2015 to 29 March 2016, the friends association MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e.V. purchased an important group of early drawings by Santiago Sierra.

Santiago Sierra is known for his provocative works addressing social phenomena such as poverty and exploitation. However, he is also interested in the mechanisms of the established art scene. Great attention was paid to his work for the 50th Venice Biennale, for which the main entrance to the Spanish pavilion was bricked up and police officials only allowed visitors to enter if they had valid Spanish passports.

The purchase of these 32 drawings and 4 photographs is a stroke of luck for Staatliche Kunstsammlungen Dresden (SKD): Sierra’s early works already shows signs of the artist’s strategies in putting his ideas into action. Contrasted with the work of his teacher Franz Erhard Walther – who paved the way for performative sculpture – these pieces already hint at the sculptural formulations and directives which Sierra follows later on. Chair of the Managing Board Petra von Crailsheim was delighted: “These lasting works by Sierra can be used as a reminder of his performance pieces, which tend to be fleeting by nature. We at the Friends Association are proud to enrich the SKD with a central work of contemporary art.”

The drawings were presented to the public for the first time in the exhibition “DISEGNO. The art of drawing for the 21st century” at the Kupferstich-Kabinett. At the same time as the drawings, the large-format work “NO”, one of Sierra’s most recent main photographic pieces, was also acquired, financed by the Kupferstich-Kabinett from its own budget.



Untitled, Santiago Sierra,
black Indian ink, 1989–1990,
Kupferstich-Kabinett, SKD

Friends associations

All museums

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

Contact: Maria Krusche
Managing Director
Tel.: +49 351 4914-7703
E-mail:
freunde@skd.museum
www.freunde-skd.de a

Galerie Neue Meister

Gesellschaft für Moderne Kunst in Dresden e. V.

Contact: Barbara Bauer
Managing Director
Tel.: +49 351 2679811
www.gmkd.de

Freunde der Dresdner Galerie Neue Meister e. V.

Contact: Gudrun Meurer
Chair of the Board
Tel.: +49 351 4914-9731

Grünes Gewölbe

Freunde des Grünen Gewölbes e.V.

Contact: Dr Claudia Brink
Tel.: +49 351 4914-8597
Fax: +49 351 4914-8599
E-mail: gg@skd.museum

Kunstgewerbemuseum

Freundeskreis Kunstgewerbe- museum Dresden e. V.

Tel.: +49 351 2613-201
(Office of the Kunstgewerbe-
museum)
Fax: +49 351 2613-222
E-mail: kgm@skd.museum
www.fk-kunstgewerbe-
museum.de

Kupferstich-Kabinett

Verein der Freunde des Kupferstich-Kabinetts e. V.

Contact: Florian Andreas
Vogelmaier
Managing Director
Tel.: +49 351 4914-3211
(Office of the Kupferstich-
Kabinett)
Fax: +49 351 4914-3222
E-mail: kk@skd.museum
www.freundeskreiskupfer-
stichkabinett.de

Mathematisch-Physikalischer Salon

Ehrenfried Walther von Tschirnhaus-Gesellschaft e. V.

Tel.: +49 351 4914-6661
(Office of the Mathematisch-
Physikalischer Salon)
Fax: +49 351 4914-6666
E-mail: mps@skd.museum
www.tschirnhaus-
gesellschaft.de

Münzkabinett

Numismatischer Verein zu Dresden e. V.

Tel.: +49 351 4914-3231
(Office of the Münzkabinett)
Fax: +49 351 4914-3233
E-mail: info@numismatik-
dresden.de
www.numismatik-dresden.de

Museum für Sächsische Volkskunst with Puppentheatersammlung

Freunde der Puppentheater- sammlung Dresden e. V.

Tel. and fax: +49 351 8387571
(Office of the Puppen-
theatersammlung)
E-mail: post@puppen-
theaterfreunde.de
www.puppentheater-
freunde.de

Porzellansammlung

Freundeskreis der Dresdner Porzellansammlung im Zwinger e. V.

Tel.: +49 351 4914-6612
(Office of the Porzellan-
sammlung)
Fax: +49 351 4914-6629
E-mail: ps@skd.museum
www.freundeskreis-
porzellan.de

Skulpturensammlung

Paragone e. V.

Tel.: +49 351 4914-9741
(Office of the Skulpturen-
sammlung)
Fax: +49 351 4914-9350
E-mail: Paragone@
skd.museum
www.paragone-dresden.de

Friends associations for Staatliche Ethnographische Sammlungen Sachsen

Museum für Völkerkunde Dresden

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

Contact: Roland Steffan
Chair
Tel.: +49 351 8144804
(Simone Jansen, museum)
www.voelkerkunde-
dresden.de

Völkerkundemuseum Herrnhut

Freundeskreis Völkerkunde- museum Herrnhut e. V.

Contact: Michael Cleve
Chair
Tel.: +49 35873 40316
E-mail: vkm@skd.museum
www.voelkerkunde-
herrnhut.de

GRASSI Museum für Völkerkunde zu Leipzig

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

Contact: Dr Ludwig
Scharmman
Chair
Tel. +49 163 2326549
www.mvl-grassimuseum.de



Acquisitions and gifts (selection)

Galerie Neue Meister

Maria Nordman
Cité I-IV, 1989
4 boxes each with 4 drawings
Size: 62,3 × 58 × 34 cm
Drawings: 33 × 26 cm each
Acquired from Konrad Fischer
Galerie, Berlin

Eric Keller → 1
Dam, 2010/11
Oil on MDF, 130 × 190 cm
Gift by Freunde der Dresdner
Galerie Neue Meister e. V.

Conrad Felixmüller
The heavenly rose –
Londa with a dog rose,
1927 (23. 6. 1927)
Oil on canvas, 105 × 90 cm
Gift in memory of Prof.
Dr Dr Herbert Harnisch

Passed on from the Rudolf
Weigang collection, Dresden,
1948, by the City of Dresden,
restituted in 2014 and
acquired from R. Weigang's
inheritors:

- Oskar Zwintscher
Portrait of a lady with a
cigarette, 1904
Oil on canvas, 82 × 68 cm
→ See picture on Page 45
- Oskar Zwintscher
Willow trees by night, 1904
Oil on canvas, 118 × 82 cm
- H. L. v. Gleichen-Russwurm
Meadow landscape with
male figure, 1876
Oil on canvas, 84 × 126 cm

- Emil Nolde
Sail boats on the Yellow Sea,
1914
Oil on canvas, 73 × 88 cm
→ See picture on Page 98/99
- Robert Hermann Sterl → 2
Dredging the Elbe, 1905
Oil on canvas, 92,5 × 90 cm
- Gotthardt Kuehl
Church interior (Mopping in
the Franciscan Church in
Überlingen), around 1905
Oil on canvas, 131 × 83 cm →
See picture on Page 45
- Ludwig von Hagn
Interior, undated
Oil on card, 27,5 × 37,5 cm
- Hans Unger
Crucifixion, undated
Oil on wood, 69,5 × 50,5 cm

Grünes Gewölbe

Lidded tankard
Michael Botza
Dresden, around 1620 – 1630
Silber, gilded, height: 12,5 cm
Permanent loan by Freunde
des Grünen Gewölbes e. V.

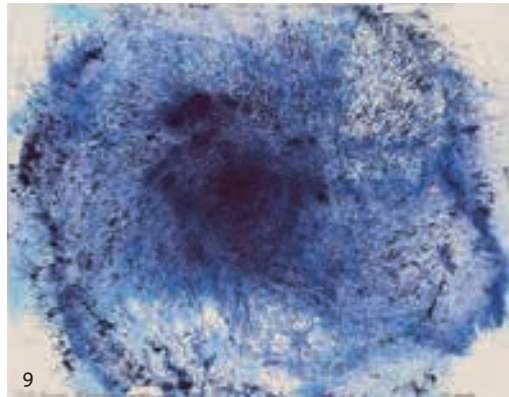
Kunstgewerbemuseum

Lot of 153 silver spoons → 3
Europe, 19th/20th century
Gift by private owner,
Dresden

Purchased from Prager Aka-
demie für Kunst, Architektur
und Design UMPRUM:

- Group of receptacles
“Rituals” → 5
Barbora Štefánková, 2015
Glass, copper, wood

- 3 glass items from the
exhibition “Manifesto” → 4
Students at the glassblowing
studio of the Prague Acade-
my of Arts, Architecture and
Design (UMPRUM)
- Set of glasses: “Heaviness
of the evening” → 6
Helena Todd, 2014
Colourless glass, blown; Black
glass, kiln-cast, glued in place
- “Methazin” vase
Lukáš Novák, 2013
Glass, blown, sandblasted;
Embossed enamel, gold lustre



Kupferstich-Kabinett

Hubertus Giebe → 7
55 graphic prints
(etchings, lithographs)
Gift by the artist

Werner Lieberknecht
11 photographs
Gift by the artist

Marc Brandenburg
3 lithographs
Gift by the artist

Gert and Uwe Tobias
3 lithographs
Gift by Klaus Schmidt,
Dresden

Evelyn Richter → 8
Leipzig
195 × 297 mm (image);
286 × 373 mm (sheet)
Gift by Freundeskreis des
Kupferstich-Kabinetts

Sibylle Bergemann
11 photographs
Purchase from her estate

Josef Sudek
Roof terrace
Photograph, 153 × 228 mm
(image); 174 × 234 mm (sheet)
Purchased from
Villa Grisebach, Berlin

Pan Walther
Portrait of Gertrud Ruhnu
Photograph, 296 × 235 mm
Purchased from Franzis
von Stechow, Konstanz

Santiago Sierra
Series of 32 photographs
Purchased from Galerie
KOW, Berlin
Gift by MUSEIS
SAXONICIS USUI –
Freunde der Staatlichen
Kunstsammlungen
Dresden e.V.

Santiago Sierra
No (Pope), 2011
Inkprint on canvas
500 × 300 cm
SS/PH 2011_18
Purchase

Santiago Sierra
4 photographs
Walks
Purchased from Galerie
KOW, Berlin
Gift by MUSEIS SAXONICIS
USUI – Freunde
der Staatlichen Kunst-
sammlungen Dresden e.V.

Rikuo Ueda → 9
2 drawings
Purchased from the artist

Karl-Heinz Adler
Three-part series
“Shifting equal lines”
Sheet 1 – sheet 3, 1988
Drawing, 44 × 32 cm,
Print/card
Purchased from the artist

**Mathematisch-
Physikalischer Salon**

Johann Gottfried Zimmer
Astronomical regulator,
workshop of Imperial
Count Hans von Löser,
Schloss Reinharz, 1744
Brass, bronze, gilded;
Steel
80 × 210 mm,
pendulum 1,200 mm
Gift by private owner

Münzkabinett

Lot of 966 coins from the Brümmerlohe find and 167 coins from the old German Empire, minted in the Lower Saxon and Swabian Imperial Circles
Gift to accompany a monetary donation by Fritz Rudolf Künker, Osnabrück, in connection with the foundation of Gerhart (†) and Marianne Rother, Osnabrück

“Prelude” commemorative coin, 1984
Bronze, cast, 117×124 mm
Purchased from the artist

Sasaniden, Ardashir I.
Drachme, c. 233/234 – 239/239
Silver, embossed, diameter: 28 mm
Purchase from coin trade

Bernd Göbel → 10
Coin commemorating Edward Snowden, 2013
Bronze, cast, 84×132 mm
Gift by the artist

Tilo Kügler
Medal “1914–2014 – 100 Years of the First World War”, 2013
Ceramic, diameter: 100 mm
Gift by the artist

Friedrich Wilhelm Hörnlein
Medal awarded by the Kingdom of Saxony for services to industry
Silver, embossed, diameter: 42.7 mm
Gift by Michael Böhmer, Bautzen

Skulpturensammlung

36 sculptures, bequest from the estate of the sculptor Hans Steger (1907–1968)
Gift by the artist's wife and three children

Staatliche Ethnographische Sammlungen Sachsen

GRASSI Museum für Völkerkunde zu Leipzig

Ricko Nawudba → 11
“Ngalyod, the Rainbow Serpent”
Kunjwinku Language Group Oenpelli (Gunbalanya), Western Arnhemland, Northern Territory
Painting with earth pigments on watercolour card, 59×39 cm
Acquisition from private owner, Berlin

Museum für Völkerkunde Dresden

Men and women's ornamental comb, made of turtle shell
hai kara jangga
East Sumba, Indonesia
14×15 cm
Gift by private owner, Dresden

Beaded apron for girls and young women → 12
Glass beads, cowrie shells, cotton threads
Kirdi, Cameroon, West Africa
20th century
Gift by private owner, Dresden

Kunstabibliothek

Acquisitions
7,700 volumes (Kunstabibliothek [KB]: 3,900; Ethnographische Sammlungen [SES]: 3,800), of which roughly 2,459 volumes were gifts (KB: approx. 950; SES: 1509)

Exchange of publications
with 748 institutions (KB: 382, SES: 366), 287 in Germany (KB: 188, SES: 99), 461 abroad (KB: 194, SES: 267). 1,542 publications were acquired through exchange (KB: 535, SES: 1007), 743 sent in exchange (KB: 590, SES: 153)

The many new publications include, for example, the volume published by Arthur MacGregor: “Tradescant's rarities: essays on the foundation of the Ashmolean Museum, 1683, with a catalogue



of the surviving early collections", Oxford, 1983, which is an invaluable tool for Kunstkammer research and museum history, or the standard work on scientific and technological research into historical glasses: R. H. Brill, "Chemical Analyses of Early Glasses, 1999–2012", 3 volumes. These volumes are not available online or in print in other Dresden libraries. Two publications worth special mention in the Academic Ethnographic Library are the 2013 study by Michael Opitz, "Morphologie der Schamanentrommel", and the 2014 study by Natalie Wilson, "Plumes and Pearlsheils".

Kunstfonds

In 2015 the Kulturstiftung des Freistaates Sachsen acquired a total of 39 works in different media, destined for the Kunstfonds, to support 27 rising artists. Alongside painting, graphic art, sculpture and video pieces, this year performance art was also purchased for the first time. The acquisitions include:

- Ya-Wen Fu → 13
Space-in-between, 2014
Interactive multimedia installation and performance, 20 min
- Sebastian Nebe → 14
Journey, 2014
Oil on paper, 177 × 147 cm
- Birgit Schuh
Map PG, 2012
Indian ink on paper, folded, in a frame on concrete blocks, 154 × 245 × 6 cm

- Jakub Šimčík → 15
Since we are Strangers.
There as Well., 2012–2013
HD video, 5:25 min

Barbara Raetsch
Mine entrance, 1983
Oil on canvas, 50 × 55 cm
Excavator, 1983
Oil on canvas, 50 × 55,5 cm
Gift from the artist

Karl Papesch
untitled, undated
Oil on hardboard, 85,5 × 64,5 cm
Gift by Jens Tippenhauer, bequest from the estate of the artist

Gerhard Richter Archiv

Gerhard Richter
(Edition 44) 9 of 180 Farben, 1971
Screen print, 60 × 86 cm
Acquisition

Gerhard Richter
(Edition 82) Gerhard Richter. Text. Schriften und Interviews, 1993
Edition de luxe of the paperback edition of the same name on sale in bookshops, featuring a drawing by the artist, 23,9 × 17 cm
Acquisition

Gerhard Richter
Design for the 1972 Venice Biennale
Collage, 70 × 100 cm
Acquisition

Gerhard Richter
(130b) Eight Student Nurses (photographs of No. 130), 1971
b&w photographs
8 parts, 95 × 70 cm each
Gift by the artist

Gerhard Richter → 16
(879-3) 9 Upright Standing Panes, 2002/2010
glass and steel construction, 334 × 207 × 430 cm
Gift by the artist

Gerhard Richter
Aunt Marianne (photographs of No. 87), 2012
b&w photograph
120 × 140 cm
Gift by the artist



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Photograph: Oliver Killig

Still a strong partner in 2015

Savings Banks Finance Group, the main sponsor of Staatliche Kunstsammlungen Dresden

Hauptförderer



The Savings Banks Finance Group (Sparkasse-Finanzgruppe) has worked in partnership with Staatliche Kunstsammlungen Dresden since as far back as 2006. In 2011, the group ramped up that partnership once again and has been the SKD's main sponsor ever since. As well as important exhibitions, the Savings Banks Finance Group also supports projects dedicated to informing people about art. Over the past years, many large-scale, internationally influential cultural projects have already been carried out jointly: the reopening of the Historisches Grünes Gewölbe (2006), the restructuring of the Albertinum (2010) and the opening of the Rüstkammer (2013).

In 2015, the Savings Banks Finance Group supported and funded another major event: the reopening of the Münzkabinett as a permanent exhibition. Having been closed for construction work for more than ten years, the Münzkabinett has returned to its original place in the Georgenbau at the Residenzschloss (Royal Palace). With exhibits ranging from Antiquity to the present, Dresden's Münzkabinett is one of Europe's largest encyclopaedic collections.

In 2015 the Savings Banks Finance Group also supported the exhibition "Dahl and Friedrich. Romantic Landscapes", in which two of the most important artists of their time, Caspar David Friedrich and Johan Christian Dahl, exemplifying Nordic landscape painting of the Romantic era, were placed in an extensive dialogue. As

Joachim Hoof, Chairperson of the Board of Directors at Ostsächsische Sparkasse Dresden put it at the opening, "The exhibition presents the two artists' works as the product of a close friendship and mutual influence. A no less productive friendship, that between Staatliche Kunstsammlungen Dresden and the Savings Banks Finance Group, has allowed this unique presentation to take place."

In 2016, this cooperation will also focus on two particular exhibition highlights: firstly the new permanent exhibition at the Rüstkammer, "Concept and Encounter: the World around 1600", on show from 19 March 2016, and secondly "Paradise on Earth – Flemish landscape painting from Bruegel to Rubens" in the Kunsthalle im Lipsiusbau from the end of September.

This dedication is borne jointly by Ostsächsische Sparkasse Dresden, Ostdeutscher Sparkassenverband with all Saxon savings banks, LBS Ostdeutsche Landesbausparkasse AG and Sachsen Bank, Sparkassen-Versicherung Sachsen, DekaBank Deutsche Girozentrale and the Sparkassen-Kulturfonds run by the German Savings Banks Association. The aim of the partnership is to strengthen the important role played by Staatliche Kunstsammlungen Dresden in global and cultural history, furthering it as an outstanding museum centre in Germany, Europe and beyond and providing information about our cultural heritage in various different ways.

Reopening of the Münzkabinett on 6 June 2015.
From left to right: Dr Rainer Grund, Dr Michael Ermrich, Prof. Dr Hartwig Fischer, Georg Fahrenschon, Fritz Rudolf Künker, Uwe Gaul, Dr Michael Alram

Simple and Perfect

In 2015, the exhibition “Simple and Perfect. Saxony’s Path into the World of International Watchmaking” was yet another highlight in the cooperation between the Staatliche Kunstsammlungen Dresden and A. Lange & Söhne, which began ten years ago. To mark the 200th anniversary of the birth of Ferdinand Adolph Lange, the Mathematisch-Physikalischer Salon paid tribute to the life’s work of a man whose entrepreneurial vision led to an ongoing success story. The exhibition provided new in-sights into Lange’s richly varied sources of inspiration and into the characteristics of his style, which was distinguished by the pursuit of utmost precision and clarity of design.

There could have been no better place for the bicentenary exhibition than the Mathematisch-Physikalischer Salon where the young Ferdinand Adolph Lange first became interested in watchmaking around 1830. His dream of producing the world’s best watches right here in Saxony was kindled by the Salon’s collection of horological masterpieces of regional and European origin. Without this initial spark, there would be no A. Lange & Söhne, Glashütte would not be the centre of the German watchmaking industry, and Dresden’s place in the history of international horology would be a footnote at best. Projects like “Simple and Perfect” are a visible expression of a shared desire that goes beyond the study and explanation of scientific-historical correlations by conveying a sense of the significance of chronometry and, with it, of the value of time itself.



Institutions

Staatliche Kunstsammlungen Dresden

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until 31 March 2015

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Kunstgewerbemuseum

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Riesensaal (Hall of Giants),

Rüstkammer,

Residenzschloss Dresden



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from the ceiling of the Kleiner
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