

Annual report 2020



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Annual Report 2020

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Foreword



2020 will go down in history as the year in which people globally had to endure a tough social lockdown due to the coronavirus pandemic and which in March saw the almost simultaneous closure of museums worldwide. Just two weeks earlier, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) had celebrated the official and very emotional reopening of the Semperbau (Semper Building) after seven years of renovation, and the possibility of reaching a record number of three million visitors in 2020 seemed realistic. Digital as well as alternative analogue offerings were therefore developed within a very short time, in order to stay in contact with people even though the museums' doors were closed. Thanks to comprehensive hygiene protocols, between May and November 2020 many exhibitions were able to take place, including those celebrating the 300th anniversary of the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) and shows devoted to art and craft, Ernst Barlach, Raphael and Gerhard Richter.

The crisis was an occasion to rethink our museum association's strategy: the programme of future exhibitions was scaled back, while local and regional engagement as well as international exchanges were intensified. Two newly founded working groups, comprising numerous members of staff, are devoted to the key areas of "anti-discrimination" and "sustainability". The Kunstgewerbemuseum (Museum of Decorative Arts) and the Albertinum are taking part in a nationwide pilot project – initiated and funded by the German Federal Cultural Foundation – to audit their emissions and determine their carbon footprint. This is also a concrete step towards achieving the 2030 climate targets in our museum operations.

Despite shrinking acquisition budgets, we want to increase our collecting activity and, in particular, our support for artists from the Free State of Saxony – this, too, is a form of sustainability. Following the 2018/19 exhibition "The

Medea Insurrection. Radical Women Artists Behind the Iron Curtain”, purchases by MUSEIS SAXONICIS USUI – Friends of the Dresden State Art Collections for the Archiv der Avantgarden archive of 20th-century avant-garde art in 2020 deliberately focused on works of art and archival materials by and relating to women artists who were active in the GDR. The Kunstgewerbemuseum paid tribute to the career of Christa Petroff-Bohne with a comprehensive retrospective. To mark the 30th anniversary of German reunification, the Kupferstich-Kabinett showed portraits from the night of German Unity in 1990 – photographs by Andreas Rost, in which emotions ranging from euphoria to scepticism are rendered visible in a way that is as analytical as it is vivid. The acquisition of the series represents another important contribution to the art historiography of the GDR and the “Wende” era of peaceful revolution. The Kunstsammlungen continued their scholarly and curatorial dialogue on the treatment of art from the GDR era in museums with exhibitions on A. R. Penck and, most recently, on the civil rights icon Angela Davis – a show that also forged a link to the Black Lives Matter movement.

Owing to the pandemic, the repatriation of the last Australian ancestral remains still housed in the Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony), which was planned for June 2020, will not take place until 2022. The repatriation of Maori and Moriori human remains and their ceremonial accompaniment to New Zealand, planned for October 2020, has also been postponed until 2022. It is important – especially in these times – to strengthen the Kunstsammlungen’s international reach and collaboration with others and to expand their involvement in rural areas. In 2020 it was thus also possible to hold numerous workshops and events as part of the outreach programme “180 Ideas for Saxony”, in which works from the Schenkung Sammlung Hoffmann were made accessible in cooperation with art spaces outside Dresden. The pandemic has accelerated the digitalisation of outreach work and brought forth new formats that will provide both an alternative and a complement to museum visits in the future, too.

In addition to new work models, the Kunstsammlungen are facing a generational change: after 36 years, we have said goodbye to Professor Marlies Giebe, head of the painting conservation workshop, and after 31 years to Ingolf Epp, head of Human Resources, both of whom have retired. Dr Stephan Adam moved to the Deutsches Historisches Museum after 15 years of valuable service as press spokesman and head of the Media and Communications Department. In November 2020 this post was taken over by the art historian and journalist Holger Liebs.

I would like to express my heartfelt thanks to all those working for the Staatliche Kunstsammlungen Dresden who have been actively involved in managing the crisis, who have coped uncomplainingly with the multiple pressures of home working and home schooling, and who have dealt stoically with ongoing rescheduling and constantly changing logistical issues. My warmest thanks likewise go to the people who support, visit, sponsor and advise us, and who encourage us to face the current challenges with due consideration, creativity and a sense of responsibility.

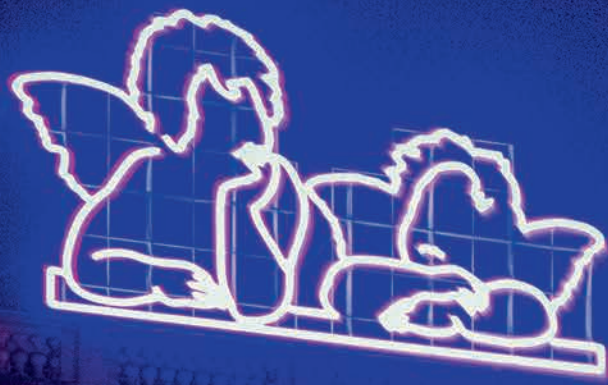
Prof. Dr Marion Ackermann

Director General of the
Staatliche Kunstsammlungen Dresden

In focus



Angels in neon light: the installation "Then is now" by Peter Baldinger shone out from the rooftop as part of the celebrations marking the reopening of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800



KREUZAU
SANITÄR - MEDIUM
Berthold Haupt Straße 30-31 01257 Dresden

New abundance, new splendour

The Semperbau am Zwinger reopened after seven years of refurbishment

As if this date were not exceptional enough already, for the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800), it is now historic: on 29 February 2020 the Semperbau am Zwinger (Semper Building at the Zwinger) reopened after seven years of refurbishment. Although parts of the museum remained accessible throughout the remodelling works, only with the reopening could the new presentation be experienced in its entirety. As a clearly visible symbol of this new beginning, Raphael's angels shone out as a neon sculpture from the roof of the Semperbau in the installation "Then is now" by artist Peter Baldinger (b. 1958).

The celebrations commenced on 28 February 2020 with an official event at Dresden's Schauspielhaus theatre, attended by Minister President of Saxony Michael Kretschmer, Bundestag President Wolfgang Schäuble and Prime Minister of the Netherlands Mark Rutte. After the formal part of the evening, the "Night of the Old Masters" began: the band Woods of Birnam performed two live concerts, in which they presented their new album "How To Hear A Painting", whose songs took their inspiration from paintings in the Gemäldegalerie.

The first of the two sold-out concerts was broadcast live from the Schauspielhaus to the Zwinger and recorded for the ARTE media archive. The Semperbau was open to guests until 2 a.m. This was followed by a weekend of free admission and a programme of guided tours, hands-on workshops and further concerts. Live speakers and curators were in attendance, giving visitors the opportunity to ask questions and to discuss the artworks and their new form of display.

View of the newly refurbished rooms of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 during the reopening event on 28 February 2020





The newly refurbished Antikenhalle in the east wing of the Semperbau am Zwinger

With its unprecedented abundance of some 700 paintings and 450 sculptures, the new permanent exhibition offers a unique tour through European art history. It is thereby laid out according to geographical schools and epochs, within which it picks out certain main themes such as Italian portraiture, French Caravaggism and the Leiden Fijnschilders. Key masterpieces – first and foremost Raphael's "Sistine Madonna", but also Giorgione's "Sleeping Venus", Vermeer's "The Procuress" and Bellotto's views of Dresden – are impressively showcased by means of interior design and lighting technology. New coloured wall coverings serve as a visual aid to geographical classification and guide the way.

A central element of the new presentation is the integration of the Skulpturensammlung bis 1800. After ten years in the Albertinum's viewable storage facility, the important Dresden collection of classical antique sculpture has found an impressive home in the Antikenhalle (Hall of Antiquities) on the ground floor of the Semperbau's east wing. Sculptural works from the Renaissance and Baroque eras are now installed in the first-floor Skulpturengang (Sculpture Gallery), which is illuminated by natural light. The Deutscher Pavillon (German Pavilion) on the ground floor houses a selection of historical

plaster casts by Anton Raphael Mengs (1728–1779). In addition, selected small bronzes, busts and marble sculptures enter into a direct dialogue with individual paintings. Thus the marble head of a weeping child by Dutch sculptor Hendrick de Keyser (1565–1621), for example, can be seen in the immediate vicinity of Rembrandt's 1635 painting "The Abduction of Ganymede". The resemblance between the two children's faces is striking and suggests that Rembrandt used De Keyser's sculpture as a model.

Although the basic historical structure of the Semperbau remains unchanged, special exhibitions can now be mounted on a new scale. The Winkelmann Forum, which offers space for temporary presentations on the ground floor, was inaugurated in June 2020 with the exhibition "Raphael – The Power of Renaissance Images. The Dresden Tapestries and their Impact". On the first floor, the Semper-Kabinett provides a setting for concentrated special exhibitions. The first of these devoted itself in parallel with the reopening to the "Dresden Mars", the famous bronze statuette by Giambologna, which originally came to Dresden as a personal gift of the artist to Elector Christian I of Saxony and which was successfully reacquired for the Kunstsammlungen in 2018.



As part of the opening ceremony at the Dresden Schauspielhaus, the band Woods of Birnam performed songs from their album "How To Hear A Painting", specially produced for the occasion

The extensive refurbishment works were overseen by the state-owned company Sächsisches Immobilien- und Baumanagement. In addition to the restructuring of the interiors, the museum's environmental control systems, security, fire protection and visitor guidance system were optimised. Improving barrier-free access, most notably by creating an underground connection between the east and west wings, was a primary concern. In the exhibition galleries, an innovative lighting concept allows the use of natural light as well as accent lighting directed towards individual works of art. This also benefits paintings whose fragile state of preservation means they cannot be restored: here, a blue filter can compensate for a yellowish varnish. This is necessary only in special cases, however, since in readiness for their presentation in the new permanent exhibition, over 200 paintings underwent cleaning and restoration, including a number that, for conservation reasons, had

previously been kept in storage. Extensive reconditioning work was also carried out on frames and glazing, and 33 replicas of historical gallery frames were made.

To make not just the artworks, but also their contents and meanings accessible to as many people as possible, a fully accessible multimedia guide was developed for the new presentation. Available to borrow, the guide also offers explanations in sign language. Another multimedia guide can be downloaded free of charge via the Kunstsammlungen's web portal and can be used inside the museum on visitors' own digital devices (e.g. smartphones), or on a loaned device. The reopened Semperbau namely serves one purpose above all: to make the encounter with Dresden's unique paintings and sculptures a special experience for as many visitors as possible.

Present since 1720

The Kupferstich-Kabinett
celebrated its
300th anniversary



The oldest museum specialising in art on paper in the German-speaking sphere, the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) is one of the most important institutions of its kind worldwide. Part of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), it houses around half a million works from the Middle Ages to the present day. In 2020 the programme was designed entirely around the 300th jubilee. The highlight of the year was the exhibition "Keeping in the Present. 300 Years at the Dresden Kupferstich-Kabinett", which showcased the development of the collection in all its historical diversity. Visitors entering the Kleiner Schlosshof courtyard were immediately greeted by a temporary installation inviting them to celebrate the countless possibilities for artistic expression offered by the medium of paper. "Raumzeichnung (stop motion)", created specifically for the location by artist Monika Grzymala (b. 1970), took the form of a branching network of shaped strips of paper: in motion, while at the same time fastened to barely visible threads, these criss-crossed the courtyard and traced a drawing in the air.

A presentation in the Studiolo in the Renaissance wing provided the historical prologue to the anniversary exhibition at the Kupferstich-Kabinett. It focused on the period between 1560 and 1720, when the Saxon electors began to acquire works on paper to add to their Kunstkammer (Art Chamber) collection. They were thereby interested in drawings and prints that served them as a repository of knowledge in the areas of history and politics, or which provided a glimpse of non-European cultures. In addition to famous masters such as Albrecht Dürer and Lucas Cranach, they also collected works by artists employed at the Dresden court. The main exhibition then took up the story from 1720, when the later Kupferstich-Kabinett was founded as a collection in its own right. The first chapter, "The Princely Print Collection",



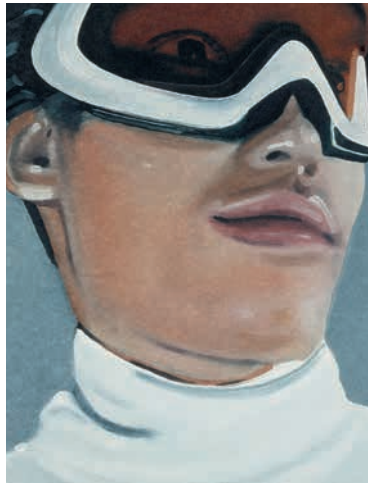
Photo of the study room at the Kupferstich-Kabinett in the Semperbau am Zwinger, dating from 1908



Left: Suzuki Harunobu, "Farewell"
(ca. 1768)

Right: Charlotte Rudolph,
"Gret Palucca mit doppeltem
Schatten" ("Gret Palucca
with Double Shadow", 1925)

Left: Eberhard Havekost,
"Snow Lounge (4)" (2000)



Right: Monika Grzymala,
"Raumzeichnung (stop
motion)" (2020)



recreated the classification system employed by the first director, Johann Heinrich von Heucher. This section featured engravings by Lucas van Leyden, Hans Burgkmair the Elder and Marcantonio Raimondi, together with illustrations from the world of natural history, representations of architecture and drawing albums. Under its second director, Carl Heinrich von Heineken, the Kabinett rose to international renown. Its extensive acquisitions during this period ranged from earlier to highly contemporary art, including works by Bernardo Bellotto, Giovanni Battista Tiepolo and Giovanni Battista Piranesi.

The second chapter, "On the Path to Becoming a Museum for Drawings, Prints and Photographs", followed the Kupferstich-Kabinett into the years that saw art history develop into an academic discipline. Drawings by Caspar David Friedrich, Julius Schnorr von Carolsfeld and Ludwig Richter, for example, bore witness to the way in which contemporary acquisitions shaped the collection and at the same time illustrated Dresden's importance as an artistic centre of Romanticism. Under director Max Lehr, the holdings were expanded as from the end of the 19th century not only by

important Old Master prints and contemporary works on paper, but also – for the first time – by photography, poster art and Japanese colour woodblock prints.

In its final section, titled "Ruptures and Continuations", the exhibition traced the development of the Kupferstich-Kabinett from 1920 to the present day. Works by Otto Dix, Erich Heckel and Oskar Kokoschka, as well as photographs by Edmund Kesting and Charlotte Rudolph, testified to the museum's continuing activity during the Weimar Republic. The listing of all 381 works confiscated by the Nazi authorities served as a reminder of the yawning gap still left by the National Socialists' "Degenerate Art" campaign today. At the end of the Second World War, the removal of the Kupferstich-Kabinett's holdings to the Soviet Union as looted art spelled almost the complete loss of the collection, until the majority of works were returned in 1958. From the 1960s onwards, the then director Werner Schmidt succeeded in acquiring not only works from Western Europe and the United States, but also non-conformist art from the GDR and large bodies of Eastern European art. From the period after 1945, works by Hermann Glöckner, A. R. Penck, Ilya Kabakov

and Pablo Picasso, among others, were on display. The historical caesura of 1989/90, finally, was accompanied by a reorientation of collecting activity, represented in the show by works on paper by Miriam Cahn, Marlene Dumas, Eberhard Havekost, Timm Rautert and Max Uhlig.

In addition to this main exhibition, the Kupferstich-Kabinett also joined forces with other Kunstsammlungen institutions in its anniversary year. Collaborations, and a series of joint presentations in the spirit of dialogues, placed world-class objects in new contexts. This series got under way in the Albertinum with the special exhibitions "Focus Evelyn Richter", marking the photographer's 90th birthday, and "Schnorr – Menzel – Kokoschka", in which paintings by these three artists were joined on site by a complementary selection of their drawings and watercolours. Other dialogue partners were the Münzkabinett, Gemäldegalerie Alte Meister, Skulpturensammlung, Porzellansammlung, Kunstgewerbemuseum, Grünes Gewölbe, Rüstkammer and Archiv der Avantgarden. The exhibition "Farbrausch und Linie. Schmidt-Rottluff bei Hegenbarth" ("The Excitement of Colour and Line. Schmidt-Rottluff at Hegenbarth's"), which opened on 3 May 2020 at the Josef-Hegenbarth-Archiv, vividly conveyed the commonalities and differences in the works of these two colleagues,

who held each other in high esteem. A special issue of the "Dresdener Kunstblätter" magazine offers an opportunity to revisit these many connections between the Kupferstich-Kabinett and its sister collections even after the anniversary year has come to an end.

In the Kupferstich-Kabinett itself, the series "AKZENT Mind the Gap!", which regularly introduces graduates of the Dresden Academy of Fine Arts in the foyer, continued with the artist Nora Mesaros (b. 1990). On 2 October 2020 two presentations opened in parallel. The first, "Andreas Rost. Wiedervereinigung" ("Andreas Rost. Reunification"), featured a monumental photo installation made up of pictures that Rost had taken in Berlin 30 years earlier, on the night of 2 to 3 October 1990 (▶ page 34). The second, "Uecker", marked another anniversary – the 90th birthday of Günther Uecker (b. 1930). The artist had created a high-quality art edition exclusively for the 300th jubilee of the Kupferstich-Kabinett, which was presented at the opening of the exhibition.

The final highlight of the anniversary year, the exhibition "Crossing Borders. Collecting in the Future", was unable to open as planned on 14 November 2020 owing to the pandemic. Selected elements were instead presented online in a digital format. But in its educational offerings via social media, too, the Kupferstich-Kabinett has shown itself to be the vibrant, international home of art that it has embodied for over three centuries. Its gaze is directed towards a future in which the freedom of art is of central importance, and in which the museum serves as the space for current issues and an open society.

Masked in front of the Madonna: visitors at the exhibition "Keeping in the Present. 300 Years at the Dresden Kupferstich-Kabinett"



A meeting of equals

Art and craft engaged in a productive dialogue

What do art and craft have in common? How can they be distinguished? Can we even separate them at all? These and other questions from the interface between artistic and artisan processes were explored in the exhibition "Inspiration Handwerk" ("Inspired by Craft") at the Japanisches Palais (Japanese Palace). Once again, the building with its large inner courtyard transformed itself into an open space brimming with opportunities for experimentation and participation, in keeping with its historical motto "Museum Usui Publico Patens" – a museum open to public use.

Featuring over 100 objects drawn from all the collections making up the museum association, the exhibition showed works of handicraft that ranged from the regional to the international and the historical to the contemporary. It thereby took up a long-standing tradition of combining art and craft that dates right back to the origins of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), namely to the Kunstammer (Art Chamber) founded in 1560 by Elector Augustus I. Artisan objects, scientific instruments and ornately decorated tools formed part of the nucleus of today's collections no less than works of fine art. For the Saxon electors, all these objects belonged to the same cosmos of princely display, which prided itself in equal measure on its opulence, craftsmanship and technological prowess.

Tying in with this historical starting point, the exhibition placed special emphasis on the preservation and passing on of skills, and on an examination of the materials involved. The exhibition spaces on the first floor of the Japanisches Palais were dedicated to selected traditional craft techniques such as "Blaudruck" (indigo blue-dyeing), weaving,



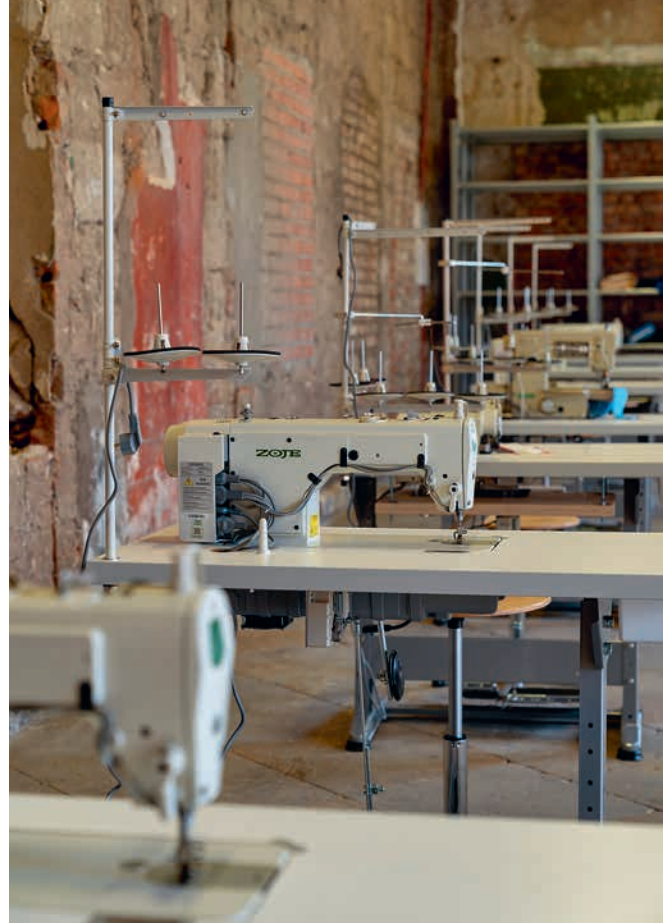
3,500 artificial flowers, silk and wire went into the making of Theresa Rothe's "Verregnete Tage mit vereinzelt Sonnenschein" ("Rainy Days with Occasional Sunshine", 2020), part of the exhibition "Inspired by Craft"

Sascha Halm,
"Ein Schuh ist ein Begleiter"
("A Shoe Is a
Companion", 2020)

and the manufacture of artificial flowers. The passion and creativity inherent in these works, as well as the experience and skill required to produce them, were brought to the fore in atmospheric presentations. A particular highlight was the photographic installation "ODE AN DAS HANDWERK" ("Ode to Craft") by artist Donata Wenders (b. 1965). In four audiovisual works commissioned specially for the exhibition, Wenders explored traditional artisan techniques – including indigo blue-dyeing and artificial flower manufacture – whose importance has waned as a consequence of mechanisation. With her distinctive visual language, she directed the viewer's gaze towards the particular features of materials and working techniques, allowing the fascination and beauty they exude to become palpable.

The ground floor of the Japanisches Palais was devoted to contemporary handicrafts and offered visitors a hands-on chance to get creative – for example, by upcycling their own clothes at the Fair Fashion Factory textile workshop. A link between crafting and current questions about the sustainable use of resources and raw materials was established, too, by the Arts and Crafts Sustainability Shop. Providing a selling platform for young crafters, its range included products that had been made directly on site at the Japanisches Palais on the occasion of the exhibition. The "Open Ateliers" scholarship programme, which continued to run even while the museum was closed due to the pandemic, enabled 14 artists, artisans and designers to give shape to their innovative projects in specially equipped studios. They were thereby supported by Elvira Espejo Ayca, textile artist and former director of the Bolivian National Museum of Ethnography and Folklore, who was invited to Dresden on the occasion of the exhibition.

Due to the pandemic, the exhibition spaces at the Japanisches Palais had to close on 1 November 2020, several



A chance to get crafting: workshop area in the exhibition "Inspired by Craft"

weeks earlier than planned. The great importance, for the Kunstsammlungen, of this connection with crafts will continue to find expression in the future. As early as October 2020 the exhibition "Nouveautés – Kunstschule und Spitzenindustrie in Plauen" ("Nouveautés – Art School and Lace Industry in Plauen"), which was devoted to the eventful history of the production of lace and embroidery, was jointly presented by the Kunstgewerbemuseum (Museum of Decorative Arts) and the Plauen Vogtlandmuseum. In 2021 Plauen lace will also be the focus of the seasonal exhibition at Schloss Pillnitz (Pillnitz Palace), which will once again demonstrate what unique forms of expression can emerge from the encounter of art, design and craft.

Inspiration Handwerk

Presented by the Office of the Director General

Curated by Noura Dirani

5 September 2020 to 21 February 2021

CLOSED FROM 2 NOVEMBER UNTIL FURTHER NOTICE

Dresden, Japanisches Palais

“We must uphold our international mandate!”

Director General
Marion Ackermann on the
reactions, consequences and
new insights gained in the wake
of the coronavirus pandemic

Director General Marion Ackermann
with mask at a press conference at the
Kupferstich-Kabinett





In 2020, sharing media attention was the order of the day: Enrico Sutter performing "A Still Live" (2018) at the annual press conference on 22 September 2020

2019 was an outstanding year of art for the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), with 2.6 million visitors and a host of new exhibitions. What was 2020 like for you, in contrast?

M. Ackermann It effectively brought us crashing down from an incredible height. After such a record year, the repercussions of the pandemic made themselves felt in Dresden and the region in as early as January and February. We noticed its impact on international tourism, too, because we had fewer visitors from Eastern European countries. Lockdown came barely two weeks after the opening of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) after almost seven years of refurbishment. Having to shut down completely was very hard indeed. Priority was given to areas important to the national system. Museums don't fall into this category, apparently, but for me they come right after. It became evident during the crisis that seeing art is all the more important in these times, because it helps us to cope with such situations. With the Gemäldegalerie, we were among the first museums worldwide that were able to reopen, in mid-May. Our picture of Cranach's Adam and Eve both wearing face masks was published in "The New York Times". The reopening went smoothly from the start; people were very disciplined in how they behaved. We created one-way

systems in our museums and this was very favourably received, because it extended the length of the visit and gave people much more room to look at the artworks. We complied with the second lockdown of the arts – even before the closure of major department stores and other shopping facilities – with a heavy heart as from November, since containing the pandemic was the top priority. We had already been missing the international tourists and the classes of schoolchildren, of course, which was also a very big difference. Our models of working have also changed and we are more home-based. Our permanent staff were in the comfortable position whereby their salaries were still paid, but the situation for freelancers was somewhat more difficult. Here we tried to find alternative forms of employment and also endeavoured to support local small and microbusinesses with commissions during the pandemic.

Like many museums, the Kunstsammlungen have also made digital offerings available on the internet. What have been your experiences with this?

M. Ackermann Very positive. From an internal point of view, too, it was important to activate colleagues who normally work in the analogue space, and who now demonstrated their acting talent – in some cases incredibly well – in the

virtual sphere. We discovered completely new people for whom we might create their own channels in the future. The lockdown in spring 2020 was a very creative time. I was delighted at how quickly ideas and new formats sprang from this new situation. At the same time, our longing for human interaction and for experiencing artworks in the original has increased. The limits of the digital have been driven home to us. We have become aware of how precious it is to be able to experience the originals at first hand.

The Kunstsammlungen have also helped in practical ways during the pandemic.

M. Ackermann We were able to donate protective suits and face masks from our Conservation workshops to the Klinikum Oberlausitzer Bergland. We set up the hashtag #wemask and invited young designers and businesses on the local scene in Saxony to produce masks. We've commissioned our own face masks from Pulsnitz, made using the traditional "Blaudruck" (indigo blue-dyeing) process. We've sent postcards to people in care homes and let young artists use our advertising spaces to publicise their works. We'll be increasing our collecting activity in the future so as to stimulate the art scene and artistic production. We've also shared media attention: our annual press conference in September 2020 was opened by a performance from Enrico Sutter, who is a master-class student at the Dresden Academy of Fine Arts. These are small gestures aimed, in particular, towards our local community.

So you're able to take something positive from the situation, too?

M. Ackermann It was important that we tried things out, because we had no experience we could fall back on. We've become much more interactive in exchanges with our public. We've learned how much time we save via digital communication. Our meetings are much shorter, more effective and more entertaining, and we have gained more time for concentration, writing texts and intellectual work. I'm also keen to see what new works of art have come out of the COVID-19 period. I visited Gerhard Richter in 2020, for example. He's been extremely active and has been producing incredible drawings, some of the most beautiful works by him that I know. So I'm currently exploring what was created in 2020.

You took the initiative and in March 2020 invited 50 international museum directors to an online conference.

What were the key points on the agenda?

M. Ackermann Between 11 March and 18 March 2020 we saw the phenomenon of almost every museum worldwide being shut down. A few themes crystallised: there was the question of what role museums play and what their relationship is to the world of politics. In Singapore museums are extremely closely supervised, while in the UK the government was so preoccupied with itself that it issued almost no guidance to museums. It's important to mention the spirit of cooperation, the empathy, the mutual concern that has become apparent. Plus the efficiency of the new means of communication, the digital formats, which were being expedited. All museums had to review their economic models and business plans, which often depend on visitors. And the last point I ought to emphasise is that we all need to look after our local communities. In many parts of the world, new racism is emerging. We have a genuine task not to become provincial, but to uphold our international mandate. We decided that now was precisely the right time to organise joint projects, to fill international bridges with life and to defy corona.

Will we continue to see international loans or will museums work more intensively with their own collections?

M. Ackermann We have to ask ourselves whether loans will not become all the more important given that people can no longer travel. I believe in a middle way that leads to a deceleration and focuses on the essentials and on sustainability. Counter to the current trend, we have scheduled only seven major exhibitions for 2021, on the principle of "less is more".

What other conclusions do you draw from 2020?

M. Ackermann We have scrutinised and consolidated our strategy. In first place is our social commitment. With the means of art and culture, we contribute to a cosmopolitan, tolerant, peaceful and sustainable society. Alongside the aspect of sustainability, we want to further strengthen the international reach of the Staatliche Kunstsammlungen Dresden, especially against the backdrop of closed borders and the greater difficulties of communication at the international level in 2020. And we will be intensifying our educational work and taking it in a more radical direction, including with the means of digitalisation. Our overarching theme for 2021 is "Loneliness and Empathy". We want to devote ourselves to those who have particularly suffered during the crisis: children and young people, as well as the elderly. Empathy means seeing things through another's eyes and creating a multi-perspective view. We want to strengthen the museum as a place of aesthetic experience, as a place of encounter with the original.



Lucas Cranach the Younger, "Adam und Eva"
("Adam and Eve", ca. 1537), with masks,
from the campaign "Mit Vorsicht zu genießen!"
("To be enjoyed with caution!")

Exhibitions



Installation view of the special exhibition "Ernst Barlach on the 150th Anniversary of his Birth"



Belated return

The Albertinum devoted a retrospective to Ernst Barlach

With his wood sculptures and bronzes, he ranks in Germany among the most popular artists of the 20th century. Reason enough for the Albertinum to honour Ernst Barlach (1870 – 1938), born in Wedel, Schleswig-Holstein, with a major retrospective to mark the 150th anniversary of his birth, particularly as he trained at the Dresden Art Academy until 1895. It was here on the Elbe that Barlach began his artistic career, whose course was traced in the exhibition via some 230 works drawn from all creative periods. Focus fell, in particular, on Barlach's changing visual and formal language, as well as on the diversity of his artistic means of expression. For although Barlach is known today primarily for the unmistakable style of his sculptures, there are many other facets to his rich oeuvre. The aim of the exhibition was thus to present drawings, prints, sketchbooks and literary works in addition to well-known major works. This was achieved with the help of generous loans from the two foundations Ernst Barlach Haus – Stiftung Hermann F. Reemtsma in Hamburg and the Ernst Barlach Stiftung in Güstrow.

The retrospective commenced with an exploration of Barlach's relatively unknown early work. It became clear how his artistic idiom at the beginning of his career – first in Hamburg and as from 1891 in Dresden – was primarily influenced by Art Nouveau, naturalism and symbolism. He arrived at his own style as from 1906, following a trip to Russia that left a deep impression on him. From now on figures of beggars, outsiders and loners dominated his art, and he developed his distinctive artistic signature, marrying accurately observed detail with abstraction and rendering inner processes outwardly visible. Wood became his preferred material at this time, and the sculptures he carved in this medium became his greatest successes, in particular

Ernst Barlach: "Verhüllte Bettlerin"
("Veiled Beggar Woman", 1919)
in the Albertinum





Ernst Barlach lent his sculpture "Der Schwebende" ("The Hovering [Angel]", 1927, here visible in the background) the facial features of Käthe Kollwitz, as a juxtaposition of the head with a 1927 Kollwitz self-portrait in the exhibition made clear

in the 1920s. They were shown at exhibitions in Germany and abroad and were purchased by museums and private collectors alike. Centrepieces of the exhibition from this period were "Der Rächter" ("The Avenger", 1922) and "Der Asket" ("The Ascetic", 1925). Barlach's artistic success, together with his choice of subjects, which regularly revolved around core questions of human existence and around representations of the needy and the disabled, made him a sought-after designer of commemorative monuments from 1927 onwards. He eschewed heroisations and found motifs that speak directly to the viewer. Drawings, studies, models and photographs of memorials in Kiel, Hamburg and Magdeburg were on display. Thanks to several of the exhibits, it was also possible to retrace the genesis of Barlach's famous bronze sculpture "Der Schwebende" ("The Hovering [Angel]", 1927) for Güstrow Cathedral.

Under the National Socialists, Barlach was ostracised and his art branded as "degenerate". Countless numbers of his works – including those in Dresden – were confiscated from museums and his monuments were removed from public spaces. Exhibitions and performances of his literary works were banned, and he was stripped of his honours. Within the retrospective, the key witness to this dark chapter was the wood sculpture "Das frierende Mädchen" ("The Freezing Girl", 1917), which had been acquired for the Dresden collections

in 1920: impounded by the National Socialists in 1937, in 2020 it returned to Dresden for the first time in over 80 years, as a loan from the Ernst Barlach Haus in Hamburg to the exhibition marking the anniversary of its artist's birth.

Ernst Barlach, who died in 1938, did not live to see recognition of his work restored in the post-war years. His strong and enduring influence after 1945 was nevertheless present in the exhibition: both in West and in East Germany, Barlach became a figure of national identification and a much-discussed artist. On the occasion of the exhibition, PostModern issued a commemorative stamp featuring the motif of "Der Asket". Ernst Barlach was a tireless letter writer all his life, and the stamp brought visitors close to the artist in a very direct way: with their admission ticket, they received an envelope with the special-issue stamp and were offered the opportunity to share their impressions of the exhibition by letter directly from the museum, thanks to a postbox installed expressly for this purpose in the Albertinum.

Ernst Barlach on the 150th Anniversary of his Birth
 Presented by the Albertinum and the Ernst Barlach Haus –
 Stiftung Hermann F. Reemtsma Hamburg,
 in cooperation with the Ernst Barlach Stiftung Güstrow
 Curated by Astrid Nielsen
 8 August to 1 November 2020
 SCHEDULED UNTIL 10 JANUARY 2021
 Dresden, Albertinum

From the GDR to the Black Lives Matter movement

Civil rights icon Angela Davis was the starting point for an exhibition bridging past and present

Many former East German citizens still remember it well: between 1970 and 1972, state agencies organised a large-scale solidarity campaign calling for the release of Black Power activist and philosopher Angela Davis (b. 1944), who at that time was being held in jail in the USA. Hundreds of thousands took part in a postcard campaign, mailing homemade "rose cards" to the Californian courthouse where her case was to be heard. When – having been acquitted of terrorist charges – Davis finally arrived in East Berlin in 1972, she was greeted by cheering crowds. For GDR citizens, she was a "heroine of the other America", and for the international Left an icon of revolution. Angela Davis sought the broadest possible support for her vision of an internationally oriented, socialist, feminist and non-racist democracy in the USA.

This historical moment of political projections and hopes was the starting point for the Albertinum's exhibition "1 Million Roses for Angela Davis" at the Kunsthalle im Lipsiusbau (Kunsthalle in the Lipsiusbau). Fifty-two works of art forged a link between the GDR of the 1970s and our own present, and showed how the concerns of the now emeritus professor Angela Davis remain pressing in the 21st century. In photographs, sculptures, sound installations and conceptual works, a young generation of contemporary

Heinz Wodzicka's "Angela Davis" (1972) in the special exhibition "1 Million Roses for Angela Davis" at the Kunsthalle im Lipsiusbau

Opposite page: In her triptych "When I Dare to Be Powerful" (2020), artist Iris Kensmil portrays female protagonists of the Afro-German movement of the 1980s





artists focused on issues such as social justice, racism and sexism, and on Davis's iconic role in a global history of resistance directed towards discrimination and oppression.

They entered into a dialogue with works by artists active in East Germany, such as Willi Sitte (1921–2013), Bernhard Franke (1922–2004) and Christoph Wetzel (b.1947), and in so doing created space for historical references and fields of tension. Extensive archival materials were also part of the presentation, including a selection of original "rose cards" from a US private collection, as well as other historical documents from the Stiftung Haus der Geschichte der Bundesrepublik Deutschland foundation. The contemporary works in the exhibition, most of them operating across multiple media, focused upon Angela Davis's impact as an activist and philosopher. Four new commissions – a multipart object and sound installation by Steffani Jemison and Justin Hicks, a video sculpture by Ângela Ferreira, a video installation by Elske Rosenfeld and a photo series by Lewis Watts – testified to her influence on contemporary art. A film interview with Davis was also conducted specially for the exhibition and is published as a transcript in the exhibition catalogue.

The conceptual artist Sadie Barnette (b. 1984) devoted herself to strategies for re-appropriating Black history. Her installation "My Father's FBI Files" (2017) was based on FBI surveillance files on her father, who had been a member of the socialist revolutionary Black Panther Party for Self-Defence and for a while was also Davis's bodyguard. Gabriele Stötzer (b. 1953), by contrast, turned her own imprisonment by the GDR regime into material for her video performance "Zelle 5" ("Cell 5", 1990), in which she underscored the contradictory nature of the politics of the time: while East Germany was campaigning on behalf of the jailed African-

American civil rights activist, it was locking up political prisoners within its own borders and paying mere lip service to anti-racism. By deliberately foregrounding the contradictions within its theme, the exhibition took up current and very urgent issues facing eastern Germany in the 21st century: questions of history, identity and memory, and of gaps within this memory and their filling with something new in a rapidly changing global world.

A reading room specially installed in the foyer of the Lipsiusbau offered a further means of exploring the themes of the exhibition. Here, in the Center for Unfinished Business, visitors could delve into the library and issues of the magazine "Contemporary And" (C&), which presents contemporary art from Africa and the African diaspora in a way that is markedly different to the general treatment of art from Africa and people from the African diaspora. The exhibition was also accompanied by a wide-ranging programme of educational events for young people, which explored the topic of anti-racism in depth and due to the pandemic took place online. The public programme also included a Black Power film night in cooperation with ARTE and Dresden's Schauburg film theatre, as well as an online programme in collaboration with the Goethe-Institut New York. The planned thematic tours with Katharina Oguntoye, Ilanga Mwaungulu and Sophie Lorenz were unable to take place due to the pandemic.

1 Million Roses for Angela Davis
 Presented by the Albertinum
 Curated by Kathleen Reinhardt
 10 October 2020 to 30 May 2021
 ORIGINALLY SCHEDULED TO OPEN ON 30 APRIL 2020;
 CLOSED FROM 2 NOVEMBER 2020 UNTIL FURTHER NOTICE
 Dresden, Kunsthalle im Lipsiusbau

Between human protest and stifling powerlessness

A joint exhibition with
the National Museum
in Wrocław posed questions
for our time

They were both born in 1930 and their sculptural works repeatedly raise existential questions: Magdalena Abakanowicz (d. 2017) and Günther Uecker. In the year of their 90th birthday, the joint exhibition "CZAS NASZ – UNSERE ZEIT – OUR TIME" presented works by the two artists and at the same time linked the partner cities of Wrocław, home to the world's largest Abakanowicz collection, and Dresden, where Günther Uecker's catalogue raisonné is currently being prepared in collaboration with the Uecker Archive in Düsseldorf.

Textile sculptures by Magdalena Abakanowicz from the holdings of the National Museum in Wrocław (Muzeum Narodowe we Wrocławiu, MNWr) were on display on the first floor of the Albertinum. The centrepiece was the group "Tłum" ("Crowd"), consisting of 26 figures created between 1986 and 1994. The headless human bodies all look alike and appear as an anonymised group devoid of identity. Having no concrete localisation in time, they can stand for a non-violent mass protest or, equally, for the increasing disintegration of a humanity condemned to powerlessness. A hint at possible meanings was provided by the second work, "Klatka" ("Cage"), which shows another headless figure trapped in a cage.

The oppression of humankind, its anguish, entanglements and helplessness in the face of violence, but also the scale of humanity's destructive power, are themes likewise explored by Günther Uecker. In the Four Domes Pavilion at the MNWr in Wrocław, he showed his "Sandmühle" ("Sand Mill"), a supratemporal installation to which the artist has returned regularly since 1966. The piece may be interpreted as an expression of Uecker's solidarity with oppressed creatures. As in ploughing, new grooves are constantly scored into the sand, which over time erase themselves as they are repeatedly overwritten. At the same time, the use of the Far Eastern symbolism of a mandala that is repeatedly created afresh and then destroyed, alludes to death and rebirth as the eternal cycle of life. This kinetic work illustrates time in a uniform, silent event and nevertheless radiates a haunting existential energy.

CZAS NASZ – UNSERE ZEIT – OUR TIME

Magdalena Abakanowicz – Dresden

Presented by the Office of the General

Director in collaboration with

the Muzeum Narodowe we Wrocławiu, MNWr

Curated by Iwona Dorothea Bigos

and Konstanze Rudert

2 October 2020 to 18 April 2021

CLOSED FROM 2 NOVEMBER 2020 UNTIL FURTHER NOTICE

Dresden, Albertinum

Magdalena Abakanowicz:

"Klatka" ("Cage", 1985) at the

Muzeum Narodowe we Wrocławiu



City silhouettes in miniature

The Münzkabinett showed European city views

Coins, medals and paper money are far more than utilitarian objects or means of payment – they are historical documents that yield information about what was considered important, memorable or representative at a certain period by those who commissioned their production. In Europe from mid-16th century onwards, this included city views. These were the focus of the exhibition “European Cityscapes – Views of Towns and Architecture on Coins, Medals and Paper Currency” at the Münzkabinett (Coin Cabinet). Portraits of European cities are found first on medals, and later also on coins, from all stylistic epochs from the Renaissance to the present. They appear on banknotes as from the 19th century and increasingly after the First World War. Medal artists and coin die-cutters often based their designs on earlier prints: these provided the motifs with which German imperial cities, for example, expressed their confidence, or regents emphasised the splendour of their princely seats.

For medallists, the choice of motif was often bound up with a very specific event. This could be an anniversary or day of commemoration, and equally a war or natural disaster. Thus medals from the 18th century on show in the exhibition reflected such wide-ranging historical events as the devastating 1755 Lisbon earthquake, the 300th anniversary of Danzig’s secession from the Teutonic Order in 1754, and the first hot-air balloon flight in Germany, which took place in 1785 over the city of Frankfurt. Not only major metropolises but also cities of lesser importance are immortalised on numismatic objects. The multitude of motifs, perspectives and forms of representation turn these into witnesses to architectural history, which provide an insight into the economic and social life of the city they show. On display were over 180 objects with city views from countries including Latvia, Estonia, Denmark, Norway, Russia, Poland, the Czech Republic, Slovakia, Serbia, Germany, Switzerland, Austria, Hungary, Italy, Spain, Portugal, France, Belgium and the Netherlands. The exhibition thus conducted visitors on a richly detailed journey through many European cities and across more than 400 years.



European Cityscapes – Views of Towns and Architecture on Coins, Medals and Paper Currency
Presented by the Münzkabinett
Curated by Wilhelm Hollstein and Kathleen Dittrich
15 February 2020 to 12 April 2021
TEMPORARILY CLOSED IN SPRING 2020;
CLOSED FROM 2 NOVEMBER 2020 UNTIL FURTHER NOTICE
Dresden, Residenzschloss

Above: Unknown medallist, silver medal commemorating Lisbon’s almost complete destruction by a massive earthquake on 1 November 1755

Below: Jean-Philippe Roch, copper medal of Paris (1699)

Images with an enduring impact

To mark the 500th anniversary of the artist's death, the Gemäldegalerie devoted three exhibitions to Raphael



Raphael, "Madonna and Child with Book" (ca. 1503)

In the year of the 500th anniversary of Raphael's death, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) commemorated the Renaissance artist with three exhibitions. The largest of these was "Raphael – The Power of Renaissance Images. The Dresden Tapestries and their Impact". Its opening on 6 June 2020 simultaneously marked the premiere of the Winckelmann Forum in the newly renovated Semperbau am Zwinger (Semper Building at the Zwinger; >pages 8–10), where it became the first special exhibition to be presented in these spaces. Its core and starting point were five of the six tapestries woven after designs by Raphael that entered the Dresden collections in 1728, during the reign of Augustus the Strong. Originally displayed in the central Tribuna of the Semperbau, from 1960 onwards they hung in the Gobelin-Saal (Tapestry Room), today occupied by the Winckelmann Forum. From 1992 to 1999 they underwent comprehensive restoration, but from 2008 onwards no longer formed part of the permanent exhibition. Once the refurbishment of the Semperbau commenced in 2013, leaving only part of the building available for interim presentations, there was simply insufficient space to show them. At the special exhibition, the tapestries thus returned to public display for the first time in twelve years.

The designs for the tapestries were produced by Raffaello Sanzio, known as Raphael, on behalf of Pope Leo X, who in 1515 commissioned the wall hangings as part of the decoration of the Sistine Chapel in Rome. Raphael completed ten large-format cartoons executed in bodycolour over charcoal, showing selected scenes from the lives of the apostles Saint Peter and Saint Paul. These were then sent to Brussels, where they were cut into sections, so that they could be



View of the special exhibition "Raphael and the Madonna. From Early Work to Mastery" at the Gemäldegalerie Alte Meister, Semperbau am Zwinger

painstakingly copied by the weavers in Pieter van Aelst's workshop. In 1519, at Christmas, the tapestries already completed by that point were hung in the Sistine Chapel for the first time. They are still housed in the Vatican Museums today. The cartoons, on the other hand, found their way to Genoa, where in 1623 they were purchased by the future King Charles I of England. In the tapestry manufactory in Mortlake, further sets of wall hangings were woven from their designs – including the six Dresden tapestries. Today the cartoons are on display in the Victoria and Albert Museum in London, on loan from the Royal Collection.

For the Dresden exhibition, the tapestries – complemented by numerous international loans – were the starting point of a voyage of discovery that followed the trail of Raphael's famous pictorial motifs right up to the 19th century. The show presented autograph drawings that enabled viewers to look over the master's shoulder, as it were, as he created his designs. They show how Raphael first studied the human body in different positions, before placing his figures in carefully crafted compositions. His mastery lies in translating the scenes from the lives of the two chief apostles into dynamic, clearly legible images, in which figures having all the appearance of real life interact powerfully and with expressive gestures.

The influence of Raphael's eloquent visual motifs rapidly made itself felt. Even while the first tapestries were being produced in Brussels, copies of the cartoons were made and served to disseminate Raphael's designs. The exhibition brought together over 50 paintings, sculptures, prints and drawings reflecting the impact of Raphael's famous tapestries, including works by Nicolas Poussin, Peter Paul Rubens,

Rembrandt van Rijn, Anthony van Dyck, Marcantonio Raimondi and Diana Scultori. These were joined by antique sculptures that illuminated how greatly Raphael was influenced by the art metropolis of Rome and its language of form.

The main exhibition was succeeded by two focused presentations in the newly refurbished Semper-Kabinett (Semper Cabinet). "Raphael. Legacy and Inspiration" demonstrated the lasting influence of Raphael's epoch-making art upon painting in 16th-century Ferrara, in the example of selected masterpieces from the collection of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery). "Raphael and the Madonna. From Early Work to Mastery" is dedicated to the "Sistine Madonna", one of Raphael's most famous paintings and the centrepiece of the Dresden Gemäldegalerie. As from 4 December 2020, owing to the pandemic, this cabinet presentation has been accessible to viewers in the form of a virtual tour.

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

Presented by the Gemäldegalerie Alte Meister
Curated by Stephan Kojka and Larissa Mohr
6 June to 30 August 2020

ORIGINALLY SCHEDULED TO RUN FROM 3 APRIL TO 19 JULY 2020

Raphael. Legacy and Inspiration

Presented by the Gemäldegalerie Alte Meister
Curated by Iris Yvonne Wagner and Christoph Orth
14 August to 1 November 2020

ORIGINALLY SCHEDULED TO RUN TILL 8 NOVEMBER 2020

Raphael and the Madonna. From Early Work to Mastery

Presented by the Gemäldegalerie Alte Meister
Curated by Stephan Kojka and Helen Kohn
4 December 2020 to 16 May 2021

AS FROM 4 DECEMBER 2020 ACCESSIBLE ONLY AS A VIRTUAL TOUR UNTIL FURTHER NOTICE
Dresden, Semperbau

"Beauty of Form"

The Kunstgewerbemuseum traced the career of designer Christa Petroff-Bohne in the GDR

Even 30 years after reunification, the historiography of design developments in East and West Germany still has its blind spots. Against this backdrop, the Kunstgewerbemuseum (Museum of Decorative Arts) dedicated the exhibition "Beauty of Form" to the work of Christa Petroff-Bohne (b. 1934 in Colditz, Saxony), who occupies a foreground position within German design history of the 1950s and 1960s. Her influence shaped design in the GDR in many ways: she designed extremely elegant domestic and hotel tableware and cutlery for the state-owned cutlery and silverware company Auer Besteck- und Silberwarenwerke, for example, which manufactured products based on her designs from 1956 right up to the 1990s. For more than 40 years she taught design and ceramics at the Kunsthochschule Berlin-Weissensee, and inspired generations of designers through the training programme she developed, based on her own aesthetic principles.

Important groundwork for this exhibition was laid by the catalogue "Schönheit der Form", edited by Silke Ihden-Rothkirch and Jörg Petruschat and featuring an in-depth study of Christa Petroff-Bohne's career by design expert Angelika Petruschat. Both publication and exhibition benefited from the valuable support of Christa Petroff-Bohne herself, who was able to provide important information, objects and

photographs from her own collection. Her photographs and the works she produced as a student, in particular, shed important light on areas such as the training of designers in East Germany and their subsequent professional career. Christa Petroff-Bohne enrolled at the Hochschule für bildende Künste (University of Fine Arts) in Dresden at the age of just 17. Her few student works from this period were produced as part of the two years she spent here in the Industrial Design class, between 1951 and 1953. Along with many colleagues and lecturers, in 1953 she moved to the Kunsthochschule in Berlin-Weissensee, where the department of Industrial Design was established as from 1952/53.

The presentation at the Kunstgewerbemuseum introduced Christa Petroff-Bohne both as an industrial designer and as a teacher, illuminated the extent of her professional network and illustrated the situation of designers in the GDR as a complex web of relationships. Petroff-Bohne had already forged her first links with industry with her final-year project: from 1956 to 1964 the state-owned Steingutwerk Torgau stoneware manufacturer produced 60,000 sets of her "Christa" breakfast service. Thanks to the support of contacts and patrons, such as Albert Buske, who had studied at the Bauhaus from 1927 to 1930 and later worked as a department head at the Institut für angewandte Kunst (Institute of Applied Arts) in Berlin, she was introduced to the manufacturing industry at the age of 20 and was able to see her streamlined, functional designs turned into reality. The original form of the RG 5 electric whisk and beaters, for example, stems from her.

For Petroff-Bohne, conveying aesthetic principles and the "beauty of form" was a vocation, both inside and outside the classroom. A professor at the Kunsthochschule Berlin-Weissensee as from 1966, she taught classes in formal design as well as a foundation course in visual design. This latter was a specialised course for designers, which Petroff-Bohne took over from her professor, Rudi Högner, and which she developed into a teaching programme structured around graphic art, sculpture and colour. The quality of the student works under Petroff-Bohne's tireless teaching is distinguished in particular by precision and a high degree of formal sensibility. This was demonstrated in astonishing breadth by the presentation of works from her visual design classes, drawn from her own collection and from the holdings of the Stiftung Haus der Geschichte der Bundesrepublik Deutschland. The show thereby also focused on the origins of her foundation course in, and its intellectual affinities with, the Bauhaus, handicraft and the study of nature, and thus situated Christa Petroff-Bohne's work in a history of German design as a whole. With "Beauty of Form", the Kunstgewerbemuseum once again took up two themes very close to its heart: on the one hand, design in the GDR and its context, and on the other, the examination of the work of female designers in the past and present.



Christa Petroff-Bohne in the comprehensive retrospective devoted to her life and work

Beauty of Form.
The Designer Christa Petroff-Bohne
Presented by the Kunstgewerbemuseum
Curated by Klara Nemeckova
27 June to 1 November 2020
Dresden, Schloss Pillnitz

Early and late works by Gerhard Richter

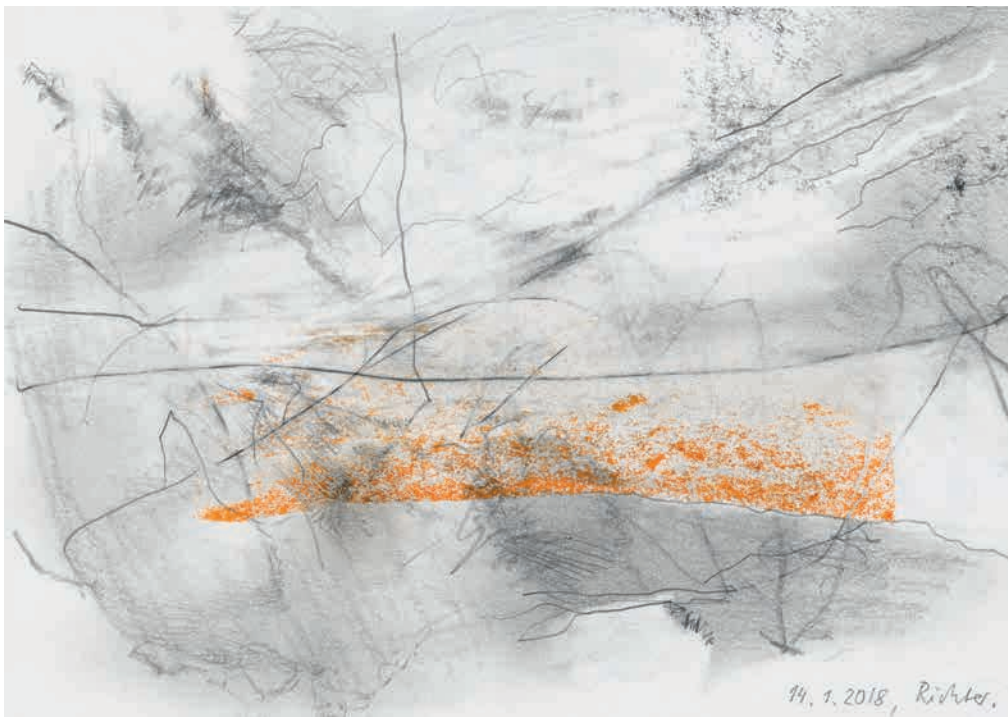
The Gerhard Richter Archive presented previously unseen works by the artist

Since 2012 the Gerhard Richter Archive has organised a total of seven cabinet exhibitions at the Albertinum, two of them in 2020: "Gerhard Richter. New Drawings 2017 to 2020" premiered works from the artist's studio, while "Gerd Richter 1961/62" was chiefly devoted to works and materials from the Dresden-based Archive's holdings. The small exhibition space on the first floor of the Albertinum, in the museum's northwest corner, is located directly next to the Archive's rooms. It is not only the perfect location but also an appropriate size for the cabinet exhibitions mounted by the Gerhard Richter Archive, which focus on particular themes and pose specific questions about the artist's work.

The most recent sheets in the exhibition "Gerhard Richter. New Drawings 2017 to 2020" dated from the beginning of January 2020 and hence were barely one month old when the show opened. Richter had painted his last pictures in 2017 and in 2020 publicly declared that he had laid down his paintbrush for good. Since 2017 he has devoted himself intensively to the medium of drawing, to which he has lent fresh stimuli above all through the use of coloured pencils. The 70 works on display in Dresden were seen here in public for the first time. Gerhard Richter has meanwhile produced numerous new drawings and has further exploited the possibilities of the medium. As well as venturing into larger formats, he has made ink drawings, some of which he has photographed and issued as prints.

Studio wall with works by Gerhard Richter at the February 1962 end-of-semester show at the Düsseldorf Kunstakademie





Gerhard Richter,
"14. 1. 18" (2018)

Hitherto largely unknown works and documentary materials were also the focus of the exhibition "Gerd Richter 1961/62". In those years the artist, who was born in 1932 in Dresden, still called himself Gerd. On display were writings, documents, photographs, ephemera and five paintings. Together they provided a gripping account of the short period between Richter's escape from East to West Germany in February 1961, and the end of 1962, when his oeuvre of photo-paintings officially commenced with "Tisch" ("Table"), no. 1 in his catalogue raisonné.

The foundations of the exhibition were laid over more than ten years. In 2008 and 2009 the Archive was able to acquire two extensive collections of letters written by Richter between 1959 and 1964 to his Dresden artist friends Helmut Heinze and Wieland Förster. In this correspondence, conducted under the immediate impression of current events, Gerhard Richter talks in detail about his new life in Düsseldorf and his first artistic steps in the West – not only as a painter, but also as an illustrator. Hence an important component of the exhibition, too, was Richter's "Comic Strip" notebook of 1962, with its original ink drawings and stamped motifs, which the Archive was able to purchase in 2018. The five paintings on display very probably represent the only pictures still surviving from this very experimental phase of the artist's career. Four of them were shown publicly for the first time in the exhibition. Other works from this specific period are known only through photographs and an exhibition list, since at the end of 1962 Richter burned all his other paintings in order to make a new artistic start. Subsequent

to this cabinet exhibition, the Gerhard Richter Archive was able to acquire the rare invitation card to the artist's first exhibition with his friend Manfred Kuttner (1937–2007), held in September 1962 by the Galerie Junge Kunst in Fulda.

Due to the pandemic-related museum closures, both exhibitions were accessible to visitors only for a limited period of time. Fortunately, however, two publications have been issued: Gerhard Richter himself has published an artist's book on his new drawings, with reproductions of 92 works, while the exhibition on Richter's life and work in 1961/62 is documented in an extensive bilingual catalogue published by the Archive. For 2021 the Archive is preparing a presentation of Gerhard Richter's artist's books, for which it can draw almost exclusively on its own holdings. The exhibition is being created in cooperation with the Kunstbibliothek museum library in Berlin, part of the Staatliche Museen zu Berlin, Preussischer Kulturbesitz.

Gerhard Richter. New Drawings 2017 to 2020

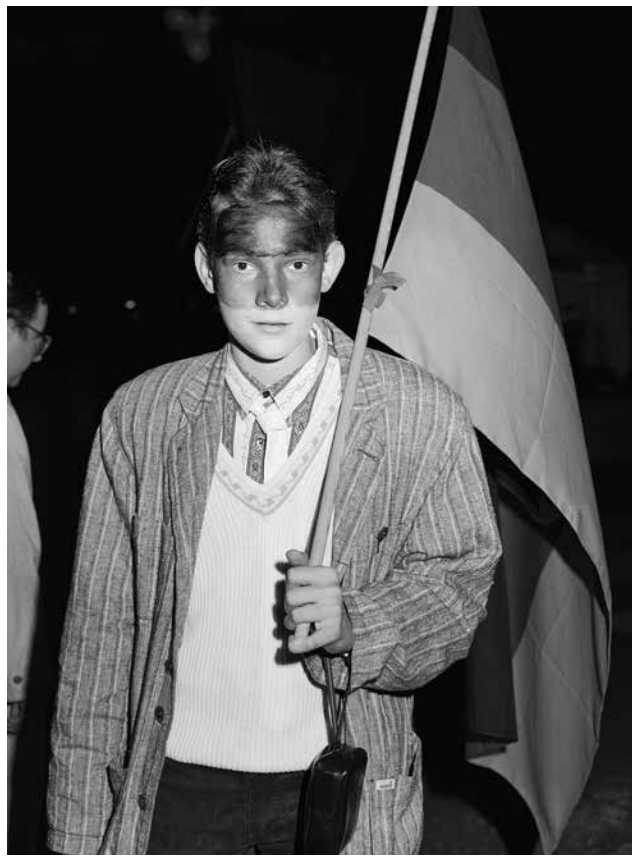
Presented by the Gerhard Richter Archive
Curated by Dietmar Elger
8 February to 16 August 2020
TEMPORARILY CLOSED IN SPRING 2020
Dresden, Albertinum

Gerd Richter 1961/62

Presented by the Gerhard Richter Archive
Curated by Dietmar Elger
29 August to 1 November 2020
ORIGINALLY SCHEDULED TO RUN TILL 10 JANUARY 2021
Dresden, Albertinum

Euphoria met scepticism

The Kupferstich-Kabinett acquired photos from the night of Germany's reunification



Looking into an uncertain future on the eve of 3 October 1990:
photo from the series "Wiedervereinigung" ("Reunification", 1990–2020)
by Andreas Rost

East German photographer Andreas Rost spent the night of 2 to 3 October 1990 between the Brandenburg Gate and the Reichstag building in Berlin. Rost, who in autumn 1989 had been active in the civil rights movement, used the celebrations of German reunification to photograph the people out on the streets around him with his medium-format camera. Frontal, direct and lit by a strong flash, the resulting portraits are taken with enough distance to capture peripheral details, too. For almost 30 years, the negatives of these pictures were stored in the archives of the photographer, who was born in 1966 in Weimar, grew up in Dresden, in the mid-1980s documented the performances of the Auto-Perforation Artists and from 1988 to 1993 studied photography with Arno Fischer and Evelyn Richter at the Hochschule für Grafik und Buchkunst (Academy of Fine Arts) in Leipzig.

On the occasion of the 30th anniversary of reunification, Rost compiled a series of portraits for the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs). Ranging from euphoria to scepticism, the emotions of the night of German Unity are rendered visible in these images in a way that is both analytical and vivid. Rost's subjects gaze in some cases anxiously into an uncertain future and seem to anticipate the long and arduous process of reunification. History becomes tangible as the happening of an interpretation that simultaneously looks forward and back.

From the portraits of that night, Rost selected eloquent details, such as a wristwatch showing "5 to 12", and a man with a blank-firing pistol, which he assembled into surprising visual constellations. Enlarged to cover the walls, they served as the background to the framed portrait photos. In 2019 the "Wiedervereinigung" ("Reunification") photo installation was acquired for the Kupferstich-Kabinett by MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V. (MUSEIS SAXONICIS USUI – Friends of the Dresden State Art Collections).

For the Kabinett's photography collection, it represents an important addition at the interface of East German and pan-German photographic history. Rost has lived in Berlin since 1990 and is internationally active as a freelance photographer, lecturer, curator and author. The presentation was complemented by his 1990 photographs of East Berlin architecture: these images of urban spaces, devoid of human life and lost in a dream, form a projection screen for the hopes and fears of the period surrounding the fall of the Wall.

Andreas Rost. Wiedervereinigung
Presented by the Kupferstich-Kabinett
Curated by Bertram Kaschek and
Björn Egging with Andreas Rost
2 October to 1 November 2020
Dresden, Residenzschloss

Design in the post-factual era

The Kunstgewerbemuseum showed design that makes knowledge accessible



Installation view of the exhibition “Common Knowledge – Design in Times of Information Crisis” at the Kunstgewerbemuseum

Given today’s knowledge society, which also has to deal with manipulated news and “alternative facts”, the exercise of citizenship and governance in an era in which facts are in danger of losing their importance seems faced with increasing challenges. What role can design play in this context?

Under the title “BIO 26 – Common Knowledge”, the 26th Biennial of Design – held from 14 November 2019 to 9 February 2020 in Ljubljana and curated by Thomas A. Geisler, director of the Kunstgewerbemuseum (Museum of Decorative Arts) – focused on the interrelations between this acute information crisis and its impact on society. Embracing multidisciplinary approaches, it presented exhibitions, workshops and commissioned projects in collaboration with institutions of knowledge, including museums, libraries, universities, a daily newspaper as well as a retirement home.

The main exhibition presented by the Biennial and the Museum of Architecture and Design (MAO) in Ljubljana subsequently travelled to the Wasserpalais in Schloss Pillnitz (Water Palace at Pillnitz Palace). It comprised around 100 contemporary works with references to media and design history, including large-scale infographics by the French artist duo Bureau d’études, which reveal the networks behind media and power politics. In similar fashion, Cate Crawford and Vladan Joler, in their project “The Anatomy of an AI

System”, explore the political, social and ecological-economic entanglements that lie hidden behind the Amazon Echo as a data generator. The Dutch design collective Commonplace Studio develops analogue-digital interfaces in order to bring together knowledge from museum artefacts and databases. Its “Curiosity Cabinet” is a contemporary interpretation of historical cabinets of curiosities, while its “Commonplace Book” creates a textbook in dialogue with a robot.

In five rooms, each devoted to a different theme and structured in line with the pyramidal DIKW (Data–Information–Knowledge–Wisdom) model employed by systems thinker Russell L. Ackoff, the exhibition showcased historical and contemporary fields of action in the design and communication of knowledge. The works on display ranged from artistic data processing, and information and media design, to investigative and speculative design approaches. Design was thereby presented as a tool that makes knowledge accessible – as common knowledge.

Common Knowledge – Design in Times of the Information Crisis

Presented by the BIO 26 | Biennial of Design and the Museum of Architecture and Design (MAO) in Ljubljana, hosted by the Kunstgewerbemuseum
Curated by Thomas A. Geisler and Aline Lara Rezende
4 July to 1 November 2020
Dresden, Schloss Pillnitz

Special exhibitions

and interventions in the Collections

Torgau. Home of the Renaissance and Reformation

Presented by the Rüstkammer and the Grünes Gewölbe

Since 24 February 2018 until 2022
TEMPORARILY CLOSED IN SPRING 2020
Torgau, Schloss Hartenfels

Wolfgang Tillmans. Installation (1992–2018), 2018

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

Since 25 May 2018
TEMPORARILY CLOSED IN SPRING 2020
Dresden, Albertinum

Achtung Probe! (Rehearsal in Progress!)

Presented by the Puppentheatersammlung
13 October 2018 to 23 February 2020
Dresden, Jägerhof

Five Centuries of the Dresden Münzkabinett – The History of a Coin Collection

Presented by the Münzkabinett
13 April 2019 to 19 January 2020
Dresden, Residenzschloss

Glück auf und ab im Erzgebirg! Der Bergmannsaufzug zur Fürstenhochzeit 1719 und seine Folgen für die Volkskunst (Good Luck, Bad Luck in the Ore Mountains. The Miners' Parade and Its Impact on Folk Art)

Presented by the Museum für Sächsische Volkskunst
1 June 2019 to 12 January 2020
Dresden, Jägerhof

Grönland: Heute/Ullutsinni Kalaallit Nunaat (Greenland: Today)

Intervention in the Völkerkundemuseum Herrnhut foyer and permanent exhibition
As of 15 June 2019
TEMPORARILY CLOSED IN SPRING 2020
Herrnhut, Völkerkundemuseum Herrnhut

Focus Albertinum: Moonstruck. Two Hundred Years Two Men Contemplating the Moon

Presented by the Albertinum
26 June 2019 to 27 September 2020
TEMPORARILY CLOSED IN SPRING 2020
Dresden, Albertinum

Highlights of the Gemäldegalerie Alte Meister

Presented by the Gemäldegalerie Alte Meister
2 August 2019 to 5 January 2020
Dresden, Semperbau am Zwinger

Focus Albertinum: "As far as I know – effective immediately..., without delay"

Presented by the Albertinum and the Kunstfonds
10 September 2019 to 6 September 2020
TEMPORARILY CLOSED IN SPRING 2020
Dresden, Albertinum

A. R. Penck: "Ich aber komme aus Dresden (check it out man, check it out)."

(A. R. Penck: "I, however, come from Dresden (check it out man, check it out).")
Presented by the Albertinum
5 October 2019 to 12 January 2020
Dresden, Albertinum

The Yellow-Black Jersey. The Brücke Museum at the Albertinum

Presented by the Albertinum in cooperation with the Brücke-Museum Berlin
9 October 2019 to 30 August 2020
TEMPORARILY CLOSED IN SPRING 2020
Dresden, Albertinum

Focus Albertinum: Rayski and the Hunt

15 October 2019 to 2 February 2020
Dresden, Albertinum

Re:Orient – The Invention of the Muslim Other

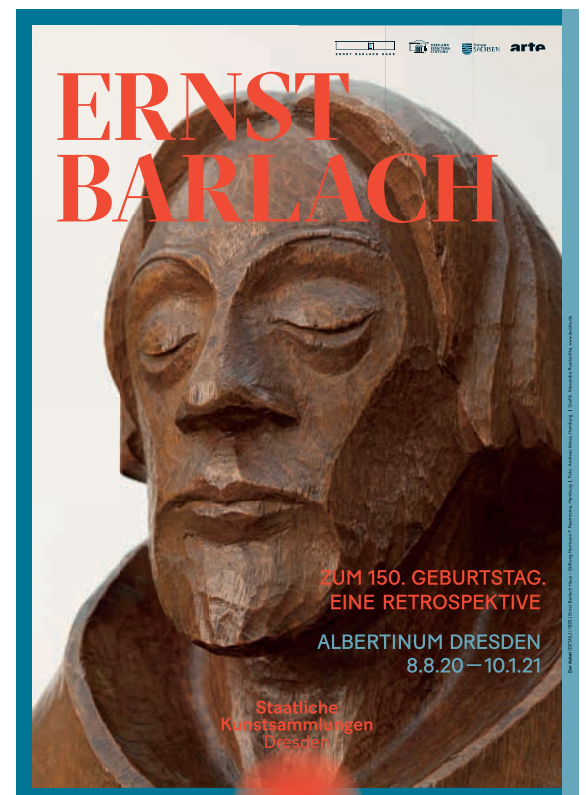
Presented by the GRASSI Museum für Völkerkunde zu Leipzig
16 October 2019 to 19 January 2020
Leipzig, GRASSI Museum

Christian Borchert. Tectonics of Remembrance – Departure of the Soul. Christian Borchert's Archive in Photographs by Maria Sewcz

Presented by the Kupferstich-Kabinett
26 October 2019 to 8 March 2020
Dresden, Residenzschloss

"... a peculiar kind of abstraction" Christian Borchert Looks at Georg Kolbe

Presented by the Kupferstich-Kabinett
26 October 2019 to 26 January 2020
Dresden, Albertinum



300 JAHRE **Kupferstich-
1720 Kabinett
Dresden - 2020**



**300 Jahre Sammeln
in der Gegenwart**

12.06. - 14.09.2020
Kupferstich-Kabinett
Residenzschloss Dresden

Finanzgruppe
Staatliche
Kunstsammlungen
Dresden

www.skd.museum

**EXOTISCHES
TIERWELTEN**

2.10.20
- 17.1.21



GRASSI
MUSEUM FÜR VÖLKERKUNDE ZU LEIPZIG www.grassimuseum.de

Japanisches Palais
5.9.20 - 21.2.21

**INSPIRATION
HAND
WERK**

Ausstellung *The Arts and Crafts Sustainability Shop
Fair Fashion Factory DIY-Werkstatt
Open Ateliers Palais Café
Restaurierungswerkstatt Damaskuszimmer*

EINTRITT FREI! DI - SO, 10 - 18 UHR, JEDEN 3. DO IM MONAT 10 - 22 UHR
WWW.SKD.MUSEUM

Staatliche
Kunstsammlungen
Dresden

Kunstgewerbemuseum
Dresden, Porzellan
Salon 2020

**Schön
heit
der
Form**

Die
Designerin
Christa
Petroff-Bohne

Staatliche
Kunstsammlungen
Dresden

MKG



CARAVAGGIO

DAS MENSCHLICHE UND DAS GÖTTLICHE

Staatliche
Kunstsammlungen
Dresden

21.10.2020
- 10.01.2021

#CZASNASZ

**CZAS NASZ
UNSERE ZEIT
OUR TIME**

**MAGDALENA
ABAKANOWICZ
- DRESDEN**

ALBERTINIUM
SKD MUSEUM

RAFFAEL

MACHT DER BILDER. DIE TAPISSERIEEN UND IHRE WIRKUNG



6. JUNI BIS
30. AUGUST 2020

GEMÄLDEGALERIE
ALTE MEISTER, DRESDEN

Minikabinett
Residenzschloss Dresden
15.02.2020 - 24.01.2021

**STADTBILDER
EUROPAS**



Täglich 10 bis 18 Uhr
Dienstags geschlossen
www.skd.museum

Staatliche
Kunstsammlungen
Dresden

www.skd.museum

Kunstgewerbemuseum
Residenzschloss Dresden
Salon 2020



AUSSTELLUNG IM
RESIDENZSCHLOSS
DRESDEN

**DER
ANDERE
GROSSMOGUL**

THE OTHER
GRAND MUGHAL

Das Kunstgewerbemuseum zu Gast im Sponsel-Raum, Neues
Grünes Gewölbe / The Museum of Decorative Arts guesting in the
Sponsel-Room, Neues Grünes Gewölbe

Staatliche
Kunstsammlungen
Dresden

The Medea Insurrection. Radical Women Artists Behind the Iron Curtain

Presented by the Albertinum
10 November 2019 to 5 April 2020
CLOSED AS OF 13 MARCH 2020
Culver City (California), The Wende Museum

Move little hands ... "Move!" The Czech Surrealists Jan & Eva Švankmajer

Presented by Jiří Fajt and the
Staatliche Kunstsammlungen Dresden
19 November 2019 to 8 March 2020
Dresden, Kunsthalle im Lipsiusbau

Rudolf Horn – Living as an Open System

Second stop of the exhibition presented
by the Kunstgewerbemuseum as part of the
programme "180 Ideas for Saxony"
24 November 2019 to 13 March 2020
ORIGINALLY SCHEDULED UNTIL 13 MARCH 2020
Rabenau, Deutsches Stuhlbaumuseum
Rabenau/Sa. e.V.

World Collectors. 150 Years of Leipzig's Ethnographical Museum

Presented by the GRASSI Museum für
Völkerkunde zu Leipzig
25 November 2019 to 13 March 2020
ORIGINALLY SCHEDULED UNTIL 15 MARCH 2020
Leipzig, GRASSI Museum

Christmas at the Jägerhof

Presented by the Museum für Sächsische
Volkskunst
30 November 2019 to 12 January 2020
Dresden, Jägerhof

library of exile – Edmund de Waal, Zuzanna Janin, Mark Justiniani and the Damascus Room

Presented by the Porzellansammlung and
the Museum für Völkerkunde Dresden
30 November 2019 to 16 February 2020
Dresden, Japanisches Palais

Made in Africa

Presented by the Völkerkundemuseum Herrnhut
1 December 2019 to 7 June 2020
TEMPORARILY CLOSED IN SPRING 2020
Herrnhut, Völkerkundemuseum Herrnhut

The Dresden Court Jeweller Johann Heinrich Köhler – Dinglinger's Strongest Rival

Presented by the Grünes Gewölbe
4 December 2019 to 2 March 2020
Dresden, Residenzschloss

Contemporary art from the 2019 annual purchases of the Cultural Foundation of the Free State of Saxony for the Kunstfonds

Presented by the Kunstfonds
12 December 2019 to 16 February 2020
Berlin, Representative Office of the Free State
of Saxony

Eye for the World: The Visionary Thinker Jacob Böhme

Second stop of the touring exhibition
presented by the Grünes Gewölbe
14 December 2019 to 14 March 2020
Amsterdam, Bibliotheca Philosophica
Hermetica – Embassy of the Free Mind

Caspar David Friedrich/Hermann Nitsch

Intervention at the Albertinum
When Caspar David Friedrich (1774–1840)
unveiled his picture "Kreuz im Gebirge" in 1808,
a fierce debate erupted, inflamed above all by
the fact that he had presented a landscape
painting as an altarpiece. "Kreuzwegstation" by
Hermann Nitsch (p. 1938), from the Schenkung
Sammlung Hoffmann, was painted in 1961.
Nitsch's use of blood as a material of art refers
to its central position in the Christian faith.
The works of the two artists, who on the one
hand take up the traditions of Christian motifs
and on the other hand break with them, enter
into a dialogue.

17 December 2019 to 31 October 2021
TEMPORARILY CLOSED IN SPRING 2020; CLOSED
FROM 2 NOVEMBER 2020 UNTIL FURTHER NOTICE
Dresden, Albertinum

Focus Evelyn Richter

Presented by the Albertinum and the Evelyn
Richter Archiv der Ostdeutschen Sparkassen-
stiftung im Museum der bildenden Künste Leipzig
Evelyn Richter (b. 1930) is one of Germany's
most notable photographers. Drawing upon the
holdings of the Kunstsammlungen, the exhibi-
tion to mark the artist's 90th birthday was both
a homage to her life's work, with its primary
focus on people, and a tribute to her ongoing
treatment of motifs in series. Her unembel-
lished social documentary photographs stood
in opposition to the official imagery of the GDR.
The small exhibition was complemented by
selected works from the Evelyn Richter Archiv
in Leipzig and by the documentary film
"Audienzen – Strategien der Selbstbehauptung"
by Tina Bara and Barbara Metselaar.

26 January to 19 July 2020
TEMPORARILY CLOSED IN SPRING 2020
Dresden, Albertinum

Gerhard Richter. New Drawings 2017 to 2020

Presented by the Gerhard Richter Archiv
8 February to 16 August 2020
TEMPORARILY CLOSED IN SPRING 2020
Dresden, Albertinum
[▶ pages 32 f.](#)

300 Years of the Dresden Kupferstich-Kabinett IM DIALOG. Schnorr – Menzel – Kokoschka (IN DIALOGUE. Schnorr – Menzel – Kokoschka)

Presented by the Kupferstich-Kabinett
and the Albertinum
Three paintings from the Albertinum established
a dialogue with 35 drawings and watercolours
from the Kupferstich-Kabinett. At the centre
stood important works by Adolph Menzel, Oskar
Kokoschka and Julius Schnorr von Carolsfeld.
The latter's "Die Familie Johannes des Täufers

bei der Familie Christi" (1871), for example, was
joined by a detailed preliminary drawing for the
composition in pen, together with religious
motifs and landscapes by the artist as well as a
selection of Early German Renaissance prints.
8 February to 9 August 2020
TEMPORARILY CLOSED IN SPRING 2020
Dresden Albertinum
[▶ pages 11–13](#)

European Cityscapes – Views of Towns and Architecture on Coins, Medals and Paper Currency

Presented by the Münzkabinett
15 February 2020 to 12 April 2021
TEMPORARILY CLOSED IN SPRING 2020;
CLOSED FROM 2 NOVEMBER 2020 UNTIL
FURTHER NOTICE
Dresden, Residenzschloss
[▶ page 27](#)

Begegnung mit einem Gott: Der Dresdner Mars von Giambologna (Encounter with a God: Giambologna's Dresden Mars)

Presented by the Skulpturensammlung bis 1800
In 1587, on the occasion of the accession of
Elector Christian I of Saxony, Grand Duke of
Tuscany Francesco I de' Medici sent precious
gifts from Florence to Dresden, including three
small bronzes by his court sculptor Giambolo-
gna. To these the artist added his own personal
gift: the "Dresden Mars". Thanks to generous
support, in 2018 the Kunstsammlungen were
able to buy back the statuette. The cabinet
exhibition celebrated its homecoming: all four
of Giambologna's small bronzes were on display,
as well as other exhibits relating to the history
of the donation and its significance for artistic
production in Saxony at the end of the 16th
century.

29 February to 26 July 2020
TEMPORARILY CLOSED IN SPRING 2020
Dresden, Semperbau am Zwinger

Monica Bonvicini and the Tools of Elector August of Saxony

Dialogue with the Schenkung Sammlung
Hoffmann in the Rüstkammer
With her "Leather Hammer # 1", painstakingly
sheathed in the finest glove leather, Italian
artist Monica Bonvicini (b. 1965) presents a
decorative object, whose materiality calls to
mind extravagance rather than rough work.
In the presentation "Concept and Encounter:
The World around 1600", it entered into a dia-
logue with the tools and measuring instruments
that Elector August of Saxony (1526–1586)
acquired for his private collection. These
objects – some of them intricately carved,
etched or gilded, and furnished with ivory
handles – were likewise not intended for every-
day use.

11 March to 1 November 2020
TEMPORARILY CLOSED IN SPRING 2020;
EXTENDED TO 30 NOVEMBER 2020
Dresden, Residenzschloss
[▶ pages 46 f.](#)

Geschöpfe schaffen & Welten bauen (Creating Creatures & Building Worlds)

Presented by the Puppentheatersammlung
Over the past decades, the Puppentheatersammlung has brought together not only entire productions, but also the creative processes of puppet theatre, in designs and objects that illustrate how sets take shape and how artists approach the subject. A wide variety of techniques are thereby employed, ranging from pencil sketches and collages to detailed watercolours and even oil paintings. For the first time, these designs were made the focus of an exhibition.

23 May 2020 to 11 April 2021
ORIGINALLY SCHEDULED TO OPEN ON
20 MARCH 2020; CLOSED FROM
2 NOVEMBER 2020 UNTIL FURTHER NOTICE
Dresden, Jägerhof

The Other Grand Mughal The Kunstgewerbemuseum as a Guest at the Neues Grünes Gewölbe

The Indian ivory miniatures on display in the Sponsel Room at the Neues Grünes Gewölbe – in the immediate vicinity of Dinglinger's "Throne of the Grand Mughal Aurangzeb" – focused on the Mughal ruler Akbar II (r. 1806–1837), a descendant of Aurangzeb, and the Sikh ruler Ranjit Singh (r. 1797–1839), known as the "Lion of Punjab", flanked by further figures and scenes. Complementary miniature paintings offered examples of two-dimensional visual sources for the motifs translated into three dimensions and, through the figures of women they depicted, broadened the view of the "female side" of life in wealthy Indian society at the end of the 18th and beginning of the 19th century.

5 June to 5 October 2020
ORIGINALLY SCHEDULED TO OPEN ON
21 MARCH 2020
Dresden, Residenzschloss

Easter at the Jägerhof

Presented by the Museum für Sächsische Volkskunst
As every year, this seasonal exhibition planned to present Easter bouquets decorated with surprising egg creations by contemporary "folk artists" and virtuoso eggs from the museum's collection. A wide-ranging programme was scheduled for adults and children, including guided tours, readings, concerts and creative hands-on activities, such as card-making and Easter egg workshops.
28 MARCH TO 19 APRIL 2020, CANCELLED
Dresden, Jägerhof

300 Years of the Dresden Kupferstich-Kabinett The Kunstammer: A Prologue

25 April 2020 to 12 April 2021
TEMPORARILY CLOSED IN SPRING 2020; CLOSED
FROM 2 NOVEMBER 2020 UNTIL FURTHER
NOTICE
Dresden, Residenzschloss
▶ pages 11–13

Scenes of Life. A Japanese Screen and its (Hi)Stories

Presented by the GRASSI Museum für
Völkerkunde zu Leipzig
A Japanese screen ("byōbu") depicting "Scenes on Shijō Street Near the River Bank" from the beginning of the 17th century was not only a central theme for an exhibition, but also a documentary visual medium. It offers a glimpse into the Japan of the early Edo period (1603–1868). Clothes, hairstyles, musical instruments and everyday objects are represented in realistic detail, and the way the figures interact or pass by each other provides a clear insight into the social order prevailing in the then capital city of the Japanese empire. The bi-winged screen has been housed in the museum since 1891 and was recently restored.

7 May 2020 to 11 April 2021
TEMPORARILY CLOSED IN SPRING 2020;
CLOSED FROM 2 NOVEMBER 2020 UNTIL
FURTHER NOTICE
Leipzig, GRASSI Museum

KOSMOS OST. Art in the GDR 1949–89 Works from the Dresden Albertinum

Presented by the Albertinum
While numerous works by Ernst Barlach (1870–1938) travelled from Hamburg to Dresden as generous loans for the major Barlach anniversary show, the Albertinum lent a selection of holdings from its "Art in the GDR" collection to the Ernst Barlach Haus in Hamburg. The presentation comprised paintings and sculptures from the immediate post-war period, "socialist contemporary art" from the 1960s and '70s, and works by a younger artist generation of the 1980s, which together illustrated a wealth of styles and positions, ranging from abstraction to neo-Expressionist painting in powerful colours.
7 May to 13 September 2020
Hamburg, Ernst Barlach Haus – Stiftung
Hermann F. Reemtsma

Farbrausch und Linie. Schmidt-Rottluff bei Hegenbarth

(The Excitement of Colour and Line.
Schmidt-Rottluff at Hegenbarth's)
Presented by the Kupferstich-Kabinett
The year 1884 saw the birth of two extremely different artists – Josef Hegenbarth and Karl Schmidt-Rottluff. Their careers led both of them to Dresden: in 1905 Schmidt-Rottluff was among the founding members of the Expressionist artists' group "Die Brücke", while Hegenbarth moved to the city on the Elbe to enrol at the Academy. In the exhibition, works by the two colleagues, who knew and esteemed each other, entered into a fascinating dialogue.
24 May 2020 to 4 April 2021
CLOSED FROM 2 NOVEMBER 2020 UNTIL
FURTHER NOTICE
Dresden, Josef-Hegenbarth-Archiv

Brethart und kuntermunter – die Welt des Klaus Wiechmann (Cheerfully Solid and Colourful – The World of Klaus Wiechmann)

Presented by the Museum für Sächsische
Volkskunst
Artist Klaus Wiechmann cannot deny his past as a joiner. But instead of assembling sections of wood into furniture with craftsmanship and precision, the band-saw virtuoso cuts his boards into curious and, above all, humorous figures. They populate a world that lies somewhere between the second and third dimension.
Since 23 May 2020
CLOSED FROM 2 NOVEMBER 2020 UNTIL
FURTHER NOTICE
Dresden, Jägerhof

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

Presented by the Gemäldegalerie Alte Meister
6 June to 30 August 2020
ORIGINALLY SCHEDULED 3 APRIL TO 19 JULY 2020
Dresden, Semperbau am Zwinger
▶ pages 28 f.

300 Years of the Dresden Kupferstich- Kabinett 300 Years Keeping in the Present

Presented by the Kupferstich-Kabinett
12 June to 14 September 2020
Dresden, Residenzschloss
▶ pages 11–13

300 Years of the Dresden Kupferstich-Kabinett Sieben Töne Weiß – Mit Zeichnungen von Ines Beyer (Seven Shades of White – With Drawings by Ines Beyer)

Kupferstich-Kabinett and Porzellansammlung
12 June to 3 August 2020
Dresden, Residenzschloss and Zwinger
▶ pages 11–13

300 Years of the Dresden Kupferstich-Kabinett Monika Grzymala. Raumzeichnung (stop motion)

Installation and film projection in the
Kleiner Schlosshof
12 June 2020 to 21 February 2021
CLOSED FROM 2 NOVEMBER 2020 UNTIL
FURTHER NOTICE
Dresden, Residenzschloss
▶ pages 11–13

Beauty of Form. The Designer Christa Petroff-Bohne

Presented by the Kunstgewerbemuseum
27 June to 1 November 2020
Dresden, Schloss Pillnitz, Wasserpalais
▶ pages 30 f.

Teresa Murak and masterpieces of silk and pearl embroidery

Dialogue with the Schenkung Sammlung
Hoffmann in the Rüstammer
Through her deliberate use of simple materials of organic origin, Teresa Murak (b. 1949) connects with the cycle of life: with becoming, growing and vanishing. Her characteristic "sowings", in which she germinates cress seeds on her body

using her own body heat, are testaments to this practice. In some cases, Murak has preserved the resulting shapes, as in the work "Ohne Titel (Handschuhe)" (1975/76) presented at the Rüst-kammer. Consisting of unprepossessing, thoroughly ordinary material, it presents a contrast to the embroidered plant motifs of the 17th century, whose liveliness arises out of their makers' highly artistic and skilful use of precious silk and an abundance of tiny freshwater pearls.

3 July 2020 to 30 May 2021

CLOSED FROM 2 NOVEMBER 2020 UNTIL

FURTHER NOTICE

Dresden, Residenzschloss

▶ pages 46 f.

Common Knowledge. Design in Times of the Information Crisis

Presented by the 26th Biennial of Design and the Museum of Architecture and Design (MAO) in Ljubljana at the Kunstgewerbemuseum

4 July to 1 November 2020

Dresden, Schloss Pillnitz, Wasserpalais

▶ page 35

Damaskuszimmer. Stories from a City – Sound Installation

Museum für Völkerkunde Dresden

The Damaskuszimmer (Damascus Room), with its oriental interior, is an open space in Dresden's urban society, a place of dialogue for new educational formats and at the same time a repository of knowledge and an object of research for future generations. In a three-month storytelling project, 14 participants aged 9 to 12 from Dresden's culturally diverse community connected with the Damaskuszimmer. The resulting sound work is part of the presentation. Weekends in July and August 2020; as from September 2020 open as part of the exhibition "Inspiration Handwerk"

CLOSED FROM 2 NOVEMBER 2020 UNTIL

FURTHER NOTICE

Dresden, Japanisches Palais

▶ page 85

Kinder des Windes. Chinesische Papierdrachen aus Weifang (Children of the Wind. Chinese Paper Kites from Weifang)

Presented by the Völkerkundemuseum Herrnhut

The exhibition presented paper kites from the Scheps/Glöckner private collection and the holdings of the GRASSI Museum für Völkerkunde zu Leipzig, and offered a glimpse into kite-making in Upper Lusatia. Alongside paper, gunpowder, the compass and woodblock printing, silk and paper kites are considered the fifth great Chinese invention. Depending on the symbolism of their painted decorations, they express wishes and hopes and carry these up to the celestial gods. Some of the kites represent good fortune and well-being, others ward off evil or depict heroes from myths and legends. 12 July 2020 to 24 May 2021

CLOSED FROM 2 NOVEMBER 2020 UNTIL

FURTHER NOTICE

Herrnhut, Völkerkundemuseum Herrnhut

300 Years of the Dresden Kupferstich-Kabinett Ein Prunkschild für "Groß Sultan" August den Starken (A ceremonial shield for "Grand Sultan" Augustus the Strong)

Presented by the Kupferstich-Kabinett and the Rüst-kammer

Under Augustus the Strong, turquie reached its height in Dresden. At a "Joust of the Nations" in 1697, the Elector appeared sumptuously dressed as a sultan. Illustrated volumes held by the Kupferstich-Kabinett tell us exactly how he staged this public appearance. The magnificent shield he wore was adorned with silver suns and moons, coloured glass stones and a pronounced spike, and was an heirloom from his father, Elector Johann Georg III of Saxony, who in 1683 had taken part with his army in the liberation of Vienna from the Ottomans.

15 July to 31 August 2020

Dresden, Residenzschloss

▶ pages 11–13

Ernst Barlach on the 150th Anniversary of his Birth

Presented by the Albertinum with the Ernst Barlach Haus – Stiftung Hermann F. Reemtsma in Hamburg and in cooperation with the Ernst Barlach Stiftung in Güstrow

8 August to 1 November 2020

ORIGINALLY SCHEDULED UNTIL 10 JANUARY 2021

Dresden, Albertinum

▶ pages 22 f.

Focus Albertinum: Aus dem Bestand – Zeitgenossen Barlachs (Focus Albertinum: From the Holdings – Barlach's Contemporaries)

The Albertinum collection presentation to accompany "Ernst Barlach on the 150th Anniversary of his Birth"

The works from the permanent collection presented in this cabinet exhibition offered parallels with the sculptural work of Ernst Barlach in terms of motif, theme and ethical viewpoint. Robert Sterl (1867–1932) was shaped by his experiences of Russia as from 1908 in a similar way to Barlach in 1906. The selection consisted primarily of representations of labour, and of rest after labour, from the period around 1900, and showed works characterised by the monumentality of their sculpturally conceived figures and figural groups, or which already point ahead to more modern ideas in the reduction of their figurative language.

8 August to 23 September 2020

Dresden, Albertinum

▶ pages 22 f.

Teresa Murak and the Brigandines of Elector Augustus of Saxony

Dialogue with the Schenkung Sammlung Hoffmann in the Rüst-kammer

With "Leibmaske" (1992), Teresa Murak (b. 1949) has created a sensual representation of female physicality. Seemingly floating in space, this torso was formed out of thousands of cress seeds which germinated on the body of the artist. In the Rüst-kammer, Murak's work was juxtaposed with representations of the body of a

quite different nature: the precision-made armours and brigandines of cold, hard metal, denoting male bodies. They, too, are masks. In their symbolic effect, the contemporary artwork and the historical exhibits give rise to an opposition of key images of human existence — a confrontation of fertility and creative power with war and destruction.

14 August 2020 to 30 May 2021

CLOSED FROM 2 NOVEMBER 2020 UNTIL

FURTHER NOTICE

Dresden, Residenzschloss

▶ pages 46 f.

Raphael. Legacy and Inspiration

Presented by the Gemäldegalerie Alte Meister In the 500th anniversary year of the artist's death, the presentation focused on the lasting influence of Raphael's epoch-making art upon 16th-century Ferrarese painting. The monumental "Triumph of Bacchus" by Benvenuto Tisi, called Il Garofalo, completed in 1540 and today housed in the Gemäldegalerie Alte Meister, is a key example of the reception of Raphael's imagery by the artists of this epoch. The brothers Dosso and Battista Dossi likewise looked back to Raphael's pictorial inventions, which were widely disseminated through copy drawings and prints. The presentation was complemented by three further paintings by the aforementioned artists, showing allegorical and religious subjects.

14 August to 1 November 2020

ORIGINALLY SCHEDULED UNTIL 8 NOVEMBER 2020

Dresden, Semperbau am Zwinger

▶ pages 28 f.

On Kawara und die Grande Complication (On Kawara and the Grande Complication)

Dialogue with the Schenkung Sammlung Hoffmann in the Mathematisch-Physikalischer Salon

The sound piece "One Million Years (Past and Future 2–6)" is characteristic of the oeuvre of On Kawara (1933–2014), who repeatedly addressed himself in his works to time and space. The work presented in the Mathematisch-Physikalischer Salon, too, is an artistic attempt to give a tangible form to the abstract notion of time. In the Bogengalerie, in the section of the exhibition titled "The Course of Time", visitors hear the years of the distant past and future spoken out loud. In dialogue with the instruments of time measurement on display, Kawara's work prompts reflection on the inexorable – and yet barely perceptible – march of time. 18 August 2020 to 13 June 2021

CLOSED FROM 2 NOVEMBER 2020 UNTIL FURTHER NOTICE

Dresden, Mathematisch-Physikalischer Salon

▶ pages 46 f.

300 Years of the Dresden Kupferstich-Kabinett Common Knowledge. Serendipity Searcher

Presented by the Kupferstich-Kabinett and the Kunstgewerbemuseum

As a satellite to the exhibition "Common Knowledge. Design in Times of the Information Crisis", some 40,000 digital copies of sheets of specimen designs from the former Kunstgewerbebibliothek library were made accessible via a Serendipity Searcher (a machine generating random hits), as an interactive display in the Kupferstich-Kabinett's study room. Part of the 300th anniversary of the Kupferstich-Kabinett, this dialogue project explored new ways of accessing archival materials.

18 August to 1 November 2020

Dresden, Residenzschloss

➤ pages 11–13

Gerd Richter 1961/62

Presented by the Gerhard Richter Archiv

29 August to 1 November 2020

ORIGINALLY SCHEDULED UNTIL 10 JANUARY 2021

Dresden, Albertinum

➤ pages 32 f.

Inspiration Handwerk (Inspired by Craft)

Presented by the Office of the Director General

5 September 2020 to 21 February 2021

CLOSED FROM 2 NOVEMBER 2020 UNTIL

FURTHER NOTICE

Dresden, Japanisches Palais

➤ pages 14 f.

Perched – Felekşan Onar in der Restaurierungswerkstatt Damaskuszimmer (Perched – Felekşan Onar in the Damascus Room Conservation Studio)

Presented by the Museum für Völkerkunde Dresden

The installation "Perched" by glass artist and designer Felekşan Onar (b. 1966) poses questions about home, exile and flight. Inspired by the situation of Syrian refugees living in exile in Turkey, she made 99 wingless glass birds, 41 of which were exhibited in the Damaskuszimmer (Damascus Room). The subtle differences in their design allow the birds to stand for individual biographies and human stories. The Damaskuszimmer, too, originates from a region that has suffered massive destruction and loss of significant cultural assets in recent years, so that the Museum für Völkerkunde Dresden has, in a way, become its place of exile.

5 September to 1 November 2020

ORIGINALLY SCHEDULED UNTIL 3 JANUARY 2021

Dresden, Japanisches Palais

Richard Tuttle and the East Asian porcelain of Augustus the Strong

Dialogue with the Schenkung Sammlung Hoffmann in the Porzellansammlung

The life-size sculpture "The Baroque and Color #8" by Richard Tuttle (b. 1941) stands like a delicate, translucent, monumental vase before a window in the east Bogengalerie in the Porzellansammlung in the Zwinger. In its form and aesthetic effect, the contemporary artwork – an airy wooden structure covered in painted Japan paper – forges a connection to the Chinese and Japanese ornamental vases that surround it. Originally created in the wake of the artist's

exploration of Baroque architecture, Tuttle's contemporary Western sculpture establishes a "dialogue" with the historical Asian exhibits and the Porzellansammlung's own Baroque architecture.

11 September 2020 to 30 May 2021

CLOSED FROM 2 NOVEMBER 2020 UNTIL

FURTHER NOTICE

Dresden, Zwinger

➤ pages 46 f.

#wemask

Pop-up exhibition presented by the Kunstgewerbemuseum at the Palais Café, Japanisches Palais

The results of "#wemask", the online exhibition initiated on the Kunstgewerbemuseum's Instagram feed as a response to the coronavirus crisis, were represented in the Palais Café in the form of an installation, featuring the face masks that have become an iconic symbol of the COVID-19 pandemic. Following the opening of the exhibition, a special edition of the Berlin "Karuna Kompass" street magazine was published, likewise dedicated to the theme of the mask. The project was a cooperation with the design duo chmara.rosinke, Aline Lara Rezende and the civil-society aid organisation Karuna e.V.

18 September to 1 November 2020

Dresden, Japanisches Palais

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DON'T STOP. Werkstatt Prolog im Dialog mit der Schenkung Sammlung Hoffmann (DON'T STOP. Werkstatt Prologue in Dialogue with the Schenkung Sammlung Hoffmann)

Presented by the GRASSI Museum für Völkerkunde zu Leipzig and the Schenkung Sammlung Hoffmann

Ten works by artists including Monica Bonvicini, Lonnie van Brummelen, Siebren de Haan and AK Dolven, in dialogue with ethnological objects, address the accessibility – or rather the closed nature – of museums and their collections, and raise questions about the criteria according to which objects are included or excluded, about categories of evaluation and about the intertwining of a spirit of enquiry and appropriation. The aims of the dialogue are to strive for a greater permeability and transparency of museum institutions, spaces and categories, and to interrogate mechanisms. For the GRASSI museum, the dialogue represents a further step towards "(Re)Inventing 2023".

22 September 2020 to 30 May 2021

CLOSED FROM 2 NOVEMBER 2020 UNTIL

FURTHER NOTICE

Leipzig, GRASSI Museum

300 Years of the Dresden Kupferstich-Kabinett Andreas Rost. Wiedervereinigung (Andreas Rost. Reunification)

Presented by the Kupferstich-Kabinett

2 October to 1 November 2020

Dresden, Residenzschloss

➤ page 34

CZAS NASZ – UNSERE ZEIT – OUR TIME

Magdalena Abakanowicz – Dresden

Presented by the Staatliche Kunstsammlungen Dresden and the Muzeum Narodowe we Wrocławiu

2 October 2020 to 18 April 2021

CLOSED FROM 2 NOVEMBER 2020 UNTIL

FURTHER NOTICE

Dresden, Albertinum

➤ page 26

Fantastische Tierwelten (Fantastic Beasts)

Presented by the GRASSI Museum für Völkerkunde zu Leipzig

Items from the collections were interwoven with elements from fairy tales, mythology and popular culture to encourage a dialogue between museum objects and figures from the mystical, real and also digital world. A panel of child curators annotated the exhibits and injected creative stimuli. The family exhibition showed how contemporary phenomena are interwoven with mythical notions of animals, ghosts and hybrid creatures. It was complemented by a wide-ranging public programme, produced in collaboration with the Verein für Vergleichende Mythologie e.V., LeseLust e.V., Leipzig's Wildpark wild-animal reserve and the Leipziger Furry-Stammtisch society.

2 October 2020 to 9 May 2021

CLOSED FROM 2 NOVEMBER 2020 UNTIL

FURTHER NOTICE

Leipzig, GRASSI Museum

300 Years of the Dresden Kupferstich-Kabinett: Uecker

Presented by the Kupferstich-Kabinett Günther Uecker, born in 1930 in Mecklenburg, has lived and worked in Düsseldorf since 1955 and is one of the internationally most important artists of the post-war generation. A project to catalogue the artist's extensive oeuvre has been based at the Staatliche Kunstsammlungen Dresden since the end of 2017. Uecker has been closely associated with the Kupferstich-Kabinett ever since the 1970s and is represented in its collection with important work groups. To mark his 90th birthday, the Kabinett showed a representative selection of the more than 160 works on paper in its Uecker holdings.

2 October to 1 November 2020

Dresden, Residenzschloss

➤ pages 11–13

1 Million Roses for Angela Davis

Presented by the Albertinum

10 October 2020 to 30 May 2021

ORIGINALLY SCHEDULED TO OPEN ON 30 APRIL

2020; CLOSED FROM 2 NOVEMBER 2020 UNTIL

FURTHER NOTICE

Dresden, Kunsthalle im Lipsiusbau

➤ pages 24 f.

Nouveautés – Kunstschule und Spitzenindustrie in Plauen (Nouveautés – Art School and Lace Industry in Plauen)

Jointly presented by the Kunstgewerbemuseum, the Staatliche Kunstsammlungen Dresden and the Vogtlandmuseum Plauen
The designs for the trend-setting nouveautés in Plauen lace were largely produced by graduates of the Kunstschule für Textilindustrie in Plauen. The exhibition brought together designs, textiles, portfolios of samples and fashion photographs from Plauen's Vogtland Museum, together with examples of lace from Plauen's industrial production, primarily from the collection of the Kunstgewerbemuseum, and thereby offered the first comprehensive survey of the city's eventful history as a lace-making centre from 1877 to 1945.

11 October to 1 November 2020

ORIGINALLY SCHEDULED UNTIL 10 JANUARY 2021
Plauen, Vogtlandmuseum Plauen

Caravaggio. The Human and the Divine

Presented by the Gemäldegalerie Alte Meister
The Gemäldegalerie Alte Meister presented Caravaggio's iconic masterpiece "John the Baptist" (1602), on loan from the Capitoline Museums in Rome, alongside some 50 works from its own collection that testified to the Italian master's influence on artists of all generations and nations. The exhibition illustrated not merely how later artists adopted Caravaggio's themes and painterly practice, but also how his works fuelled their own creativity and repeatedly provided the starting point for exploration. The Dresden collection is home to an outstanding group of paintings by important artists that perfectly reflect this legacy.

16 October to 1 November 2020

ORIGINALLY SCHEDULED UNTIL 17 JANUARY 2021; VIRTUAL TOUR ACCESSIBLE ONLINE
Dresden, Semperbau am Zwinger

CZAS NASZ – UNSERE ZEIT – OUR TIME

Günther Uecker – Wrocław

Jointly presented by the Muzeum Narodowe we Wrocławiu and the Staatliche Kunstsammlungen Dresden

25 October 2020 to 25 April 2021

CLOSED FROM 26 OCTOBER 2020 TO 5 FEBRUARY 2021

Wrocław, Pawilon Czterech Koput

Christmas at the Jägerhof

Museum für Sächsische Volkskunst
Every December, the historic Jägerhof turns into a Christmas market. Due to the pandemic, this year visitors had to forego the individually and imaginatively decorated Christmas trees, the market with "folk artists" showing and selling their works, and the usual festive programme of crafting activities, readings, talks and concerts.

28 November 2020 to 12 January 2021

CANCELLED
Dresden, Jägerhof

Eternally Collapsing Objects

Presented by the Galerias Municipais in cooperation with the Archiv der Avantgarden, Egidio Marzona, Staatliche Kunstsammlungen Dresden
For this "Gesamtkunstwerk" installation in the Pavilhão Branco, João Ferro Martins (b. 1979) presented a selection from the collection of the Staatliche Kunstsammlungen Dresden – Archiv der Avantgarden. On view was a broad spectrum of reference works, ranging from vinyl record classics dating from the 1950s (Karlheinz Stockhausen), 1980s (Laurie Anderson) and 1990s (Meredith Monk), along with Fluxus (Philip Corner, Ben Vautier), Sound Poetry (Sten Hanson) and Musique concrète (Pierre Henry), to the likewise seminal "I am sitting in a Room" (1969) by Alvin Lucier, which exploits the resonant frequencies of the room in which he is seated.

8 November 2020 to 14 January 2021

ORIGINALLY SCHEDULED UNTIL 24 JANUARY 2021
Portugal, Lisbon

300 Years of the Dresden Kupferstich-Kabinett Crossing Borders. Collecting for the Future

Presented by the Kupferstich-Kabinett
To conclude the Kupferstich-Kabinett's 300th anniversary year, the exhibition presents contemporary works from the collection in order to make fundamental statements about the significance of drawing, prints and photography in the globally and digitally networked present. Important works by artists including Christiane Baumgartner, Irene Chabr, Isa Genzken, Félix González-Torres, Mona Hatoum, Olaf Holzappel, Roni Horn, Jacqueline Merz, Nancy Spero and Wolfgang Tillmans underline the freedom of art, which seismographically senses the issues of the day and overcomes existing barriers in the spirit of an open society.

14 November 2020 to 31 May 2021

IN NOVEMBER 2020 PARTIALLY OPENED ONLINE VIA THE STAATLICHE KUNSTSAMMLUNGEN DRESDEN'S WEB PORTAL AND ON SOCIAL MEDIA
Dresden, Residenzschloss

300 Years of the Dresden Kupferstich-Kabinett Wolfgang Plöger. [edit]

Presented by the Kupferstich-Kabinett and the Archiv der Avantgarden
Berlin artist Wolfgang Plöger (b. 1971) has long been interested in the generation of digital images on the internet and their availability and distribution. Since 2003, as part of his long-term project "Image Search Library", he has compiled more than 100 analogue artist's books, based on the results of online searches for specific words and phrases. The rendering visible of concealed tracking dots introduced during the transfer from digital to analogue was to stand at the centre of the dialogue with other holdings from the AdA, in which the artwork likewise refuses to be visual or only appears as an idea.

14 November 2020 to 21 February 2021

NOT ACCESSIBLE
Dresden, Japanisches Palais

Heimo Zobernig, Piet Mondrian:

A spatial appropriation

Installation in the Albertinum
In 2019 Heimo Zobernig (b. 1958) presented a new spatial installation in the atrium of the Albertinum, as part of the exhibition "Visionary Spaces. Kandinsky, Mondrian, Lissitzky and the Abstract-Constructive Avant-Garde in Dresden 1919–1932". The installation was based on design drawings produced by Piet Mondrian in 1926 for a room in the home of Dresden art collector Ida Bienert. Whereas Mondrian's design was never implemented, Zobernig's installation – in the same dimensions as the original room – can be entered and experienced as a cubic sculpture. In 2020 the work was exhibited once again to mark the 150th anniversary of Ida Bienert's birth.

30 November 2020 to 30 May 2021

NOT ACCESSIBLE IN 2020
Dresden, Albertinum

Raphael and the Madonna. From Early Work to Mastery

Presented by the Gemäldegalerie Alte Meister
To mark the 500th anniversary of Raphael's death, the exhibition focuses attention on a central aspect of the artist's work: the presentation of the Virgin and Child. On this occasion, the exhibition also takes the opportunity to revisit Dresden's central masterpiece – the "Sistine Madonna". The original setting and theological message of the famous altarpiece are brought vividly to life. For the duration of the exhibition, the "Sistine Madonna" will be installed opposite a recreated choir screen surmounted by a crucifix. The frightened gazes of the Infant Christ and his mother are directed – as formerly in the abbey church of San Sisto in Piacenza – towards the back of the crucifix. This new staging enables visitors to experience the rich context of Raphael's painting.

4 December 2020 to 16 May 2021

AS OF 4 DECEMBER 2020 ACCESSIBLE ONLY IN A VIRTUAL TOUR UNTIL FURTHER NOTICE
Dresden, Semperbau am Zwinger

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Contemporary art from the 2020 annual purchases of the Cultural Foundation of the Free State of Saxony for the Kunstfonds

Since 1992 the Free State of Saxony has made annual purchases of contemporary art, primarily of works by artists who were born in Saxony, who studied here or who live and work here. Like no other federal state, Saxony in this way continuously supports and encourages artistic activity in the region. Since 2011 the Kunstfonds has regularly presented a selection of the latest acquisitions at the Representative Office of the Free State of Saxony in Berlin. While the works reflect Saxony's art and art funding landscape, for the young artists, in particular, the exhibition in the federal capital is an important step into the public eye.

POSTPONED FROM AUTUMN 2020 TO AUTUMN 2021

Berlin, Representative Office of the Free State of Saxony

Dreams of Freedom. Romanticism in Russia and Germany

Presented by the Albertinum in cooperation with the State Tretyakov Gallery, Moscow
The exhibition revolves around paintings of the Romantic period from the State Tretyakov Gallery, Moscow, and the Albertinum, e.g. by Caspar David Friedrich, Carl Gustav Carus, Alexey Venetsianov and Alexander Andreyevich Ivanov. Artists reacted to the era of upheaval by retreating into subjective inner worlds, or fled to Italy. Their dreams of freedom combined individual designs for living with social utopias. They developed highly characteristic and recognisable styles in their painting, their composition and their interpretation of classical stories from antiquity and the Bible, as well as in the most important genre of the era: landscape painting.

19 October 2020 to 28 February 2021
POSTPONED UNTIL 22 APRIL TO 8 AUGUST 2021
Moscow, State Tretyakov Gallery
2 OCTOBER 2021 TO 6 FEBRUARY 2022
Dresden, Albertinum

Lilienzeit – Der mystische Philosoph Jacob Böhme und die Erneuerung der Welt (The "Time of Lilies" – Mystical Philosopher Jacob Böhme and the Renewal of the World)

Third stop of the touring exhibition presented by the Grünes Gewölbe
At a time when the traditional world view was being shaken by groundbreaking scientific discoveries, Görlitz-born Jacob Böhme (1575–1624) sought a universal theory that would reconcile religion and science. After "Light in Darkness" in Coventry Cathedral and "Eye for the World: The Visionary Thinker Jacob Böhme" in Amsterdam, the exhibition at Wrocław's University Museum, looking at Böhme's impact in Central Europe, concludes the series.

POSTPONED FROM AUTUMN 2020 TO MOST LIKELY SUMMER 2021
Wrocław, Wrocław University Museum

Children's Biennale – Embracing Nature

Presented by the Staatliche Kunstsammlungen Dresden in cooperation with the National Gallery Singapore
Following the success of the first Children's Biennale, the event is back in its second edition. While in 2018 the emphasis was on dreams and stories, this time the exhibition will look at people in their natural environment. Taking its cue from Hans Carl von Carlowitz, Saxony's Chief Superintendent of Mines, who introduced the principle of "sustainability" in as early as 1713 in the face of a looming raw materials crisis, the focus of the exhibition will be on plant organisms, especially trees, and on the impact of humans upon their environment. The hands-on and interactive works of art will once again be selected in cooperation with the Children's Advisory Board.

12 September 2020 to 21 February 2021
POSTPONED UNTIL 18 SEPTEMBER 2021 TO 27 FEBRUARY 2022
Dresden, Japanisches Palais

300 Years of the Dresden Kupferstich-Kabinett Mit der Wünschelrute zu Reichtum – Darstellungen des Silberbergbaus und die »Bergmannsgarnitur« für Johann Georg II. von Sachsen (Via Divining Rods to Riches – Representations of Silver Mining and the "Miner's Tools" for Johann Georg II of Saxony)

Presented by the Kupferstich-Kabinett and the Grünes Gewölbe

The ceremonial set of miner's tools ("Bergmannsgarnitur") belonging to Johann Georg II represents a special testament to the history of silver mining in Saxony and the wealth based on the region's many mineral resources. It was made between 1675 and 1677 by the Freiberg goldsmith Samuel Klemm, and was worn by the Elector in February 1678, as part of the festivities marking a visit to Dresden by his three brothers, who lived in Weissenfels, Merseburg and Zeitz. A sketchbook sheet of silverpoint drawings, closely related to the set, most likely represents drawings made by Klemm to document his work.

4 November to 14 December 2020
POSTPONED UNTIL MOST LIKELY NOVEMBER/DECEMBER 2021
Dresden, Residenzschloss

Ernst-Rietschel-Kunstpreis für Skulptur Solo presentation

In 2020 the "Ernst-Rietschel-Kunstpreis für Skulptur" ("Ernst Rietschel Art Prize for Sculpture") was to have been awarded for the second time by the Staatliche Kunstsammlungen Dresden together with the Antonius Jugend- und Kulturförderung association, which donates the prize money. The award, which was established in 1991 and has been linked to the Albertinum since 2017, honours contemporary artists working in the medium of sculpture and in site-specific ways in the broadest sense. Until 2018 the prize was organised by the Pulsnitz-based Ernst-Rietschel-Kulturring e. V., in memory of sculptor Ernst Rietschel (1804–1861), who was born in Pulsnitz.

Originally scheduled to open on 5 December 2020
THE PRIZE WAS NOT AWARDED IN 2020 AND IS POSTPONED TO SPRING 2022
Dresden, Albertinum

Der Schlüssel zum Leben. 500 Jahre mechanische Figurenautomaten (The Key to Life: 500 Years of Mechanical Figural Automata)

Presented by the Mathematisch-Physikalischer Salon and the Museum für Sächsische Volkskunst with the Puppentheatersammlung
The museums of the Staatliche Kunstsammlungen Dresden house a treasure trove of mechanical objects from the Renaissance to the present, one matched by few other museum associations. The exhibition focuses on mechanical figural automata, self-operating tools, drinking games, kinetic art, toys and music automata. In three sections respectively devoted to table-top automata of the period around 1600, the androids of the 18th century

and mechanical theatre in the 19th century, the exhibition shows how a new technology – mechanics – became popular over the last 500 years.

25 July 2020 to 10 January 2021
POSTPONED TO 2022
Dresden, Japanisches Palais

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

Presented by the Gemäldegalerie Alte Meister
11 September 2020 to 10 January 2021
POSTPONED TO 2022
Ohio, Columbus Museum of Art
➤ pages 28 f.

Die Dresdner Predellen von Ercole de' Roberti. Das restaurierte Meisterwerk (The Dresden Predellas by Ercole de' Roberti: The Restored Masterpiece)

Presented by the Gemäldegalerie Alte Meister
In the second half of the 15th century Ferrara became an important centre of the Italian Renaissance. One of its leading representatives was Ercole de' Roberti (ca. 1450–1496). His two panels in Dresden show extremely action-packed scenes from the Passion of Christ. The exhibition not only showcases the two recently restored Renaissance paintings, but also provides illuminating insights into the artist's technique, obtained using the latest generation of imaging equipment. The different stages of the restoration process are also presented.

6 October 2020 to 28 February 2021
POSTPONED UNTIL FURTHER NOTICE
Dresden, Semperbau

300 Years of the Dresden Kupferstich-Kabinett Van Eyck to Mondrian: 300 Years of Collecting in Dresden

Presented by the Kupferstich-Kabinett and the Morgan Library & Museum, New York
In autumn 2020, to mark its 300th anniversary, the Kupferstich-Kabinett was scheduled to present a selection of 60 master drawings, by artists ranging from Jan van Eyck to Georg Baselitz, at the Morgan Library & Museum. The latter's outstanding collection of drawings and manuscripts, its commitment to research-based exhibitions and its Drawing Institute, which was founded a few years ago and has been highly active ever since, offer the ideal framework for a cooperation with the Staatliche Kunstsammlungen Dresden, which is now likely to take place in 2021.

23 October 2020 to 21 January 2021
POSTPONED TO 2022
New York, The Morgan Library & Museum

All exhibition dates for 2021 may be subject to change due to the coronavirus pandemic:
www.skd.museum

A changing institution



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Artistic appropriation of nature in different forms:
sumptuous textiles and accessories belonging to
the Saxon electors alongside Teresa Murak's
"Ohne Titel (Handschuhe)" ("Untitled (Gloves)",
1975/76), in the Rüstkammer



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Golden Hand
Cheng Tiao (Grandmother of the Emperor)
Museum of Chinese History
Beijing, China
1970s

Productive dialogue

Works from the Schenkung Sammlung Hoffmann are present in Dresden and rural Saxony

For more than two decades, the Sammlung Hoffmann (Hoffmann Collection) has been open to the public in annually changing installations in its Berlin premises. As Stephanie Regenbrecht, the first holder of the Schenkung Sammlung Hoffmann (Donation Hoffmann Collection) fellowship, underlined in the essay she presented as the result of her research, this exhibition history is characterised not only by great constancy in terms of format and spatial setting, but also by its self-contained nature, which saw the collection engaging in a dialogue with itself in changing constellations, without the introduction of exterior loans. Erika Hoffmann's wish that her donation should not occupy a permanent or even dedicated home within the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), but should keep moving among the wide-ranging collection holdings and find changing display spaces and dialogue partners, may have taken shape against this backdrop. "The collection was never intended as a monument, but instead is alive, and stays alive in this form for as long as we live," Erika Hoffmann said in 2010.

This vitality found a clear expression in the close and animated exchange that Erika and Rolf Hoffmann maintained with many of the artists represented in their collection. These exchanges ranged from heated debates and long walks to trips taken together, regular correspondence and mutual sympathy. The Kunstsammlungen likewise want to see close contact with the international community of living artists represented in the Sammlung Hoffmann as a pillar in its long-term management of the donation, and to build lasting relationships, and indeed partnerships, through which the donation's holdings can remain tangible not as a historical body of works, but as a living network.





Richard Tuttle's "The Baroque and Color #8" (1986) in front of East Asian porcelain belonging to Augustus the Strong in the Porzellansammlung, Zwinger

Opposite page: Teresa Murak's cress-seed "Leibmaske" ("Body Mask", 1992) in dialogue with ceremonial armour and accessories in the Rüstammer

In 2020 the Schenkung Sammlung Hoffmann focused on direct exchanges with the young generation of artists via three initiatives in rural areas of Saxony. Curators of art spaces in Meissen, Kaisitz and Kirschau each selected one work from the donation's holdings to serve as the starting point for "Ortsgespräche" ("Local Conversations") in their respective location. In each case, five predominantly local artists were invited to respond with new creations of their own to the works by Isa Genzken, Mathilde ter Heijne and Felix Gonzalez-Torres put up for discussion, and in so doing simultaneously to provide new impulses, questions and stimuli for the reception of the Schenkung's holdings.

Within the museum association, too, work with the Schenkung Sammlung Hoffmann is guided by the principles of exchange and vitality. Alongside the presentation of objects from the donation in special exhibitions, such as "1 Million Roses for Angela Davis" and "Crossing Borders. Collecting for the Future", and their longer-term integration into the Albertinum's permanent display, the focus of work with the Schenkung Sammlung Hoffmann was and remains the series of "Dialogues", staged at six locations in 2020. When, in the Rüstammer (Armoury), a hammer sheathed in fine glove leather by Monica Bonvicini (b. 1965) enters into an exchange with the filigree tools made for the Elector, or metal breastplates belonging to electoral suits of armour appear side by side with the mould of her own torso made by Teresa Murak (b. 1949) from germinated cress seeds, it becomes clear that these are not so much interventions as dialogues, or – to introduce the term that will be the future title of the series – as "Blickwechsel" – changes of perspective. Bonvicini's "Leather Hammer #1" (2004) and Murak's "Leibmaske" ("Body Mask", 1992) are torn from their usual reception framework and do not appear in their customary context, either in the manner of their museum presentation or with regard to the structure in which they are embedded.

The exchange, conversation or debate thereby takes place not only between the exhibits originating from different epochs and cultural backgrounds, but also between the objects on display and their usual forms of presentation. The different principles according to which objects in glass cabinets are displayed, the various types of lighting, the varying conventions when it comes to arranging exhibits in a space – all these parameters of exhibition practice are made easier to see by such disruptions to what is normal. Thus the works by Ashley Bickerton, Felix Droese and Sarah Morris in the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig) appear unusually "mystified" under the latter's warm and spot illumination. But that is precisely the goal: on many levels, to make visible, discuss, review and perhaps change the habitual ways in which museums handle cultural assets.

"180 Ideas for Saxony"

Since 2019 the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) have expanded and intensified their engagement in society, in particular in rural regions, with the outreach programme "180 Ideas for Saxony". Due to the pandemic, in 2020 a number of courses and events had to be cancelled or postponed. Workshops, lectures and presentations of artworks in the outdoor space were nevertheless able to take place, thanks to digital alternatives and creativity.

"Futur III" youth advisory board at the summer workshop in the Japanisches Palais; since March 2020 young people have been discussing and developing ideas for the museum of the future

"ReWIR.part.2" workshop

Helma Janssen, Aurélie Fyferling, Werner Juza, Andreas Hetfeld

Cooperation with ORLA e. V., Sabine Zimmermann-Törne, Claudia Scharf, Hauke Neumann
13 October 2019 to 24 January 2020
ORLA e. V., Wachau

"Wernar-Universum" workshop

Michael Melerski, Heidi Morgenstern, Julyane Steding

Cooperation: Pestalozzi-Oberschule Großschönau, Theater Varnsdorf, Deutsches Damast- und Frottiermuseum Großschönau
24 to 28 February 2020
Pestalozzi-Oberschule Großschönau, Theater Varnsdorf, Deutsches Damast- und Frottiermuseum Großschönau

"Klöppeln 3.0" workshop

Dorit Schubert

Cooperation: Gemeinde Wermisdorf
5 September, 19 September and 17 October 2020
Altes Jagdschloss Wermisdorf

"Plauener Spitze" workshop

Magdalena Orland

Cooperation: Vogtlandmuseum Plauen
24 October 2020
Plauener Spitzenmuseum



"Ode an das Handwerk" film series

Donata Wenders

Within the framework of the exhibition "Inspiration Handwerk" at the Japanisches Palais

5 September to 2 November 2020

› pages 14 f.

"Christian Borchert in Wuischke" exhibition

Cooperation: Robert Lorenc, Bertram Kaschek (Staatliche Kunstsammlungen Dresden), photos: Jens Bove (head of the Deutsche Fotothek, SLUB Dresden)

7 July 2019 to 26 January 2020

External wall of the Haus am Czorneboh, Wuischke near Bautzen

"Heimleuchten" exhibition – Levi Wolffe, Anja Heymann, Alex Lebus, Marten Schech, Bernd Selle, Jimmie Durham, Bojan Šarčević

Cooperation: Schenkung Sammlung Hoffmann

2 December 2019 to 25 January 2020

Raum mit Aussicht, Beucha

chmara.rosinke – Workshops in the exhibition

"Rudolf Horn – Living as an Open System"

Cooperation: Deutsches Stuhlbaumuseum Rabenau/Sa. e. V. Walter Scheiffele

24 November 2019 to 15 March 2020

Deutsches Stuhlbaumuseum Rabenau/Sa. e. V.

"Human Beeing" intervention

The Constitute

Cooperation: Erfinderkiste – Experimentier- und Lernwerkstatt für Kinder, Oderwitz, and the municipality of Laussig

22 August to 19 September 2020 (Oderwitz),

6 to 14 November 2020 (Laussig)

Erfinderkiste Oderwitz, Gemeindehaus Laussig

"Typographische Gärten" with Ralf Witthaus

Cooperation: Stadt Delitzsch, Gemeinde Löbnitz, Landratsamt Nordsachsen, Schloss Torgau, Stadt Zwickau

4 to 16 October 2020

Stadtpark Delitzsch, Evangelische Kirche Löbnitz,

historische Wiese am Schloss Torgau, Rosenwiese Zwickau

Dombrowsky touring puppet theatre

Evelyn and Uwe Dombrowsky, Lars Rebehn (Staatliche Kunstsammlungen Dresden)

12 March to 18 October 2020

Hirschfeld, Zschorlau, Langenleuba-Oberhain, Eichigt im Vogtland

"Glück auf und ab im Erzgebirge. Der Bergmannsaufzug zur Fürstenhochzeit 1719 und seine Folgen" Lecture

by Igor Jenzen (Staatliche Kunstsammlungen Dresden)

14 January 2020

Olbernhau

"Faszination Kriegsspiele – Militarisierung

im Kinderzimmer – muss das sein?!" ("The fascination of war games. Militarization in the playroom – do we have to?!")

Lecture by Karsten Jahnke

(Staatliche Kunstsammlungen Dresden)

26 February 2020

Stadtmuseum Pirna

"Die Schwarmfänger" ("The Swarm Catcher") – A new interpretation of Pieter Bruegel's "The Beekeepers"

Lecture by Volker Dietzel

17 September 2020

Erfinderkiste – Experimentier- und Lernwerkstatt für Kinder, Oderwitz

"Land reform, 'Schlossbergung' [expropriation of palace and castle furnishings, including artworks], and museum history from 1945 to 1955"

Lecture by Thomas Rudert

(Staatliche Kunstsammlungen Dresden)

Cooperation: Städtische Museen Limbach-Oberfrohna

13 September 2020

Schloss Wolkenburg

Production of the "NYSEUM" newspaper

Cooperation: Oberschule Niesky,

Sächsische Zeitung, Katalin Vales, Kay Bachmann

January to May 2020

Oberschule Niesky

Creation of the "Futur III" Youth Advisory Board

Cooperation: youth advisory boards of the Lenbachhaus

(Munich), Bode-Museum and Gropius Bau (Berlin)

Since March 2020

Digital, Japanisches Palais

MISSION imPOSSIBLE – Part II

"Naturkosmetik ohne Plastik"

Paulina Gellert

Since August 2020

Digital

Colouring pictures on specific themes

Since April 2020

Digital

Stop-Motion @ Home

Since May 2020

Digital

"Zwischenstopp Dommitzsch" workshop

Ben Laser, Jannis Greff

Cooperation: Elblandbahn e. V.

13 December 2020

Digital

Learning diversity

A conference asked how learning processes can be made more diverse and inclusive



On 26 and 27 November 2020, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) hosted the international online symposium "Museums and Universities of Diversity: How Can Museums and Art Universities Take an Active Approach to Living and Learning Diversity?" In keynote speeches based on practical examples, and in dialogue, experts from neuroscience, art, architecture, diversity research and education discussed how learning processes in museums and art colleges can be made more diverse and inclusive. The symposium was organised by the Kunstsammlungen's Outreach and Society Department in cooperation with the Dresden Academy of Fine Arts and its "Handmade Tales" symposium, and the EU4ART alliance. The three panels "Learning", "Space" and "Materials" structured the contents into subject areas, which looked from different angles at knowledge transfer within society, at the interrelationship between these subject areas, and at their influencing by museums and universities. Starting from the human brain's innate learning processes, it was thus possible to illuminate and identify fields of tension arising out of language, for example, and out of the implicitness of a Eurocentric understanding of art.

Building upon this, the speakers and participants discussed possible scenarios and practical experiences. Inspiring examples of experimental community projects and new formats for encounters were presented, including a growing number in the digital arena owing to the pandemic. During the two days, the requirements and conditions for achieving greater diversity became clear. Institutional sluggishness and hierarchical power imbalances, in particular, were identified as factors that have presented obstacles up till now.

Increased willingness to learn on the part of the institutions themselves is also necessary. Additional group formats, such as a workshop on the topic of data transmission and the digitally based communication of situated material histories, an online tour of the "Inspiration Handwerk" ("Inspired by Craft") exhibition at the Japanisches Palais (page 14 f.) and an evening in the company of a DJane fostered respectful, intensive and productive interaction between all participants and resulted in a successful symposium, from which everyone was able to take away stimuli, ideas, contacts and opportunities.

Reducing red tape in the crisis

Head of Human Resources Susann Hinz on the flexibility of the Kunstsammlungen, mobile working and connecting with people

Susann Hinz, you have been head of Human Resources (HR) at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) since November 2020.

What is your impression of the museum association so far?

S. Hinz The Kunstsammlungen are a colourful and heterogeneous mix in the positive sense, bringing together professional groups of every possible kind. During the hand-over phase with my predecessor Ingolf Epp, I fortunately had plenty of time to get to know each individual museum and the people. I had fantastic guided tours in Dresden, Leipzig, Herrnhut and Chemnitz, got to look behind the scenes, visited various storage depots and went up to the attics in Pillnitz. I am fascinated by people's enthusiasm for art, for their exhibitions, their objects, their research projects. I find it incredible how they identify with their work and how strong the team spirit is, even though many of them are only on temporary contracts. The HR department is always looking for solutions in this regard within the framework of the State Ministry requirements and the staffing plan. There's an area of tension between government requirements and the business side of things. We try to do all we can within these framework conditions.

You come from the private sector and have worked for IKEA, among others. What can the Kunstsammlungen, as a public sector employer, learn from private enterprise?

S. Hinz Agility and speed. Some processes are very entrenched and could be made simpler, under the heading of reducing red tape. Requests for time off, for example,

still have to be made on paper, which is something I'd like to change. I'd like more transparency to prevail in general. Jobs are now advertised internally, for example, and from now on it will be possible to apply online. I see a lot more potential, too, in the area of team and personnel development. I want to move away from reacting and towards acting. It is my goal that that HR department should be established as a reliable partner and be used to support internal processes and provide advice. There's also the question of how we welcome new members of staff. There'll soon be a working group on this. At the same time, we should ask ourselves what we as employers can learn from people who retire or leave the Kunstsammlungen for other reasons.

What consequences has the coronavirus pandemic had for employees?

S. Hinz So far we've been able to avoid the subject of short-time working, since for all the employees whom this might affect, there has been work even during lockdown in the various museums and to support the cross-sectional departments. Despite the museum closures, we were able to keep working and developed museum-wide and supportive solutions in order to do so. In the first lockdown, many people used their own personal devices for work. In autumn 2020 we purchased laptops, with the result that, before Christmas, 191 out of 441 employees were working remotely. This will bring long-term changes with it. We are currently pushing ahead with a service agreement on Mobile Working. Digitalisation naturally has its limits for us, too: signatures, for example, have to be provided in person here in the office. We currently approve requests for leave by email, with a minimum of red tape, for example when time off is needed at short notice because schools or nurseries are closed. The exceptional situation requires flexibility, including from us as an employer. In the case of our permanent museum guards and the staff at the ticket offices, we have become creative: they have taken on other tasks at short notice, for example helping with archiving and inventories, or with the preparation of the annual Christmas card for our staff.

What fascinates you about your job?

S. Hinz The connection to people. As an HR manager, I have an intermediary function. A lot of tact is needed, but I also get great pleasure from designing work processes and environments and from accompanying people on their path.

Susann Hinz holds a degree in sociology and is a specialist in group dynamics and process management. She is also a supervisor and coach.

The Emperor stayed here

The restored Kaiserzimmer opened in Schloss Pillnitz

A three-day visit commemorated in a name: after Emperor Leopold II (1747–1792) stayed here in August 1791 for the Pillnitz conference, the apartment on the mezzanine floor of the west wing in the Bergpalais (Mountain Palace) became known as the Kaiserzimmer – the Imperial Suite. It was not until 1971, with the opening of the permanent exhibition of the Kunstgewerbemuseum (Museum of Decorative Arts), that the rooms were renamed the Weinlig-Zimmer (Weinlig Rooms): a reference to Christian Traugott Weinlig (1739–1799), the architect to whom the design of the magnificent interiors is attributed. To this day, Weinlig's interior is the only example of early neoclassical decoration preserved largely in its original form in the sphere of the Dresden court.

After extensive restoration, since 28 August 2020 the rooms have once again been part of the exhibition tour in the Kunstgewerbemuseum in Schloss Pillnitz (Pillnitz Palace). In line

with their importance, they have been restored over the past three years by the state-owned company Sächsisches Immobilien- und Baumanagement. The original wood carvings, stuccowork and paintings were carefully cleaned, missing elements were replaced and, where the colours of earlier restorations had altered, these were corrected. The aim was to restore the four rooms to their appearance around 1791. By painstakingly uncovering successive layers, for example, the Dresden restorer Sandra Risz was thus able to establish the original structure and colouring of the walls. Individual exposure windows now reveal the original decorative scheme of the suite of rooms, conceived as a unity and founded on subtle complementary contrasts.

In the 1980s, on the basis of design drawings housed in the archives of Saxony's Landesamt für Denkmalpflege, three wall tables in the holdings of the Kunstgewerbemuseum were identified as belonging to the rooms' furnishings. After careful restoration, they were returned to their original place in front of the piers between the windows. The presentation, conceived by art historian Christiane Ernek van der Goes, is complemented by a new acquisition: a chandelier made by the Chursächsische Spiegelfabrik and of outstanding quality both in terms of design and manufacture. Its unconventional basket or egg shape is a very special feature even for the period of early neoclassicism and testifies to the high calibre of Saxon craftsmanship of the time.

Part of the tour again since 2020:
the Kaiserzimmer in the
Bergpalais at Schloss Pillnitz



100 metres of Baroque firearms

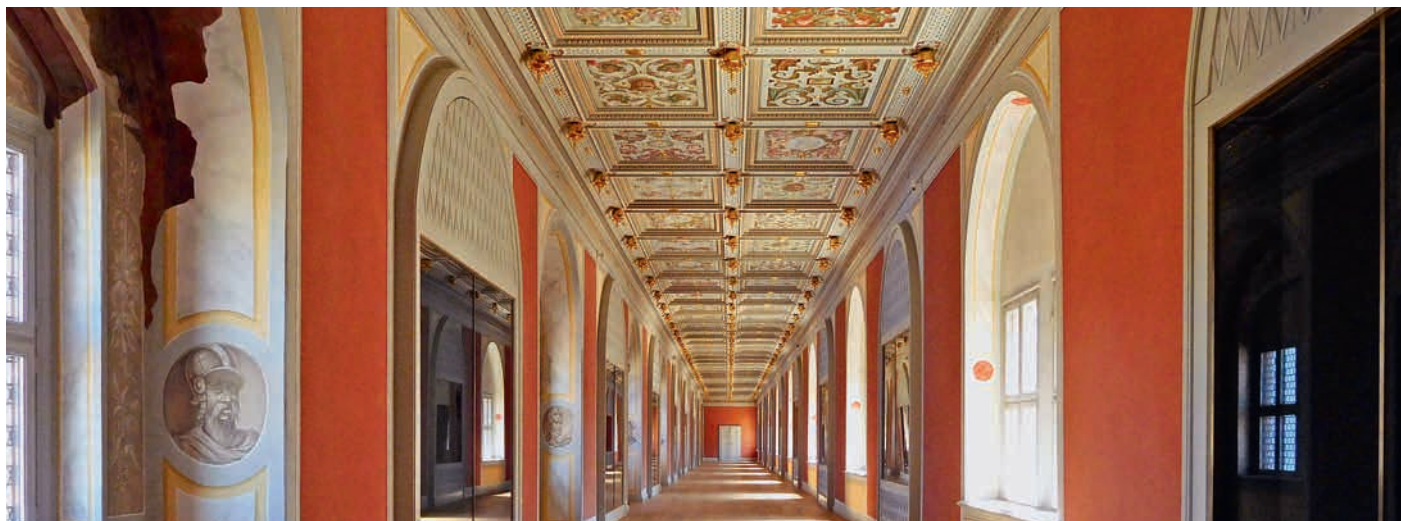
The Langer Gang in the Residenzschloss has been faithfully restored to its original state

One hundred metres long and five metres wide, the Langer Gang (long corridor) in the Dresden Residenzschloss (Dresden Royal Palace) served from 1733 onwards as a showcase for the royal firearms owned by the Saxon rulers. After five years of building work, during which the Langer Gang was reconstructed in its historical form of around 1733, in summer 2020 it was handed over to the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). From summer 2021, the new permanent exhibition of Europe's largest collection of Baroque royal hunting and sporting firearms will vividly convey the passion for collecting in the early modern period and provide an overview of two centuries of European art and technology. The Langer Gang was once the viewing area from where spectators watched the jousting tournaments and coursing that took place in the Stallhof stable courtyard. It later served as a Wettin ancestral portrait gallery and subsequently as the rifle gallery of Augustus the

Strong and his son Augustus III. After its destruction in February 1945, it was rebuilt as an exhibition space and until 2015 used by Dresden's Transport Museum. Construction work to restore the Langer Gang to its original state began in 2016. Five conservators, together with scenic artists, worked with tempera paints on the 84 coffered panels of the Renaissance wooden ceiling, using a full documentation of the ceiling in colour photographs, carried out in 1943/44. Among the motifs depicted are fruit and vegetable arrangements, lions, dogs, warrior portraits and flowers. The painting in the window niches and reveals was likewise restored and complemented with illusionistic painting in grisaille. The work, which demanded a high level of technical and artistic skill, was supervised by the state-owned company Sächsisches Immobilien- und Baumanagement and Saxony's Landesamt für Denkmalpflege.

The room was given new windows and mouth-blown bull's-eye glass panes were reintroduced. The porcelain tiles of the "Fürstenzug" ("Procession of Princes") mural on the exterior wall meant that the Langer Gang could not be fitted with an environmental control system. The historical rifle cabinets have therefore been replaced by 18 built-in climate-controlled display cases for the over 500 objects. The discovery of three chimney flues during construction work was a surprise and proved that temperature control was already a consideration when the palace was first furnished, around 1600. These were documented and blocked up again, leaving all the stones that were found in situ. The "Jagdtreppe" staircase connecting the Langer Gang and the Georgenbau building was also modified and will serve as an emergency exit and barrier-free access route. The Langer Gang with the new Gewehrgalerie display of firearms from the collection of the elector-kings can be accessed from the permanent exhibition "Concept and Encounter: The World around 1600".

Room for the royal firearms:
the Gewehrgalerie in the Langer Gang



Hope remains

The Historisches Grünes Gewölbe reopened after burglary and theft

Following the burglary and theft perpetrated with criminal intent on 25 November 2019, the Historisches Grünes Gewölbe (Historic Green Vault) was closed for six months. Eleven objects, parts of a further two objects, as well as a group of coat buttons were stolen, all belonging to the 18th-century Saxon state treasury and as such of immeasurable art and cultural historical value. On 30 May 2020 the rooms were reopened to the public. The smashed display case in the Juwelenzimmer (Jewel Room) was at first deliberately left empty and thus also allowed visitors to feel the emotionality of the events. It has since been refilled. Most of its contents have survived intact, but the damaged items will remain with the Saxon State Office of Criminal Investigation (LKA) until further notice. A digital stele provides information about the burglary and theft. It is planned that the artist Olaf Nicolai (b. 1962) will stage an artistic intervention in the Grünes Gewölbe in the near future. A special commission – named “Epaulette” after one of the stolen objects, an ornamental shoulder piece from a uniform – was set up by the Dresden police department and is investigating the case. Together with the LKA and the state-owned building management company Sächsisches Immobilien- und Baumanagement (SIB), the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) have analysed the break-in, drawn up a risk reduction protocol and implemented far-reaching measures to protect the Historisches Grünes Gewölbe, which have improved the Kunstsammlungen’s high standard of security.

The empty display case in the Historisches Grünes Gewölbe with multimedia stele





Epaulette (shoulder piece) with the Saxon White diamond from the Diamond Garniture, Christian August Globig, Dresden (between 1782 and 1789)

As a consequence of the events of 25 November 2019, Barbara Klepsch, Saxony's Minister of State for Culture and Tourism, also appointed an international commission of experts, whose task was to evaluate security management within the Staatliche Kunstsammlungen Dresden and at their interfaces with other Free State of Saxony institutions, and to make recommendations for action. The commission included Max Hollein, Director of the Metropolitan Museum of Art in New York, Zelfira Tregulova, General Director of the Tretyakov Gallery in Moscow, Taco Dibbits, Director of the Rijksmuseum in Amsterdam, Jürgen Maurer, former Vice-President of Germany's Federal Criminal Police Office, and Hans-Jürgen Harras, Head of Security at the Staatliche Museen zu Berlin – Preußischer Kulturbesitz. By looking at the USA, Russia and Europe, the aim was to illuminate the international spectrum of approaches to the issue of security. All three museum directors, moreover, had already personally suffered instances of art theft from their museums. They shared these experiences and discussed aspects of museum security systems. Given the comparable structures of the museum associations in Berlin and Dresden, Hans-Jürgen Harras had valuable advice to offer, not least since the theft of the gold coin from the Bode Museum was carried out just 20 months before the burglary at the Grünes Gewölbe and evidence pointed to a connection between the

two crimes. Jürgen Maurer analysed the break-in within the general situation of criminal activities and advised on the matter of the theft's review and the measures thereby shown to be needed. The commission also heard from Michael John, head of the Building, Technical Engineering and Security Department at the Staatliche Kunstsammlungen Dresden, and Detective Superintendent Matthias Wagner, who has been assigned to the Kunstsammlungen since June 2020 to provide support with the review. The LKA, SIB and the security firm DWSI GmbH were also involved.

In view of the burglaries in Dresden and Berlin, the Deutscher Museumsbund, too, put the topic on its agenda: how can museums display their treasures in a way that is as barrier-free as possible, and at the same time protect them from theft? Director General Marion Ackermann discussed this question on 21 July 2020 in Berlin with Hermann Parzinger, President of the Stiftung Preußischer Kulturbesitz in Berlin, and Eckart Köhne, President of the Deutscher Museumsbund and Director of the Badisches Landesmuseum in Karlsruhe. They agreed that more security requires more resources in terms of funding and staff. They rejected the idea of arming museum guards. Fundamentally, museums must continue to be open places for education, exchange and participation. The Staatliche Kunstsammlungen Dresden also want to make use of their excellent international connections, so that if crimes are committed in other museums, they can immediately analyse the way these were perpetrated and draw conclusions from this. Thus bag checks, for example, are common in many countries, but not in Germany. It also became clear that security policies can never be considered completely finished, but must constantly be adapted and further developed. In view of the dynamic growth in new technologies, criminal activities and digital attacks, it is imperative to consider the issue of security from an all-round perspective.

On 17 November 2020, almost a year after the burglary, the Dresden public prosecutor's office and the Dresden police carried out a large number of executive measures in Berlin in connection with the investigation into the break-in at the Historisches Grünes Gewölbe. Eighteen properties were searched, three suspects were arrested by special forces and 1,638 police officers were deployed. The focus of the measures was the search for the stolen art treasures and for possible pieces of evidence. All suspects have now been apprehended and the investigations are continuing (as of the editorial deadline of June 2021). There is still hope that the jewellery sets will be found and returned to their original place of display.

Latest information available at:
www.skdmuseum/presse/2019/einbruch-ins-juwelenzimmer-am-25112019



Science and research

Conservator Lucas Nierhaus working on Boulle furniture from the 18th century. Following their restoration, the pieces will move into the Paraderäume in the Dresden Residenzschloss



Art education during the Second World War

The Kunstsammlungen have revisited the history of their predecessor institution

Director Fritz Fichtner (right) at a roll call with staff in the Porzellansammlung on 20 March 1936



Embedded in social and political processes, museums are always dependent on the cultural ambitions of the government system of the day. The question thus arises as to the ways in which museum directors and curators, who decisively shape the work of museums, were and are connected with political life and the state administration, especially under a dictatorship. This was the focus of the research project "Zwischen Kunst, Wissenschaft und Politik – Museen im Nationalsozialismus. Die Staatlichen Sammlungen für Kunst und Wissenschaft in Dresden und ihre wissenschaftlichen Mitarbeiter" ("Between Art, Science and Politics – Museums under National Socialism. The State Collections for Art and Science in Dresden and their Academic Staff"), funded by the Deutsche Forschungsgemeinschaft (DFG). From October 2016 to December 2019, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) made a close study of their predecessor institution, looking at its organisational structure, the biographies of its leading personnel and its scholarly activities under the conditions of the National Socialist dictatorship.

Of the museum directors who held office in Dresden between 1933 and 1945, only the art historians Hans Posse (1879–1942) and Hermann Voss (1884–1969) have received attention to date. As directors of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), they also worked for Hitler's "Sonderauftrag Linz" (a "special commission" tasked, among other things, with amassing artworks for the proposed Führermuseum in Linz), and were thus prime culprits in the National Socialists' theft of art. In the project led by Gilbert Lupfer, head of the Kunstsammlungen's Research and Scientific Cooperation Department, Karin Müller-Kelwing researched the biographies of all the museum directors, academic staff and other persons in charge of the various cultural historical and natural history collections during the Nazi era – from the Gemäldegalerie and the Grünes Gewölbe (Green Vault) to the Sächsische Landesbibliothek (Saxony State Library). The art historian Fritz Fichtner (1890–1969) thereby proved to be one of the most important figures: after working as a school teacher and university lecturer, he began his museum career in 1929 as a volunteer research assistant in the Porzellansammlung (Porcelain Collection) in Dresden. In 1933 – after joining the Nazi party – he was appointed director of the Porzellansammlung and the Kunstgewerbemuseum (Museum of Decorative Arts), and from 1937 he also worked as an adviser for the Staatliche Sammlungen in Saxony's Ministry of National Education.

In June 2020 the results of the project were published in the form of a biographical dictionary, featuring a total of 90 biographies. The publication is at the same time a handbook on museum activity under National Socialism and contains numerous new findings regarding the museums' structures and modes of operation. In addition, the Kunstsammlungen have created an online search function on their web portal,

via which it is possible to access information on the professional positions held by individual persons at the Staatliche Sammlungen.

Under the National Socialist regime, all employees were required to "take an active part in political life". The previous assumption that educational work at the Staatliche Sammlungen in Dresden ended with the closure of the public displays at the beginning of the Second World War, must be revised. Most of the museums opened back up again, doing their bit to bolster morale on the home front and – instrumentalised by the Nazi authorities – to fulfil their National Socialist educational mandate. They continued their programme of public activities even after 1942, when the collection holdings were removed from Dresden due to the war and sent into storage. A last Sunday museum lecture, for example, took place as late as March 1944. Exhibition activities only came to a close in autumn 1944, following the show "Serienporzellan aus Küche, Keller, Kantine und Kaserne" ("Chinaware from the Kitchen, Cellar, Canteen and Barracks"), organised by Fritz Fichtner in the Porzellansammlung.

The publication contains a comprehensive list of the exhibitions held between 1933 and 1944. It also pays tribute for the first time to the Jewish members of staff who were dismissed during the Nazi era, such as curator Fritz van Emden (1898–1958) from the Museum für Tierkunde (Museum of Zoology) and library employees Anna Löwenthal (1902–1967) and Lucie Walter (1895–prob. 1961) from the Sächsische Landesbibliothek. With its interdisciplinary approach, this publication is an innovative working tool for provenance research and – like the research project as a whole – makes an important contribution to scholarship in the areas of German history, art history, the history of the Kunstsammlungen's institutions and collections, the history of science, and biography.

Karin Müller-Kelwing
Zwischen Kunst, Wissenschaft und Politik.
Die Staatlichen Sammlungen für Kunst und
Wissenschaft in Dresden und ihre
Mitarbeiter im Nationalsozialismus
Ed. Staatliche Kunstsammlungen Dresden,
Gilbert Lupfer,
Cologne/Weimar/Vienna 2020

www.skd.museum/projekt-museen-im-nationalsozialismus

Hot-water heating and automatic fire extinguishers

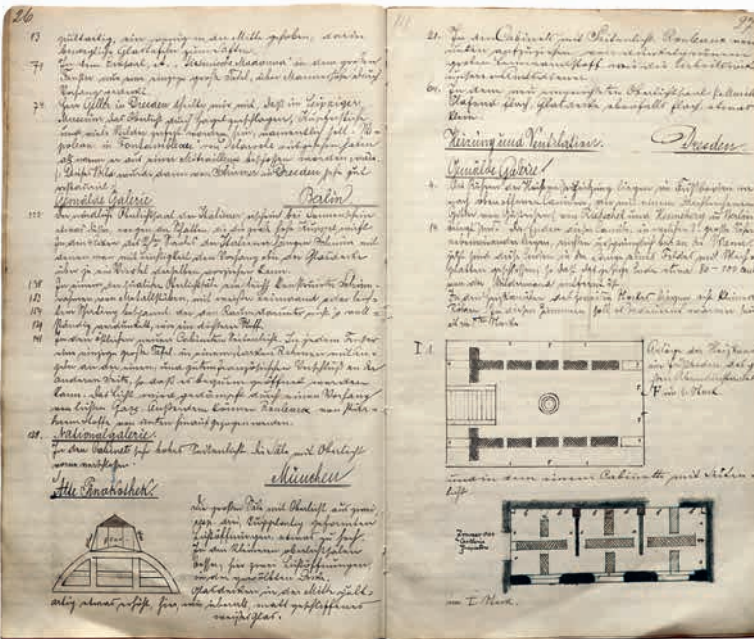
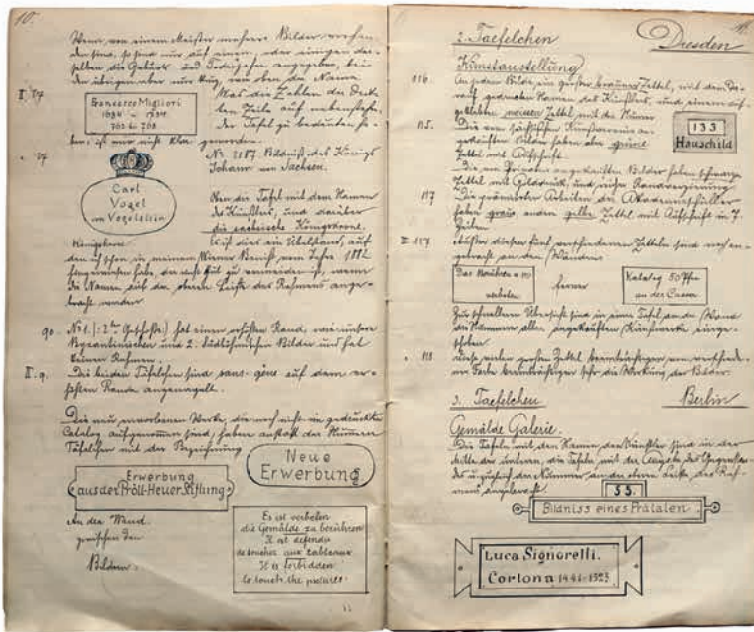
Victor Barvitiu's notebooks document real-life details of Dresden museum life in 1883

How can a wide-ranging public be reached? How can an object be displayed to particularly fine advantage? And how can the safety of the works of art be ensured? The questions that preoccupy museums today were just as pertinent in the 19th century. In August 1883 the Prague gallery inspector Victor Barvitiu (1834–1902) set out to visit the major picture galleries in the German Empire, having been tasked by the Society of Patriotic Friends of the Arts in Bohemia with the preparations for the installation of the Prague Picture Gallery – the forerunner of today's National Gallery – planned for the new Rudolfinum building. Barvitiu spent ten days in Dresden before travelling on to Berlin and Munich. He recorded his observations in handwritten notes, accompanied by numerous sketches. The 90 manuscript pages provide insights into day-to-day museum life, whose practical facets rarely find mention in the literature. In a project by the Research and Scientific Cooperation Department, this historical travel journal was published in 2020, complemented by essays that place Barvitiu in a biographical context and contextualise his observations on matters such as visitor flow and education, the arrangement, labelling and framing of paintings, and the handling of depot holdings. Barvitiu likewise touched upon questions of conservation, as well as the use of gallery furniture, handrails and curtains.

Particular features of each gallery become clear in comparison with the others. In Dresden, for example, an admission fee was charged on certain days from the 1850s onwards,

Victor Barvitiu in the Prague Rudolfinum, 1893





The handwritten notes made by Victor Barvitiu on his 1883 trip to Dresden, Berlin and Munich are preserved in Prague

while the museums in Berlin and Munich remained free until the beginning of the 20th century. Thanks to Barvitiu, we know that in the 1880s it cost 20 pfennigs to leave items in the Munich cloakroom, while in the Berlin museums there was no cloakroom fee, although a donation was "kindly accepted". The Dresden gallery made a point of recording visitor numbers: in the 1880s these rose from 160,000 to 280,000. The museums became pleasant places in which to spend time not least because of their new heating systems, in which Barvitiu was particularly interested.

In the era before the museum buildings were electrified, security measures were a challenge: in Dresden, "two guards from the Porcelain Collection [...] were on duty as night watchmen," and patrols were also carried out by "military sentries brought in from outside". In Berlin, Barvitiu was impressed by the use of the "automatic fire extinguishers"; in Munich, smoking was forbidden, although "the director and the curator did not observe this in their own rooms". It is comments such as these that make Barvitiu's journal so unique as a historical source. And there was barely an area that he did not cover. Thus he even made very detailed notes on the Dresden Kupferstich-Kabinett (today's Cabinet of Prints, Drawings and Photographs), at that time was housed in the Semperbau (Semper Building), which directly inspired the system adopted at the Rudolfinum. This included separating the autograph drawings from the prints and presenting them in display cases in different rooms.

The publication of this German-language manuscript from the archives of the National Gallery Prague was made possible thanks to the intensified collaboration since 2017 between the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) and the Prague museum. A transcription and a Czech translation of this unique source are also available in open access and are intended to provide starting points for further research. The scholarly study of Barvitiu's notes is at the same time a gift for Gilbert Lupfer, head of the Research and Scientific Cooperation Department and the Daphne project at the Kunstsammlungen, who in November 2020 celebrated his 65th birthday. The appearance of the publication was also the occasion for a panel discussion, which was held in November 2020 by the radio station MDR Sachsen and which included the current directors of the museums visited by Barvitiu: Marion Ackermann (Dresden), Christina Haak (Berlin), Bernhard Maaz (Munich), Stefan Weppelmann (Vienna) and Marius Winzler (Prague). What became clear was that the solutions of the past can often be helpful for present-day issues.

Zur Einrichtung von Gemäldegalerien. Die Aufzeichnungen von Victor Barvitiu aus Prag über seine Reise nach Dresden, Berlin und München 1883, ed. Staatliche Kunstsammlungen Dresden and National Gallery Prague, Jan Hüsgen, Romy Kraut, Maria Obenaus, Dresden 2020

Listen to the panel discussion at: www.skdmuseum/forschung/forschung-aktuell

Returned to the heirs

One painting and four drawings were restituted to the descendants of their rightful owners



Nicolas de Largillière, "Portrait of a Lady as Pomona" (1714)

As part of the Daphne provenance research, registration and inventory project, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) are systematically tracing the provenance of all acquisitions since 1933, in order to verify whether objects are legally in the collections or whether they were stolen or extorted from their last owners through confiscation, expropriation or forced sale. The project is looking in particular for cultural assets seized as a result of Nazi persecution. The aim of the research is to identify these works, locate the former owners or their heirs, and either restore the works to them or reach an amicable, mutually agreed settlement. In 2020 three restitution cases were brought to a conclusion.

In the course of researching their family history, descendants of the Jewish banker and art collector Jules Strauss (1861–1943) and his wife Marie-Louise Strauss (1873–1960) became aware of the report of a found object registered by the Kunstsammlungen on the Lost Art Database operated by the German Lost Art Foundation. Working closely with the heirs, it was possible to reconstruct the path of the work in question: "Portrait of a Lady as Pomona" by the French rococo painter Nicolas de Largillière (1656–1746). The painting was acquired by Jules Strauss in 1928. With the invasion of German troops on 14 June 1940, the occupation of France and the persecution of French Jews began. Under the pressure of this persecution by the German occupying forces and

the Vichy regime, Jules Strauss was evidently forced to sell works from his collection, including "Portrait of a Lady as Pomona". In 1941 the painting was purchased in Paris by the Deutsche Reichsbank and transported to Berlin. The end of the war found it stored in a Deutsche Reichsbank vault. It subsequently passed into the administrative authority of the GDR Ministry of Finance, from where in 1953 it was handed over to the Staatliche Museen (State Museums) in Berlin. In 1959 it was then transferred to the Dresden Gemäldegalerie Alte Meister (Old Masters Picture Gallery), where for several decades it formed part of the permanent display. Since the artwork was sold due to the pressure of persecution, the Kunstsammlungen restituted "Portrait of a Lady as Pomona" to the descendants of Jules and Marie-Louise Strauss. With the support of the French Embassy and the French Commission for the Compensation of Victims of Spoliation (CIVS), in January 2021 the work returned to Paris.

The restitution of two watercolour drawings with religious motifs by Peter Fendi (1796–1842) and an oil study of a girl with a parrot by Jakob Gensler (1808–1848) was likewise formally completed in 2020. Due to the pandemic, it has not yet been possible to restore the works to the descendants of their former owner, who are today living in the USA and UK. The three works originate from the collection of works on paper assembled by the Chemnitz banker and consul Carl Heumann (1886–1945). In May 1944 they were acquired from

the Leipzig antiquarian art dealer C. G. Boerner by the "Sonderauftrag Linz", the "special commission" set up to obtain works of art for the Führermuseum planned by Adolf Hitler in Linz. Through the role in the commission played by Gemäldegalerie directors Hans Posse and Hermann Voss, Dresden was closely linked with its procurement activities from 1939 onwards. In 1945 a small part of the works assembled by the "Sonderauftrag" were still in Dresden due to the war. Research revealed that Carl Heumann was one of those who had suffered racial persecution and had been forced to sell the three works on paper after the death of his non-Jewish wife, in order to secure the family's livelihood.

The provenance of a pen and ink drawing by Moritz von Schwind (1804–1871), which was sold to the "Sonderauftrag Linz" by the Dresden art dealer Hildebrand Gurlitt, was also researched. The art dealer's records reveal that he had bought the drawing, described as having been "secured" from the assets of the Leipzig music publisher Henri Hinrichsen (1868–1942), for an unfair price. Moreover, since the purchase money was paid into a blocked account, the Hinrichsen couple had to leave Germany penniless. Martha Hinrichsen died in Brussels; Henri Hinrichsen was murdered in Auschwitz. In accordance with the principles of the 1998 Washington Conference on Holocaust-Era Assets, the Kunstsammlungen restituted this drawing, too, to the descendants of the former owners.



Jakob Gensler, "Mädchen mit Papagei"
("Girl with Parrot", 1840)



Peter Fendi:
"Vorhalle einer Kirche mit Kruzifix,
Priester und Messknaben"
("Antechamber of a Church with
Crucifix, Priest and Altar Boy",
1st half of the 19th century)

A look at the unknown

The Kupferstich-Kabinett catalogues Italian drawings of the 16th century

Jacopo da Pontormo, "Kneeling Man", study for the San Ruffillo altarpiece (ca. 1514)



As one of the longest-standing and largest museums of art on paper, the Dresden Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) houses an important collection of High and Late Renaissance Italian drawings. The around 600 single sheets and six bound albums – themselves containing almost 600 drawings – include not only famous works by artists such as Raphael, Correggio and Bronzino, but also a large number of works that have hitherto remained largely unknown to scholarship and the interested public. With the support of the Getty Foundation initiative "The Paper Project. Prints and Drawings Curatorship in the 21st Century", this group of holdings is currently being opened up, researched from an art-historical perspective and catalogued in scholarly detail. In view of the wealth and diversity of the material, particular emphasis is thereby being placed on the dialogue with international specialist colleagues, for example via workshops, short-term scholarships and digital exchange formats. Accompanying the first phase of the project, in 2018 a selection of some 100 sheets was presented in the exhibition "The Realm of Possibilities. Italian Drawings of the 16th Century". An international workshop was held in this context, while travelling seminars, including to Budapest and Frankfurt, provided opportunities for academic exchange.

The second phase of the project has meanwhile begun: supported by two fellows and in close collaboration with the Restoration Department, since October 2019 the focus has fallen on the cataloguing of the sheets. The catalogue is intended to incorporate the findings of art-historical research, including provenance and collection history, as well as those yielded by scientific analyses of the materiality of the works. As part of the project, the Kupferstich-Kabinett is experimenting with an innovative format designed to facilitate online scholarly discourse: participating colleagues are given access to a regularly updated digital version of the catalogue, to which they can add their comments. Almost all the sheets concerned, including those that still need further research, can also be accessed via the Online Collection of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). An online workshop planned for March 2021 will be devoted to current issues regarding the cataloguing of drawings. The final catalogue, whose printed and/or digital form will only be determined over the course of the project, is expected to be published in 2024.

United against forgeries

The Arbeitskreis Werkverzeichnis appeals to the responsibility of museums

Socially distanced scholarly exchange: view of the Albertinum atrium during the Arbeitskreis Werkverzeichnis conference



Working on and with catalogues raisonnés is part of the matrix of art-historical research. On 15 and 16 October 2020 the fourth conference of the Arbeitskreis Werkverzeichnis – a working group founded in 2018 for authors of catalogues raisonnés – was held at the Albertinum at the initiative of the Uecker catalogue raisonné project, which has been based at the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) since 2018. Under the title “Original! Kopie! Fälschung! Kennerschaftliche, juristische und merkantile Aspekte”, the conference looked at legal and mercantile aspects, as well as questions of connoisseurship, bound up with the pronouncement of artworks as originals, copies or forgeries. Catalogues raisonnés provide a detailed overview of the oeuvre of an artist. To this end, information relating to the authenticity and quality of a work, as well as to its provenance, is thoroughly researched and recorded. Such background information, which serves to situate an artwork within its maker’s overall oeuvre, is by no means solely of general art historical interest; the art trade, too, usually bases its categorisation of an object on the entries in catalogues raisonnés that, not uncommonly, were and are produced within reputable auction houses themselves or on their behalf.

Increasingly, public institutions such as museums are becoming aware of their responsibility not to leave this important area of activity to the art trade alone and thereby expose it to commercialisation. In addition to the research project on the oeuvre of Günther Uecker, since 2006 another large-scale catalogue raisonné project, the Gerhard Richter Archive, has been based at the Kunstsammlungen. Both projects were presented in detail at the conference, as part of a wide-ranging programme of papers delivered by representatives of the legal profession, the criminal police and academia. As these speakers and the ensuing discussions showed, questions of originality, authenticity and forgery are relevant not just for authors of catalogues raisonnés, but are equally pertinent for artists and their estates, for galleries, auction houses and the art trade, for collectors, for public and private museums, and for law firms, investigating authorities and the police.

The papers also made it clear that the research conducted by authors of catalogues raisonnés is becoming increasingly complex and demanding. Provenance research no longer involves working solely with partners inside the art world but increasingly, too, with criminal investigations by the police and the public prosecutor’s office. The conference met with a positive response. As well as raising the awareness of these issues among public institutions and experts, it appealed to the responsibility of artists, dealers and collectors. A key conclusion reached by the conference was that the flourishing crime of art forgery can only be thwarted by experts from the various disciplines and authorities working together in a networked, interdisciplinary fashion.

<https://arbeitskreis-werkverzeichnis.de>

Scholarships and fellowships

The Artist's Advocate

Together with the Dresden Academy of Fine Arts (HfBK), the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) have developed a scholarship that has been integrated since 2018 into the Deutschlandstipendium programme. The scholarship is intended to connect the ambits, working conditions and content-related issues of contemporary artistic practice with those of museums. Students receive comprehensive insights into the museums' working processes, the opportunity to interrogate these in a critical fashion and to respond to the collections with their own artistic interventions. The goal is a deeper engagement with contemporary art – including on the part of Kunstsammlungen staff. In return, the museum association provides an "advocate". A final presentation can be staged within the context of current special or permanent exhibitions, but spatial or conceptual limits have deliberately not been imposed. In 2020 Lisa Maria Baier devoted herself to questions of provenance research, the digital availability of holdings and aspects of restitution.

Duration: 12 months (starting on 1 October of each year)
Selection: via the annual call for applications for the HfBK's Deutschlandstipendium scholarships
www.hfbk-dresden.de/studium/stipendien/deutschlandstipendium

Archiv der Avantgarden

Due to its unique structure and density, the collection of the Archiv der Avantgarden (Archive of the Avant-Gardes; AdA) offers the ideal basis for researching and re-evaluating the artistic avant-gardes of the 20th century in terms of their social interconnections. Invited fellows and visiting scholars continuously explore interdisciplinary and transcultural questions, making the AdA in Dresden a focal point of inter-

national scholarship and research. In 2020 Michela Lupieri (b. 1983) embarked on the second part of her fellowship, which commenced in 2018, and investigated the structure of the collection, in particular the horizontal relationship existing between documents and art objects. The sculptor and filmmaker Assaf Gruber (b. 1980) worked with material for his video series "Transient Witness". Each episode narrates the transfer of the archive from the private Berlin home of collector Egidio Marzona to its new public domicile, the Japanisches Palais (Japanese Palace) in Dresden, from the perspective of a seemingly impartial observer. With his project "Between Wild Rumour and a Genuine Account", the artist Wolfgang Plöger entered into a dialogue with the AdA and the Kupferstich-Kabinett. The rendering visible of tracking dots concealed in analogue print-outs of digital files stands at the centre of his exploration of AdA holdings, in which the artwork likewise refuses to be visual or only appears as an idea.

Duration: 3 to 4 months
Selection: Invited members of the international academic community (research fellows) and artists (artists in residence)
<https://archiv-der-avantgarden.skd.museum/forschung>

Schenkung Sammlung Hoffmann

The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) have been awarding the Schenkung Sammlung Hoffmann (Donation Hoffmann Collection) fellowship since 2020. The three-month fellowship is intended to support research projects devoted to the Sammlung Hoffmann, e. g. to the collection's history and conception, its main areas of emphasis, individual works or groups of works, or its educational and exhibition strategies. The annual award is aimed primarily at graduates (MA or BA), PhDs and post-docs in art history, cultural studies and other disciplines within the humanities, as well as those working in the fields of the arts, restoration/conservation and materials science. The fellowship is worth 2,000 euros gross per month (plus an allowance of a maximum of 800 euros for accommodation and travel expenses). The results are issued as a digital publication and are presented within the framework of an event in Dresden or Berlin. In 2020 Stephanie Regenbrecht (b. 1985) investigated the interplay and reciprocal influence of collecting, living and exhibiting as a specific feature of the Sammlung Hoffmann since 1997, when it moved from the Rhineland to Berlin, up to today.

Duration: 3 months
Selection: Public call for applications, which are evaluated by a jury
www.skdmuseum/ueber-uns/schenkungsammlunghoffmann

Window on the past

Ancient Egyptian mummies are presented in the Semperbau

Mummies in the Antikenhalle,
Gemäldegalerie Alte Meister,
Semperbau am Zwinger



With the reopening of the Semperbau (Semper Building) in February 2020, Dresden's famous collection of antiquities, too, regained a setting befitting its importance. The Osthalle (East Hall), which is flooded with natural light, primarily presents marble sculptures that convey an impression of daily life and the pantheon of gods in the ancient world. In the annex room, whose lighting is deliberately kept low, various funerary monuments tell of antique ideas of the afterlife: Greek tomb reliefs, vessels made of clay or marble, Etruscan urns, Roman funerary monuments, Palmyrene tombstones and Egyptian mummies show how burials were performed, and memories of the deceased kept alive, in different cultures over a timespan of more than 3,000 years.

Among these remarkable objects are two portrait mummies from the collection of Augustus the Strong. They were excavated in 1615 at Saqqara, the famous necropolis near the Ancient Egyptian capital Memphis, and came to Dresden in 1728 as a purchased acquisition. The new presentation takes into account the recommendations on the care of human remains in museums and collections issued by the Deutscher Museumsbund (German Museums Association) and presents the mummies in a dignified context. The respectful treatment of the dead and their cultures of origin is thereby just as important as the mummies' value for science and education.

In addition to researching the history of the finds and their collection, and their elaborate programme of decoration, in preparation for the new display an international team of experts on mummy research and Egyptology for the first time analysed CT scans of the mummies. The findings were published in the highly regarded online journal "PLOS ONE". In collaboration with the Dresden-based technical imaging company Gesellschaft für Technische Visualistik, the results were also processed for the educational project "Vom Nil an die Elbe. Ägyptische Mumien in Dresden" ("From the Nile to the Elbe. Egyptian Mummies in Dresden"). Visitors thus have the opportunity, inside the exhibition, to learn all about the mummies and to see inside the magnificent wrappings layer by layer. Using the interactive media station, they can retrace scientific analyses of the age, gender and state of health of the deceased, and obtain background information on the imagery used in the portraits decorating the mummy wrappings, the Ancient Egyptian concept of the afterlife and fascinating details about the location in which the mummies were discovered and about their restoration.

The art of diplomacy

Electoral Johann Georg I and the Thirty Years' War in Saxony



Jacob Zeller, "Fregatte aus Elfenbein" ("Ivory Frigate", 1620)

Saxony's political significance during the Thirty Years' War, and, in particular, the role of Johann Georg I, are areas of the region's history that still need to be researched. Given his lengthy reign from 1611 to 1656, the Saxon Elector would have played a decisive role in this phase of European history. Although earlier scholarship has taken a largely critical view of Johann Georg I's person and politics, more recently his efforts to achieve reconciliation during the Thirty Years' War have been viewed in a more positive light. Apart from the doctoral thesis by Andrey Prokopiev, which has only been published in Russian, to date there are still no in-depth studies on Johann Georg I.

In order to fill this gap and inspire further research, in November 2020 the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) organised an interdisciplinary conference jointly with the Institut für Sächsische Geschichte und Volkskunde e. V. (Institute of Saxon History and Ethnology; ISGV) and the Leibniz Institute for the History and Culture of Eastern Europe (GWZO). Owing to the pandemic-related restrictions on social gatherings, the conference was held online. The aim was to discuss the person of the Elector and his personal rule, Saxon policy in the Thirty Years' War as a whole, and the impact of the conflict on the territory and the population. The programme was divided into three sessions, respectively devoted to the rela-

tionship between religious confession and war, the forms through which the Electoral court boasted its wealth and magnificence, and daily life in wartime, experiences of war and the consequences of war.

Research into the Elector's immediate sphere, for example, yielded some interesting findings. Among the areas explored were the role of Electress Magdalena Sibylla, the relationship between Johann Georg I and his son of the same name, and the influence of the Electoral Saxon councillors and the Lutheran clergy. The particular function served by art as a means of diplomacy and outward princely display was illustrated with reference to the *Kunstkammer* (Art Chamber) and selected works, such as Jacob Zeller's ivory frigate of 1620. The names of the ancestral line of Saxon electors from antiquity to Johann Georg are carved into the hull of this magnificent "ship of state", whereby the instability of the political situation is already suggested by the frigate's seemingly precarious position in Neptune's hands. A continuation of this scholarly exchange is planned in the context of the exhibition "BELLUM ET ARTES. Central Europe in the Thirty Years' War", which will be shown in 2021 at the *Residenzschloss* (Dresden Royal Palace).

A crystal-clear solution

The Grünes Gewölbe tests a bonding agent in a fresh collaboration with Fraunhofer

Loose fragments of the rock-crystal bowl of the "Diana-Pokal" goblet are re-affixed with newly synthesised ORMOCER®



The development of new materials with applications in the field of restoration opens up opportunities to enhance the durability of conservation measures. The bonding agent ORMOCER® – developed for use with enamel by the International Convention Center for Cultural Heritage Preservation (IZKK) at the Fraunhofer Institute for Silicate Research (ISC) in Würzburg – played an important role, for example, in the context of reopening the Neues Grünes Gewölbe (New Green Vault) in the Residenzschloss (Dresden Royal Palace) in 2004: without the use of ORMOCER®, the severely damaged areas of enamel on important works of art, such as the figures in the "Throne of the Grand Mughal Aurangzeb" conceived by court jeweller J. M. Dinglinger, would have suffered an unavoidable loss of adhesion during transportation. In a research project concluded in 2000, the IZKK succeeded in tailoring the bonding agent to the conservation requirements of the Grünes Gewölbe, making it possible in many cases to restore an intact appearance even to transparent enamel colours.

Since 2011 unidentifiable factors influencing the ORMOCER® synthesis have impaired the optical quality of the material. Production was discontinued and the bonding agent's application in the sphere of restoration was in danger of being lost. When the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) joined the Forschungsallianz Kulturerbe (Cultural Heritage Research Alliance) in 2014, new opportunities for collaboration opened up. The Fraunhofer ISC carried out analyses to re-establish ORMOCER® syntheses, which were then tested for their suitability in practice by Rainer Richter and Katharina Klein in the Grünes Gewölbe conservation workshop. It thereby emerged, however, that the solvents employed in the bonding agent's preparation were another critical factor impacting the crystal-clear curing of the samples.

With the help of grants for Kunstsammlungen research projects, it was possible to secure additional series of tests for 2020/21, in order to be able to exclude solvent-related cloudiness in new syntheses.

This successful collaboration with Fraunhofer also includes preliminary practical tests to determine how far ORMOCER® – whose remarkable properties include its crystal clarity, low viscosity, high adhesion to a wide range of materials, low surface tension, resistance to ageing and reversibility – is suitable for further applications in the field of restoration.

Symposia, lecture series and workshops

Selection

Museums & International Engagement: Building New Common Grounds

Lecture by Anaïs Aguerre
(General Secretary of the Bizot Group)
10 January 2020
Albertinum

Martin Roth Lecture: Rezeption der "Sixtinischen Madonna" in Russland: im Allgemeinen und im Besonderen (Reception of the "Sistine Madonna" in Russia: in General and in Particular)

Lecture by Zelfira Tregulova
(Director General of the State
Tretyakov Gallery, Moscow)
16 January 2020
Albertinum

Lebendige Räume, lebendige Dinge – Visionen für ein neues Puppentheatermuseum (Living Spaces, Living Things – Visions for a New Puppet Theatre Museum)

Colloquium
Organisation: Dr Kathi Loch ("Museum
der Puppentheatersammlung" project leader)
23 and 24 January 2020
Jägerhof

285. und 286. Begegnung der Künste (Art Encounters 285 and 286)

Talks on art in dialogue with literature and
music, organised by the Freunde der Dresdner
Galerie Neue Meister e. V.
25 January and 14 November 2020
Albertinum

Christian Borchert. Tektonik der Erinnerung (Christian Borchert. The Tectonics of Remembrance)

Book presentation with the author, Dr Bertram
Kaschek (curator of the eponymous exhibition
at the Kupferstich-Kabinett)
7 February 2020
Residenzschloss

Matthias Rex Hungariae. Als Ungarn bis nach Sachsen reichte – Numismatik und Denkmäler europäischer Dimension (Matthias Rex Hungariae. When Hungary extended as far as Saxony – Numismatics and Monuments of a European Dimension)

Lecture by Lars-Gunter Schier
(numismatist, Seifhennersdorf)
20 February 2020
Residenzschloss

AdA Object Talk Archiv der Avantgarden

Prof. Hubertus von Amelnunxen
(AdA Senior Research Fellow):
"Avantgarde und Verachtung"
("Avant-garde and Contempt")
23 July 2020

Dr Przemyslaw Strozek (curator at the AdA):
"Von Rag-Time zu Bebop: Jazzmusik und die
Historische Avantgarde, 1900–1950"
("From Ragtime to Bebop: Jazz Music and the
Historical Avant-garde"), with musical accompa-
niment by Berthold Brauer
30 July 2020

Fine Kugler (AdA Fellowship): "Schau an.
Zu den Beziehungen von Avantgarde-Kunst
und den Präsentationsformen im musealen
und kommerziellen Kontext in der ersten
Hälfte des 20. Jahrhunderts" ("Take a look. On
the relationships of avant-garde art and forms
of presentation in the museum and commercial
context in the first half of the 20th century")
27 August 2020
Japanisches Palais

**Film premiere of the documentary
"Raffael – Ein sterblicher Gott"**
(ARTE/ZDF, Germany 2020, 52 min.)
with introductory talk between
Dr Stephan Koja (Director of the
Gemäldegalerie Alte Meister und
Skulpturensammlung bis 1800)
and Henrike Sandner (film director)
19 August 2020
Filmtheater Schauburg, Dresden

**Geldstadt Frankfurt
(Frankfurt, Money City)**
Lecture by Frank Berger (curator at the
Historisches Museum Frankfurt, Frankfurt
am Main)
10 September 2020
Residenzschloss

**Event on the eve of World
Alzheimer's Day 2020
Demenz: Ein- und Ausblicke
(Dementia: Insights and Prospects)**
20 September 2020
Albertinum

**Auf Abstand: Kultur zwischen Quarantäne
und Neubeginn (At a Distance: Culture
between Quarantine and New Beginning)**
Opening event, Henry Arnhold Dresden
Summer School 2020
Podium: Dr Achim Bonte (Sächsische Landes-
bibliothek – Staats- und Universitätsbibliothek
Dresden), Dr Stephanie Buck (Staatliche
Kunstsammlungen Dresden), Dr Kristiane
Janeke (Militärhistorisches Museum der
Bundeswehr), Joachim Klement (Staats-
schauspiel Dresden), Prof. Klaus Vogel
(Deutsches Hygiene-Museum) and Prof. Hans
Vorländer (Technische Universität Dresden)
Moderator: Cornelius Pollmer
22 September 2020
Albertinum/online

**Andreas Rost. Wiedervereinigung
(Andreas Rost. Reunification)**
Conversation between Andreas Rost and
Dr Bertram Kaschek (joint curator of the
eponymous exhibition at the Kupferstich-
Kabinett) on the occasion of the exhibition
opening
2 October 2020
"Deutschland '90 – Countdown zur Einheit"
(joint production by LOOKSfilm and ZDFinfo,
Germany, 2020, 45 min.)
Film screening followed by a conversation
between Henrike Sandner (film director)
and Andreas Rost
7 October 2020
Residenzschloss
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**3rd European Day of Conservation-
Restoration**
With conservators as live speakers inside
the Sempregalerie and a Dresden Academy
of Fine Arts information stand
11 October 2020
Gemäldegalerie Alte Meister
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**Original! Kopie! Fälschung! Kennerschaft-
liche, juristische und merkantile Aspekte
(Original! Copy! Forgery! Connoisseurship-
related, Legal and Mercantile Aspects)**
4th conference of the Arbeitskreis
Werkverzeichnis
15 and 16 October 2020
Albertinum
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**Kurfürst Johann Georg I. und der
Dreißigjährige Krieg in Sachsen
(Elector Johann Georg I and the Thirty Years'
War in Saxony)**
Conference in conjunction with the exhibition
"BELLUM ET ARTES. Mitteleuropa im
Dreißigjährigen Krieg" ("BELLUM ET ARTES.
Central Europe in the Thirty Years' War")
Jointly organised by the Staatliche
Kunstsammlungen Dresden, the Institut für
Sächsische Geschichte und Volkskunde e. V.
(ISGV) and the Leibniz Institute for the History
and Culture of Eastern Europe (GWZO)
12 and 13 November 2020
Online
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**Museen und Hochschulen der Vielfalt –
Wie leben und lernen Museen und
Kunsthochschulen Diversität aktiv?
(Museums and Universities of Diversity:
How Can Museums and Art Universities Take
an Active Approach to Living and Learning
Diversity?)**
Symposium organised by the Staatliche
Kunstsammlungen Dresden in cooperation
with the Dresden Academy of Fine Arts and its
"Handmade Tales" symposium
26 and 27 November 2020
Online
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Research projects

Selection

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

Research and Scientific Cooperation
Department
Planned project duration: 2008 to 2021

Scientific examinations in the holdings of the Staatliche Kunstsammlungen Dresden

Research and Scientific Cooperation
Department
Funding: Museum and Research Foundation GmbH
Project duration: 2015 to 2020

From object to exhibit: The relation between object and presentation in 20th- and 21st-century exhibitions. Case studies: the 1926 Internationale Kunstausstellung in Dresden and its "Raum für konstruktive Kunst" by El Lissitzky

Funding: Bundesministerium für Bildung und Forschung (BMBF)
Project group: Universität Kassel/Kunsthochschule Kassel; Albertinum/Staatliche Kunstsammlungen Dresden; Exhibition Design Institute/Hochschule Düsseldorf
Planned duration of the joint project in Kassel: 2018 to 2021

Inter-institutional research resource on paintings by Rembrandt

Gemäldegalerie Alte Meister
Funding: The Andrew W. Mellon Foundation
Joint project with: Mauritshuis (The Hague); Metropolitan Museum (New York); National Gallery (London); Louvre (Paris)
Project duration: since 2011

Catalogues of holdings of antique vessels

Skulpturensammlung bis 1800
Joint project with: Bayerische Akademie der Wissenschaften (Munich)
Funding: Bayerische Akademie der Wissenschaften (Munich)
Planned project duration: 2012 to 2022

16th- to 18th-century works of goldsmithery at the Dresden court as visual statements of courtly magnificence

Grünes Gewölbe
Funding: Fritz Thyssen Stiftung für Wissenschaftsförderung; Freunde des Grünen Gewölbes e. V.; Rudolf-August Oetker-Stiftung
Planned project duration: 2014 to 2023

Jean-Pierre Latz. Fait à Paris.

A research and restoration project by the Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden
Funding: Ernst von Siemens Kunststiftung; Schoof'sche Stiftung; Rudolf-August Oetker-Stiftung; VolkswagenStiftung; mobile e. V. Gesellschaft der Freunde von Möbel- und Raumkunst; Freundeskreis Kunstgewerbemuseum Dresden e. V.
Planned project duration: 2011 to 2022

Research towards a collection catalogue of 16th-century Italian drawings in the Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden

Funding: The Getty Foundation
Planned project duration: October 2019 to May 2022

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Günther Uecker: catalogue raisonné of his works

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

Christian Borchert: Photographer, archivist, media archaeologist

Kupferstich-Kabinett

Funding: VolkswagenStiftung

Project duration: 2016 to 2020

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

Gerhard Richter Archive

Planned project duration: 2006 to 2024

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

Mathematisch-Physikalischer Salon

Funding: Deutsche Forschungsgemeinschaft (DFG)

Project duration: 2018 to 2020

Competing with the Chinese Emperor – Digitisation and cataloguing of the Meissen porcelain collection of Augustus the Strong and Augustus III

Porzellansammlung

Funding: Bundesministerium für Bildung und Forschung (BMBF)

Planned project duration: 2018 to 2021

The Porcelain Cabinet in the Tower Room of the Dresden Royal Palace

Porzellansammlung

Funding: Ernst von Siemens Kunststiftung; Freundeskreis der Dresdner Porzellansammlung im Zwinger e. V.; Ceramica-Stiftung

Project duration: 2015 to 2020

Oskar Zwintscher (1870–1916): The unknown masterpiece

Albertinum

Funding: Friede Springer Stiftung

Planned project duration: 2019 to 2021

Reconstruction of the porcelain collection of Gustav von Klemperer (1852–1926)

Porzellansammlung

Funding: Deutsches Zentrum Kulturgutverluste

Planned project duration: 2019 to 2021

New synthesis of the enamel binding agent ORMOCER®

Grünes Gewölbe

Joint project with the International Convention Center for Cultural Heritage Preservation (IZKK) at the Fraunhofer Institute for Silicate Research (ISC)

Planned project duration: 2016 to 2021

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Provenance research on human remains

Staatliche Ethnographische Sammlungen

Sachsen

Since 2018

Johannes Vermeer, "Girl Reading a Letter at an Open Window", restoration project

Restoration workshop for paintings, Gemäldegalerie Alte Meister

Funding: Hata Foundation Amsterdam/Tokyo

Joint project with: Archaeometric laboratory

at the Dresden Academy of Fine Arts;

Rijksmuseum, Amsterdam

Planned project duration: 2017 to 2021

Damaskuszimmer restoration project

Staatliche Ethnographische Sammlungen

Sachsen, Museum für Völkerkunde Dresden

Funding: Museum and Research Foundation

GmbH (2014 to 2016); Gerda Henkel Stiftung

(2016 to 2018); Ernst von Siemens

Kunststiftung (2019 to 2020); Karin und

Uwe Hollweg Stiftung (2021)

Planned project duration: 2019 to 2021

Order and aura of courtly things: the Dresden Kunstammer of the 16th and 17th centuries as a place of political interaction, dynastic memoria and princely knowledge practice

Grünes Gewölbe (project partner)

Project lead: Johannes Gutenberg-Universität Mainz

Funding: Deutsche Forschungsgemeinschaft (DFG)

Planned project duration: 2020 to 2023

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

Publications Selection

Dresdener Kunstblätter

Published by: Staatliche Kunstsammlungen Dresden

Volume 1/2020: Alte Meister neu

Volume 2/2020: Kupferstich-Kabinett im Dialog

Volume 3/2020: romantisch revolutionär

Volume 4/2020: Gewehr-galerie

Generaldirektion

Inspiration Handwerk/Inspired by Crafts, booklet accompanying the exhibition at the Japanisches Palais, ed. Staatliche Kunstsammlungen Dresden, Marion Ackermann, Noura Dirani, Dresden 2020 (Ger./Eng.).

Research and Scientific Cooperation Department

Zur Einrichtung von Gemäldegalerien. Die Aufzeichnungen von Victor Barvitius aus Prag über seine Reise nach Dresden, Berlin und München 1883, ed. Staatliche Kunstsammlungen Dresden and National Gallery Prague, Jan Hüsgen, Romy Kraut, Maria Obenaus, Dresden 2020.

Aufzeichnungen des Prof. Barvitius über seine Reise nach Dresden, Berlin und München. Online edition of a key source pertaining to the late 19th-century history of German-Bohemian museums, ed. Staatliche Kunstsammlungen Dresden and National Gallery Prague, Heidelberg: arthistoricum.net 2020 [<https://books.ub.uni-heidelberg.de/arthistoricum/catalog/book/749>].

Karin Müller-Kelwing: Zwischen Kunst, Wissenschaft und Politik. Die Staatlichen Sammlungen für Kunst und Wissenschaft in Dresden und ihre Mitarbeiter im Nationalsozialismus, ed. Staatliche Kunstsammlungen Dresden, Gilbert Lupfer, Cologne/Weimar/Vienna 2020.

Archiv der Avantgarden

Invitations – Archiv als Ereignis, ed. Annette Jael Lehmann, Rudolf Fischer, Marcelo Rezende, Anna-Lena Werner, a collaborative project by the Staatliche Kunstsammlungen Dresden and the Freie Universität Berlin, Dresden/Berlin 2020 [<https://ada-invitations.de>].

Gerhard Richter Archiv

Dietmar Elger: Gerd Richter 1961/62. Es ist wie es ist/It is as it is (= Schriften des Gerhard Richter Archiv, vol. 18), ed. Staatliche Kunstsammlungen Dresden, Gerhard Richter Archiv, Dresden/Cologne 2020 (Ger./Eng.).

Dietmar Elger: Gerhard Richter. Neue Zeichnungen 2017 bis 2020, booklet accompanying the exhibition at the Albertinum, ed. Staatliche Kunstsammlungen Dresden, Gerhard Richter Archiv, Dresden 2020.

Kunstgewerbemuseum

Nouveautés. Kunstschule und Spitzenindustrie in Plauen, exh. cat. Kunstgewerbemuseum, ed. Staatliche Kunstsammlungen Dresden, Thomas A. Geisler, Kerstin Stöver, Ute Thomas, Dresden 2020.

Der andere Großmogul. Das Kunstgewerbemuseum zu Gast im Sponsel-Raum, Neues Grünes Gewölbe, booklet accompanying the exhibition at the Dresden Residenzschloss, ed. Staatliche Kunstsammlungen Dresden, Dresden 2020.

Kupferstich-Kabinett

Sammeln in der Gegenwart. 300 Jahre Dresdner Kupferstich-Kabinett, exh. cat. Kupferstich-Kabinett, ed. Staatliche Kunstsammlungen Dresden, Stephanie Buck, Petra Kuhlmann-Hodick, Gudula Metze with Björn Egging and Claudia Schnitzer, London 2020.

Christian Borchert. Tektonik der Erinnerung, exh. cat. Kupferstich-Kabinett, ed. Staatliche Kunstsammlungen Dresden, Bertram Kaschek, Leipzig 2020 (Eng. edn. "Christian Borchert. The Tectonics of Remembrance").

Farbrausch und Linie. Schmidt-Rottluff bei Hegenbarth, booklet accompanying the exhibition at the Josef-Hegenbarth-Archiv, ed. Staatliche Kunstsammlungen Dresden, Anna Laug, Dresden 2020.

Prolog Kunstammer (1560–1720), booklet accompanying the exhibition at the Studiolo in the Residenzschloss, within the framework of the special exhibition "Sammeln in der

Gegenwart. 300 Jahre Dresdner Kupferstich-Kabinett", ed. Staatliche Kunstsammlungen Dresden, Dresden 2020.

Crossing Borders. Sammeln für die Zukunft/Collecting for the Future, booklet accompanying the exhibition at the Kupferstich-Kabinett, ed. Staatliche Kunstsammlungen Dresden, Stephanie Buck, Björn Egging, Mailena Mallach, Dresden 2020 (Ger./Eng.).

Wolfgang Plöger [edit], booklet accompanying the Kupferstich-Kabinett in dialogue with the Archiv der Avantgarden exhibition at the Japanisches Palais, ed. Staatliche Kunstsammlungen Dresden, Stephanie Buck, Björn Egging, Marcelo Rezende, Dresden 2020 (Ger./Eng.).

Mathematisch-Physikalischer Salon

Mathematisch-Physikalischer Salon. Zwinger. Meisterwerke, ed. Staatliche Kunstsammlungen Dresden, Peter Plaßmeyer, Berlin/Munich 2020 (Eng. edn. "Mathematisch-Physikalischer Salon. Zwinger. Masterpieces").

Münzkabinett

Ljubow Schmidt, Russische Medaillen des 18. Jahrhunderts (= Dresdner Numismatische Hefte, vol. 10), ed. Numismatischer Verein zu Dresden and the Münzkabinett, Staatliche Kunstsammlungen Dresden, Dresden 2020.

Stadtbilder Europas. Ansichten von Städten auf Münzen, Medaillen und Papiergeld/European Cityscapes. Views of Towns on Coins, Medals and Paper Currency, booklet accompanying the exhibition at the Münzkabinett, ed. Staatliche Kunstsammlungen Dresden, Dresden 2020 (Ger./Eng.).

Porzellansammlung

Microstructures of global trade. Porcelain acquisitions through private trade networks for Augustus the Strong, ed. Staatliche Kunstsammlungen Dresden, Porzellansammlung, Ruth Sonja Simonis, Heidelberg: arthistoricum.net 2020 [<https://books.ub.uni-heidelberg.de/arthistoricum/catalog/book/499>] (Eng.).

Staatliche Ethnographische Sammlungen Sachsen

Szenen des Lebens. Ein japanischer Paravent und seine Geschichte/n (= "Spurenlese" zu Projekten aus der Restaurierungsabteilung der Museen für Völkerkunde Leipzig, Dresden, Herrnhut, vol. 3), ed. Staatliche Kunstsammlungen Dresden, Museen für Völkerkunde Leipzig, Dresden, Herrnhut, Dresden 2020.

Vision Osthaus – Sammler, Mäzen, Gründer/
Vision Osthaus – Collector, Patron, Founder/
جامع تحف. مشجع الفن. مؤسس رؤية أوسنهاوس -
(= "(un)erzählt"/"(un)told"/"المسكوت عنه", vol. 1),
issue accompanying the presentation of the
Damaskuszimmer at the Japanisches Palais, ed.
Staatliche Kunstsammlungen Dresden, Museen
für Völkerkunde Leipzig, Dresden, Herrnhut,
Dresden 2020 (Ger./Eng./Arab.).

Gemäldegalerie Alte Meister und Skulpturen- sammlung bis 1800 with Restaurierungswerkstatt

Gemäldegalerie Alte Meister. Museumsführer,
ed. Staatliche Kunstsammlungen Dresden,
Stephan Koja, Dresden 2020 (Eng. edn.
"Gemäldegalerie Alte Meister. Exhibition
Guide"/Russ. edn. "Kartynaya Galereya Starych
Masterov").

Skulpturensammlung bis 1800. Museumsführer,
ed. Staatliche Kunstsammlungen Dresden,
Stephan Koja, Dresden 2020 (Eng. edn. "Skulp-
turensammlung until 1800. Exhibition Guide"/
Russ. edn. "Sobranie skulptury do 1800 goda").

Glanzstücke. Gemäldegalerie Alte Meister –
Skulpturensammlung bis 1800, ed. Staatliche
Kunstsammlungen Dresden, Stephan Koja,
Dresden 2020 (Eng. edn. "Treasures of the
Collections. Gemäldegalerie Alte Meister –
Skulpturensammlung until 1800").

Meisterwerke der Renaissance und des Barock,
ed. Staatliche Kunstsammlungen Dresden,
Stephan Koja, Claudia Kryza-Gersch, Dresden
2020 (Eng. edn. "Renaissance and Baroque
Masterpieces").

Restaurierte Meisterwerke zur Wiedereröffnung
der Sempgalerie, ed. Staatliche
Kunstsammlungen Dresden, Stephanie Exner,
Marlies Giebe, Stephan Koja, Dresden 2020.

Die Macht der Malkunst. Beiträge aus Werkstatt
und Wissenschaft zu Ehren von Marlies Giebe.
Festschrift, ed. Staatliche Kunstsammlungen
Dresden, Birgit Dalbajewa, Andreas Dehmer,
Konstanze Krüger, Uta Neidhardt, Christoph
Schölzel, Dresden 2020.

Caravaggio. Das Menschliche und das Göttliche,
exh. cat. Gemäldegalerie Alte Meister, ed.
Staatliche Kunstsammlungen Dresden, Stephan
Koja, Iris Yvonne Wagner, Dresden 2020 (Eng.
edn. "Caravaggio. The Human and the Divine").

Raffael und die Madonna, exh. cat. Gemälde-
galerie Alte Meister, ed. Staatliche
Kunstsammlungen Dresden, Stephan Koja,
Munich 2020 (Eng. edn. "Raphael and the
Madonna").

Raffael. Macht der Bilder, exh. cat. Gemälde-
galerie Alte Meister, ed. Staatliche
Kunstsammlungen Dresden, Stephan Koja in
collaboration with Larissa Mohr, Dresden 2020
(Eng. edn. "Raphael. The Power of Renaissance
Images").

Rolf H. Johannsen, Vorbild Antike. Die Abguss-
sammlung des Anton Raphael Mengs, ed. Staat-
liche Kunstsammlungen Dresden, Stephan
Koja, Dresden 2020 (Eng. edn. "The Model of
Antiquity. Anton Raphael Mengs and His Cast
Collection").

Grünes Gewölbe

Silbergeschenke und Silberbuffets am
Dresdner Hof. Goldschmiedekunst im Dienst
fürstlicher Repräsentation, ed. Staatliche
Kunstsammlungen Dresden, Ulrike Weinhold,
Theresa Witting, Dresden 2020.

Farbfassungen auf Gold und Silber/Paints on
Gold and Silver. Proceedings of the interna-
tional symposium "Farbfassungen auf Gold-
schmiedearbeiten", 14–16 November 2018 at
the Dresden Residenzschloss, ed. Staatliche
Kunstsammlungen Dresden, Ulrike Weinhold,
Theresa Witting, Dresden 2020 (Ger./Eng.).

Albertinum

Die Internationale Kunstausstellung Dresden
1926 in historischen Aufnahmen von Paul
Alexander Walther. Kommentierte Quellenedi-
tion, ed. Staatliche Kunstsammlungen Dresden,
Birgit Dalbajewa, Andreas Dehmer, Hilke
Wagner, Heidelberg: arthistoricum.net 2020
[<https://books.ub.uni-heidelberg.de/arthistoricum/catalog/book/695>].

1 Million Rosen für Angela Davis/1 Million Roses
for Angela Davis, exh. cat. Albertinum, ed.
Staatliche Kunstsammlungen Dresden,
Kathleen Reinhardt, Hilke Wagner, Milan 2020
(Ger./Eng.).

Ernst Barlach. "Was wird bis Übermorgen
gelten?". Eine Retrospektive, exh. cat.
Albertinum, ed. Staatliche Kunstsammlungen
Dresden, Astrid Nielsen, Hilke Wagner, Dresden
2020.

Hassan Khan. I Saw the World Collapse &
It Was Only a Word, ed. Staatliche
Kunstsammlungen Dresden, Kathleen Reinhardt,
Hilke Wagner, Milan 2020 (Eng.).

Kunstfonds

Im Moment. Neue Forschungen zur Fotografie
in Sachsen und der Lausitz. Proceedings of
the conference "Im Moment. Neue Forschungen
zur Fotografie aus Sachsen und der Lausitz",
8–10 March 2018, Barockhaus Görlitz, ed.
Görlitzer Sammlungen and Staatliche
Kunstsammlungen Dresden, Kai Wenzel,
Silke Wagler, Dresden 2020.

Sächsische Landesstelle für Museumswesen

Staunen – entdecken – gestalten! Vermittlung
im Museum (= Museum-Bulletin, vol. 27). Pro-
ceedings of the 27th annual conference of
Bavarian, Czech, Upper Austrian and Saxon
museum professionals, 23–25 September 2018,
Dresden, ed. Staatliche Kunstsammlungen
Dresden, Sächsische Landesstelle für Museumswesen
in cooperation with Landesstelle für die
nichtstaatlichen Museen in Bayern, Asociace
muzeí a galerií v České republice, Verbund
Oberösterreichischer Museen, Chemnitz/Dres-
den 2020.

Textil? Museen! und Textilsammlungen in
Sachsen, booklet accompanying the exhibition
at the Tuchfabrik Gebr. Pfau, Crimmitschau,
ed. Sächsisches Industriemuseum – Tuchfabrik
Gebr. Pfau, Crimmitschau, and Staatliche
Kunstsammlungen Dresden, Sächsische
Landesstelle für Museumswesen, Chemnitz/
Crimmitschau 2020.

Industriearchitektur in Sachsen. erhalten –
erleben – erinnern, booklet accompanying the
exhibition at the Representative Office of the
Free State of Saxony, Berlin, ed. Staatliche
Kunstsammlungen Dresden, Sächsische
Landesstelle für Museumswesen, Chemnitz/
Dresden 2020.

Industriearchitektur in Sachsen. erhalten –
erleben – erinnern, booklet accompanying the
exhibition at the Museum Barockschloss
Delitzsch, ed. Museum Barockschloss Delitzsch
with the Staatliche Kunstsammlungen Dresden,
Sächsische Landesstelle für Museumswesen,
Delitzsch/Chemnitz/Dresden 2020.

Industriearchitektur in Sachsen. erhalten –
erleben – erinnern, booklet accompanying the
exhibition at the Kunstsammlungen Zwickau –
Max-Pechstein-Museum, ed. Kunstsammlungen
Zwickau – Max-Pechstein-Museum with the
Staatliche Kunstsammlungen Dresden,
Sächsische Landesstelle für Museumswesen,
Zwickau/Chemnitz/Dresden 2020.

The museum and the public



For the campaign "In Dresden ist die Kunst zu Hause" ("Art Is at Home in Dresden") accompanying the reopening of the Gemäldegalerie Alte Meister und Skulpturensammlung ab 1800, photographer Peter Rigaud hung famous works such as Bernardo Bellotto's "Dresden Seen from the Right Bank of the Elbe below the Augustus Bridge" (1748) in Dresden apartments



From the nursery to the care home

Various campaigns made it clear: art is at home in Dresden!

The works in the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800) are world-famous. Not quite as well known, but no less impressive, is the people of Dresden's love for "their" works of art. The "Sistine Madonna" and the "Sleeping Venus" are just as important to Dresdeners as the Frauenkirche church or the Zwinger complex. The art treasures collected over the centuries in the city's galleries and museums are more than just witnesses to the past: they are neighbours, friends, fellow residents and ambassadors. This close relationship between the people of Dresden and the masterpieces in their museums was the focus of the publicity campaign leading up to the reopening of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 in the Semperbau am Zwinger (Semper Building at the Zwinger).

With the support of the Berlin agency Scholz & Friends, and thanks to digital printing technology, some of the most valuable paintings in the world were hung in Dresden apartments. The Viennese photographer Peter Rigaud shot the pictures used in the campaign in the homes of Dresdeners who feel a strong affection for the Gemäldegalerie: a Rembrandt in the baby's nursery, a Raphael seen through a ground-floor window, a Bellotto in a prefab high-rise. On the walls of these private spaces, the famous works create

As part of the publicity campaign "In Dresden ist die Kunst zu Hause" ("Art Is at Home in Dresden"), Rembrandt's "The Abduction of Ganymede" of 1632 found its way into a Dresden nursery





Comfort in times of lockdown and social isolation: postcards with motifs of Old and New Masters were signed by Kunstsammlungen employees and sent to residential and nursing homes and to mobile care services in Dresden



a completely different effect than in the grand galleries of the Semperbau and become characters in humorous short stories that cast both everyday life and art in a new light.

The six motifs could be seen as large-scale posters in multiple German cities, on giant banners in Dresden and the surrounding area, as print advertisements in tourist and art magazines, and on the social media channels of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). The campaign not only proved a big hit with the people of Dresden and their guests, but also attracted a great deal of attention beyond Saxony: it won gold for Best Creation at PlakaDiva, Germany's leading competition for outdoor advertising, and three silvers at the Art Directors Club, the professional association of leading art directors from the advertising industry.

Thanks to the support of the PostModern company, over the inaugural weekend visitors were able to mail postcards featuring the campaign motifs all over the world free of charge. The image on the accompanying stamp was chosen in advance via an online vote – the favourite was the "Sleeping Venus". After the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 were obliged to close again due to the coronavirus safety measures just two weeks after their official re-opening, the question arose as to how their artworks could still be brought to the public. The development of digital formats was and remains one obvious solution,

but excludes those for whom electronic devices are not an automatic part of daily life. The restrictions hit many older people particularly hard: they had to wait out lockdown either alone at home or in residential or nursing homes, without family visits, and suffered from not being able to participate in social and cultural life in the way they were used to.

In the first lockdown, the Kunstsammlungen decided to send a personal greeting card to senior citizens in Dresden and the surrounding area in a gesture of solidarity, both to give them pleasure, but also to bring the world of the museum a little closer to them in a tangible form. After extensive research and many telephone calls with institutions, it was decided to include not only retirement and nursing homes, but also mobile care services. In order to lend the postal greetings a truly personal touch, each of the 8,000 printed cards was signed by an employee of the Staatliche Kunstsammlungen Dresden with an individual message. Featuring works by Rembrandt van Rijn, Abraham Mignon, Ludwig Richter and Walter Womacka, the cards offered their recipients a selection of public favourites from the Old and New Masters. They thereby brought back many a memory and were a source of much delight – as confirmed by the many positive responses received from the homes and care services, which included letters, emails and hand-crafted objects. The campaign shows that marketing and art mediation go hand in hand and that art can be brought to people this way in the spirit of outreach.

ABC of humanity

The pandemic opened up new ways of reaching out to visitors

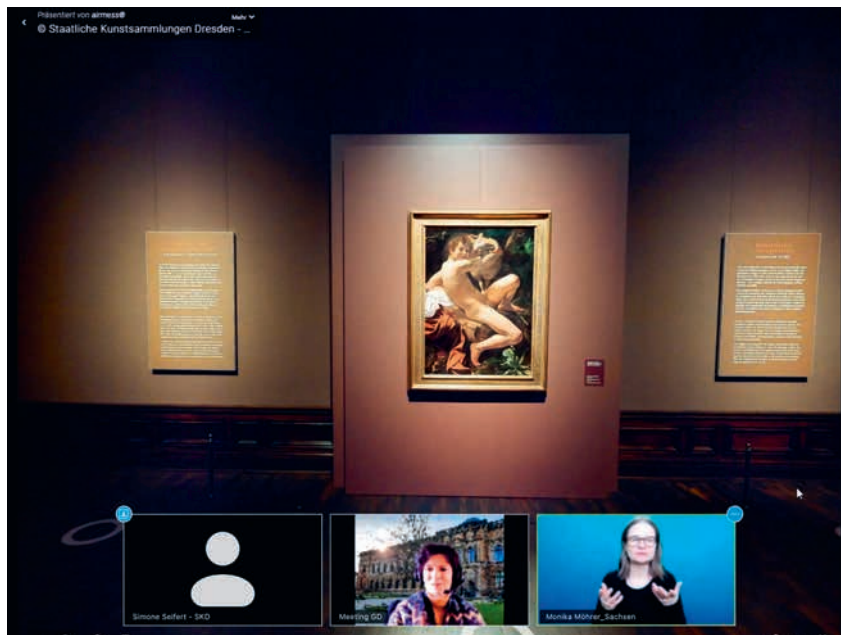
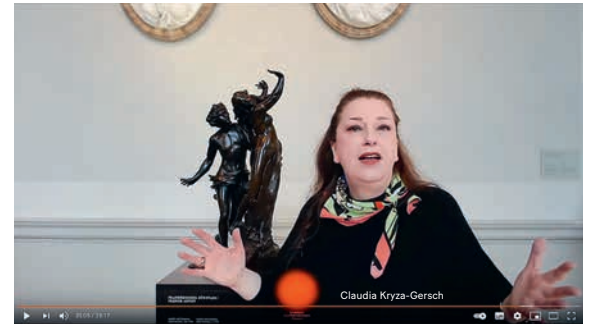
Temporarily closed rooms in the wake of the pandemic led museums to find new ways to reach their visitors. Since spring 2020 the Education and Outreach Department has been focusing on the design and creation of digital offerings. It concentrated first of all on providing schoolchildren and their teachers with ideas for home-based learning, and on supporting them with online resources. Instructions for children and young people on how to make small works of art, or conduct experiments at home or outdoors, have since been made accessible via the web portal of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). Some of the topics, such as "Stadtblicke: Dresden vor 300 Jahren – Ein malerischer Stadtrundgang" ("Cityscapes: Dresden 300 years ago – A scenic city tour"; for pupils in the third to seventh grade) and "Upcycling: aus alt mach neu" ("Upcycling: turn old into new"; for pupils from the third grade upwards), are closely based on Saxony's curricula and can be used as a complement to teaching. A letter detailing these educational offerings was forwarded to schools with thanks by the Saxon State Ministry of Education and Cultural Affairs. The department is continuously working on digital courses that can be held in the classroom or online, and which feature explanatory videos, materials to download and tips on research.

During the summer months, the exhibition "The Kunstammer: A Prologue" threatened to pass unnoticed. Mounted by the Kupferstich-Kabinett (Cabinet of Prints, Drawings and Photographs) as part of its "300 Years Keeping in the Present" jubilee, it was held in the Studiolo in the Renaissance wing, which in 2020 was temporarily closed. As part of the "Lernort Residenzschloss" programme of educational offerings from the Residenzschloss (Dresden Royal Palace), the exhibition space was measured and converted into a virtual room. Prints and drawings acquired by the Saxon electors between 1560 and 1720 for their Kunstammer (Art Chamber) – the origins of the present Kupferstich-Kabinett – are now acces-

sible at any time and from anywhere. All the works can be viewed in high resolution and the objects in display cabinets can be examined from all sides. Short descriptions are provided for 20 selected exhibits. A virtual tour of the special exhibition "Caravaggio. The Human and the Divine" in the Semperbau (Semper Building) was also created. Users could also take a live online tour with an art mediator twice a week free of charge.

An essential aspect of our education and outreach work consists of the development, from multiple perspectives and with multiple curators, of new museum formats. In 2020 colleagues from the Czech Republic, Lithuania, Bolivia and Poland were invited to share the ways in which their respective countries see selected works of art in the Kunstsammlungen. These viewpoints, in some cases rooted in history, can be discovered in short films presented on tablets in exhibitions at the Residenzschloss and on the website, and will be available in future in a special tour via a multimedia guide. Another perspective, that of humanity – the Kunstsammlungen's overarching theme for 2020 – lies behind the "ABC der Menschlichkeit" ("ABC of humanity"). For each letter of the alphabet, a work from the wealth of holdings in the 15 museums and collections was selected to illustrate a word, e.g. A for "Aufmerksamkeit" (thoughtfulness), W for "Wertschätzung" (esteem) or Z for "Zuversicht" (confidence). Objects are full of stories about people, about their co-existence, their approach to the world, their beliefs and their feelings, such as love and security. On the web portal, concepts relating to humanity are thus linked with objects and the online collections.

In collaboration with the Visitor Service, open-air guided tours were developed that link the contents of the temporarily closed museum exhibitions with the urban space. These outdoor events are offered as public tours for individual guests at fixed times, but can also be booked by groups, whereby the number of participants depends on current safety measures. The family tour "Das ist doch die Höhe! Vermessung des Kronentors im Zwinger", for example, during which children measure the height of the Kronentor gate in the Zwinger just as it was done 450 years ago, was developed for the Mathematisch-Physikalischer Salon (a version of the Cabinet of Physics very popular in the 18th century) and takes place outside the museum. Further tours were created for the Residenzschloss, the Albertinum, and the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800). The outdoor tours were deliberately handed over to the department's freelance art educators, who, being self-employed, are particularly impacted by the crisis. Due to the pandemic-related restrictions, new formats were conceived and successfully implemented, and will remain in place and be further developed in the future.



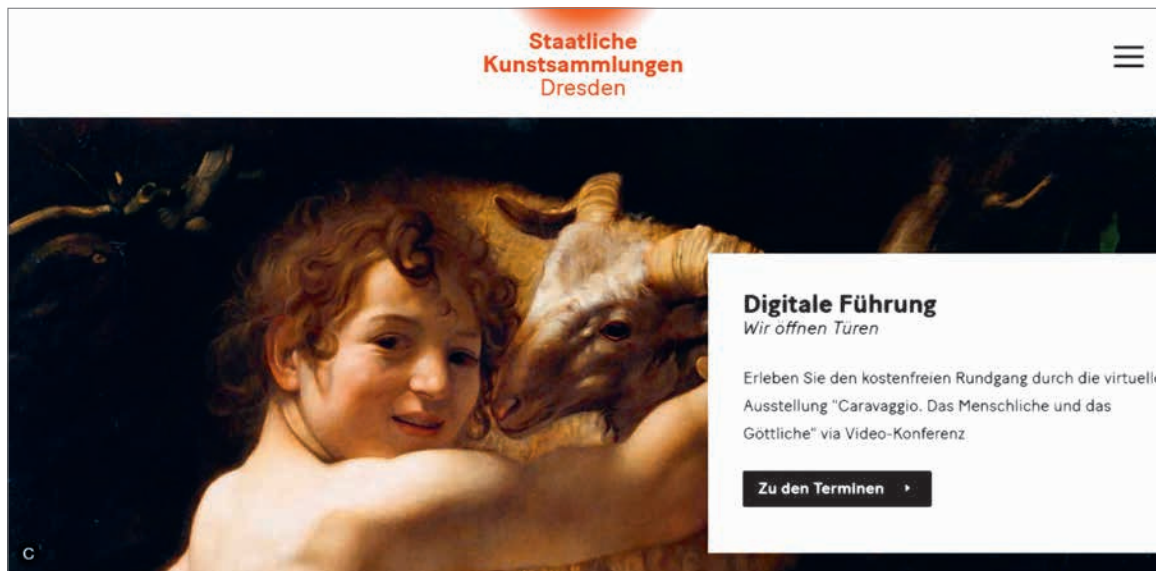
From "Art for Lunch" to the Meme Creator

The Kunstsammlungen responded to the lockdown with a wealth of digital offerings

Thanks to the reopening of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800), the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) began 2020 in a blaze of media publicity and achieved a corresponding reach on their social media channels. With the closure of the museums as from 14 March 2020 due to the pandemic, the focus of public relations work turned to digital communication. Since much energy had been invested in developing digital offerings in the previous few years, it was possible to build upon established formats and

themes. The task was to further develop existing applications and series, and at the same time create new ones – either by using projects that had been filed away for future use, or by coming up with fresh ideas more or less overnight.

Among the tried-and-tested offerings are nine panoramic tours of selected museums. During the first lockdown, the selection was expanded to include the tour of the reopened Semperbau (Semper Building). In the second lockdown, which began in November 2020, the permanent exhibition and the two special exhibitions "Caravaggio. The Human and



the Divine" and "Raphael and the Madonna" were scanned in full with the aid of 360-degree cameras and made accessible as online tours. Visitors were also able to take part in live guided tours free of charge via Zoom video conferencing. An important pillar of the Kunstsammlungen's digital offerings is the Online Collection, in which over 250,000 objects are currently presented. With its wealth of objects, it is the ideal basis for formats such as the multimedia guide. During lockdown, the guide, which is available in German, English and Russian, was optimised for use outside the museum and configured with a total of six thematic tours, e.g. on famous personalities, or a discovery tour for children, so that interested visitors can listen to in-depth audio contributions.

During the second lockdown, the guide was supplemented with new tours through exhibitions that had not yet been able to open, such as "Plakatiert!" – a poster-based exhibition spotlighting aspects of the lives of indigenous North Americans – in the GRASSI Museum für Völkerkunde zu Leipzig (GRASSI Ethnographic Museum in Leipzig). The Meme Creator was likewise developed on the basis of the Online Collection: it allows users to select an image, give it a short caption (which they can position wherever they like on the picture) and then share the resulting meme via their social media channels.

The Kunstsammlung's social media presence on Instagram, Facebook and Twitter assumed a particular importance during the pandemic-related closures. By means of regular posts at more frequent intervals, the aim was to continue to provide visitors with access to the exhibitions and offer them a look behind the scenes. To this end, a wealth of video material was produced, such as the "Welt entdecken. Jetzt. Hier" ("Discover world. Now. Here") series of one-minute promotional clips on the museum association and on five of its collections. Exhibitions such as "Geschöpfe schaffen & Welten bauen" ("Creating Creatures & Building Worlds"), and "Ostern im Jägerhof" ("Easter at the Jägerhof"), whose scheduled dates fell in the middle of lockdown, were presented via exhibition film, and video messages were posted about the "egg of the day".

The #wemask campaign, initiated by the Kunstgewerbemuseum (Museum of Decorative Arts), invited people to make and donate face masks. On 11 April 2020 the Kunstsammlungen launched the "Digitales Wochenende der Museen" ("Digital Weekend of Museums") on Facebook with a live tour of the Sempgalerie (Semper Gallery), which received over 46,000 hits. A wealth of contributions were published on the Kunstsammlungen's in-house blog, for example on the work of conservators, on research projects and in conjunction with the 2020 Provenance Research Day. In the second lockdown, under the hashtag #wiröffnentüren, a virtual Advent calendar offered daily contributions from the collections, Advent stories and presentations of works.



In conjunction with the pop-up #wemask exhibition, the Berlin street magazine "Karuna Kompass" published a special issue devoted to the theme of the mask

The live "Art for Lunch" series was very well received by visitors: every Tuesday at noon, timed to coincide with the lunch break, curators presented an area of their collection or a special exhibition in a 30-minute live stream via Facebook or YouTube, and answered questions from the online audience. Continuing even after the end of the first lockdown, a total of 14 lunchtime tours were held in this way. At peak times they were watched by up to 100 people at a time, with one tour receiving over 12,000 hits. Formats such as digital tours, virtual exhibition tours and live talks will be continuing even after the museums reopen, not least because they allow the Kunstsammlungen to reach an international public irrespective of location.

All offerings at a glance at: www.skdmuseum.digital

Highlights

The museum and the public



Honorary award for Lars Rebehn

In 2020 the Verband Deutscher Puppentheater e.V. (VDP) association of German puppet theatres awarded its honorary prize, "Die spielende Hand", to Lars Rebehn, curator of the Puppentheatersammlung (Puppet Theatre Collection) of the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). The VDP thereby paid tribute to the Hamburg-born Rebehn for his services to the study of puppet theatre. "He is a phenomenon," said chairman Matthias Träger before the award ceremony at the Museum für Sächsische Volkskunst (Museum of Saxon Folk Art). Rebehn has been involved in the genre since childhood, knows many puppeteers as well as marionette and hand puppet theatres personally, and has been in charge of the Dresden collection since 1997: "He is a highly active part of the scene and a real link between theory and practice, East and West, old and young." His love of puppet theatre, Träger added, is palpable in each of his exhibitions, too. With over 140 members, the VDP represents the interests of professional independent puppet theatres in Germany. It has awarded its non-monetary "Die spielende Hand" prize annually since 1993 to individuals who have made an outstanding contribution to puppet theatre.

"Staatskapelle@Dresden"

In spring 2020 normal concert performances were out of the question due to the pandemic. Against this backdrop, the Sächsische Staatskapelle Dresden orchestra and the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) came up with the idea of a concert series under the title "Staatskapelle@Dresden", which TV channels ZDFkultur and ARTE broadcast online at weekly intervals as from 29 May 2020. The altogether five concerts were performed by members of the orchestra in various small ensembles and were set in different locations, including the Small Ballroom in the Residenzschloss (Dresden Royal Palace), in front of the "Sistine Madonna" in the Gemäldegalerie Alte Meister (Old Masters Picture Gallery) and in the Klingersaal gallery in the Albertinum. The musical programme centred on pieces that have a direct link with the Sächsische Staatskapelle and Dresden, including the Andante and Rondo ungarese by Carl Maria von Weber, a concerto by Antonio Vivaldi and Robert Schumann's "Märchenerzählungen". This special series of chamber concerts also highlighted an aspect of the Sächsische Staatskapelle's success that often receives too little attention: the important history and heritage of the chamber music that continues to flourish in Dresden today.



3rd European Day of Conservation-Restoration



To mark the 3rd European Day of Conservation-Restoration, on 11 October 2020 the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) staged a special event in the newly opened Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800). The day aims to heighten public awareness of the role of conservation-restoration in safeguarding cultural heritage and to provide an in-depth insight into the multifaceted profession. From 12 noon to 4 p.m. visitors had an opportunity to get to know individual works of art from a whole new angle, on the basis of results yielded by investigations and restoration campaigns, and to chat directly with conservators. In the exhibition galleries in the Semperbau am Zwinger (Semper Building at the Zwinger), the conservators not only explained the day-to-day tasks of looking after the collections, but also talked about special conservation and restoration projects as well as the scientific examination of paintings and sculptures with the latest imaging techniques. At an information stand, representatives of Dresden's University of Fine Arts introduced the latter's dedicated conservation and restoration course, "Kunsttechnologie, Konservierung und Restaurierung von Kunst- und Kulturgut", which has been cooperating with the Kunstsammlungen for many years.

What is "home"?

Where, when and with whom do I feel at home? What does the word "home" mean to me? Is this feeling constant or does it change over time? Based on these questions, participants from Dresden's culturally diverse community connected with the Damaskuszimmer (Damascus Room) as part of a storytelling project. Together with storyteller Maria Carmela Marinelli and drama teacher Julia Kuzminska, over a period of three months they gained insights into the art of storytelling. The focus thereby lay on themes such as home, longing, fear and joy. The participants, aged 9 to 12, recorded their stories in the sound studio of the tjg. theater junge generation and these were then crafted into an interactive multi-track audio map. Since July 2020 the resulting sound installation, "Stories from a City", has played permanently at the Japanisches Palais (Japanese Palace) during the Damaskuszimmer opening hours. With soundtracks by Omar Nofal, Hamed Mohamand, Tartil Aarri, Diego Mallo Carmenaty, Elli Busch, Hasan Hayal, Anita Hayal, Mohammad Miari, Mujahed Hathat, Izzedine Hathat, Mohammad Ali, Sidra Ali, Loui Soncini-Farina, Mouna Shalhoub, Najji Shalhoub, Ina Schneider and Valentin Agatekov.



One-way museum traffic

The coronavirus pandemic had far-reaching consequences for visitor management

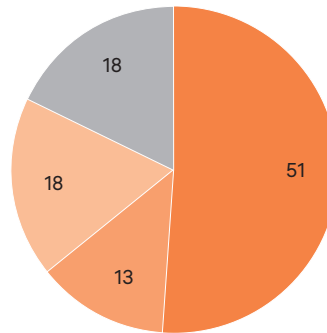
“Everything we’re doing, we’re doing to slow down the spread of the virus,” declared Barbara Klepsch, Saxony’s Minister of State for Culture and Tourism, on 13 March 2020. From 14 March 2020 onwards, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) remained closed due to the coronavirus pandemic. After seven weeks, on 4 May 2020, individual museums gradually started to reopen. This staggered resumption of operations made it possible to gain experience in visitor management and to respond to developments. In order to minimise the risks of infection with the COVID-19 virus, the Kunstsammlungen implemented a series of measures in line with the recommendations of the Deutscher Museumsbund (German Museums Association) and its own Committee for Occupational Safety. Visitors were asked to purchase their tickets online or to make a cashless payment at the ticket desks, and the wearing of face masks was compulsory for gallery attendants as well as for visitors.

Queues formed at the entrance to the Semperbau owing to coronavirus safety measures

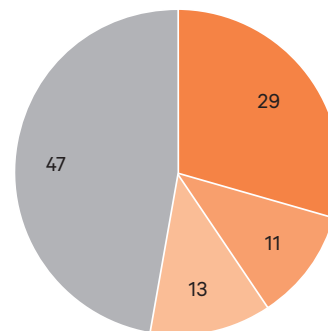


Visitor origins (in percentages)

2020



2019



- international
- national
- Germany (excl. Saxony)
- regional (Saxony excl. Dresden)
- local (Dresden)

Visitor numbers

	2016	2017	2018	2019	2020
1 Skulpturensammlung ¹	88,652	129,212	120,461	115,878	
2 Albertinum ^{2, 23}	88,652	129,212	120,461	115,878	59,408
3 Gemäldegalerie Alte Meister ³	316,712	368,105	383,613	314,953	
Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 ^{4, 23}					155,198
4 Mathematisch-Physikalischer Salon ^{5, 23}	127,472	142,964	127,543	120,037	30,444
5 Porzellansammlung ^{6, 23}	162,433	171,089	168,014	169,064	34,196
6 Historisches Grünes Gewölbe ^{7, 23}	225,274	222,244	213,361	199,603	62,616
7 Neues Grünes Gewölbe ^{8, 23}	284,803	291,003	269,129	321,740	160,932
8 Türkische Cammer ^{8, 23}	136,134	112,941	96,274	126,787	89,832
9 Rüstkammer/Riesensaal ^{8, 23}	196,296	155,881	131,737	245,041	148,923
10 Paraderäume ^{9, 23}		28,444 ¹⁰		101,765	129,769
11 Münzkabinett ^{11, 23}	125,627	17,850	101,752	196,242	61,998
12 Hausmannsturm ¹²	56,522	64,433	49,258	47,775	
13 Renaissanceflügel ^{13, 23}		132,868	121,342	140,813	37,699
14 Kupferstich-Kabinett ¹⁴ incl. Josef-Hegenbarth-Archiv ^{15, 23}		54,359		70,036	51,386
15 Kunstgewerbemuseum ¹⁶	45,479	36,943	46,515	39,585	36,375
16 Museum für Sächsische Volkskunst mit Puppentheatersammlung ^{17, 23}	29,832	25,191	28,356	25,628	6,666
17 GRASSI Museum für Völkerkunde zu Leipzig ^{18, 23}	44,555	61,850	42,288	76,153	36,646
18 Museum für Völkerkunde Dresden ¹⁹	3,245	13,419	2,544		
19 Völkerkundemuseum Herrnhut ^{20, 23}	11,231	11,277	11,634	11,352	6,242
20 Kunsthalle im Lipsiusbau ²³	89,773	15,697	22,721	10,382	8,723
21 Japanisches Palais ^{21, 23}			65,914	108,697	10,174
22 Special exhibition area in the Schloss Hubertusburg ²²				54,731	
23 "Mobiles Museum" project				3,461	
Total	2,077,736	2,185,028	2,165,245	2,615,601	1,127,227

External special exhibitions²⁴

24 "Torgau. Home of the Renaissance and Reformation" ²⁵			467	7,749	9,500
25 "The Medea Insurrection. Radical Women Artists Behind the Iron Curtain"					3,452
26 "Heimleuchten"					124
27 "Light in Darkness. The Mystical Philosopher Jacob Böhme" in Amsterdam					2,852
28 "KOSMOS OST. Art in the GDR 1949 – 89: Works from the Dresden Albertinum"					9,060
29 Kunstfonds ²⁶		46	3,636	1,034	713
30 "Plauener Spitze"					478
31 "Eternally Collapsing Objects"					345

¹ Skulpturensammlung bis 1800 integrated within the Gemäldegalerie Alte Meister permanent exhibition since 2020 • ² Closed from 14. 3. to 18. 6. 2020 • ³ From 30.10.2015 on, the west wing was closed and the east wing open; closed entirely from 17. 6. to 2. 8. 2019 due to renovation • ⁴ Opening on 28. 2., closed from 14. 3. to 4. 5. 2020 • ⁵ Closed from 14. 3. to 15. 6. 2020 • ⁶ Closed from 14. 3. to 11. 6. 2020 • ⁷ Closed from 25. 11. 2019 to 29. 5. 2020 • ⁸ Closed from 14. 3. to 29. 5. 2020 • ⁹ Since 28. 9. 2019; closed from 14. 3. to 29. 5. 2020 • ¹⁰ Special exhibition "All in All: The Conceptual World of the Mystical Philosopher Jacob Böhme" in the Schlosskapelle • ¹¹ New permanent exhibition at the Residenzschloss since 7. 6. 2015; closed from 14. 3. to 2. 7. 2020 • ¹² Closed in 2020 • ¹³ "Macht und Mode" since 7. 4. 2017 at the Residenzschloss; new permanent exhibition in the Renaissanceflügel; closed from 14. 3. to 13. 8. 2020 • ¹⁴ Closed from 14. 3. to 11. 6. 2020 • ¹⁵ Closed from 14. 3. to 23. 5. 2020 • ¹⁶ From 2016 to 2019, open from 1. 5. to 31. 10.; in 2020 open as from 4. 5. 2020 • ¹⁷ Closed from 14. 3. to 22. 5. 2020 • ¹⁸ Closed as from 14. 3.; opening of special exhibitions as from 7. 5. 2020 • ¹⁹ Incl. special exhibitions • ²⁰ Closed from 14. 3. to 20. 5. 2020 • ²¹ Palais café and garden in the Innenhof open as from 3. 7., Damaskuszimmer as from 4. 7., special exhibition "Inspiration Handwerk" as from 5. 9. 2020 • ²² "Frederick Augustus and Maria Josepha – Saxony's Lost Rococo" from 28. 4. to 6. 10. 2019 • ²³ Closed as from 2. 11. 2020 until further notice • ²⁴ Not incl. in total number of visitors • ²⁵ Until 11. 2. 2018; from 24. 2. 2019 to 14. 3. 2020; from 12. 5. to 1. 11. 2020 • ²⁶ External exhibitions



Exhibition visit in compliance with coronavirus safety measures: installation view of "1 Million Roses for Angela Davis" at the Kunsthalle im Lipsiusbau, with Sadie Barnette's "My Father's FBI File, Project 4, 2017"



#wemask: visitor in the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

As in the case of retail outlets, how many visitors were allowed in the building at any one time was specifically calculated for all museums. The permitted number of visitors ranged from 200 in the Semperbau (Semper Building) to 500 in the Residenzschloss (Dresden Royal Palace). Visitor guidance systems were also put in place, establishing a one-way tour through the museum designed to avoid meetings wherever possible. It was gratifying to see that visitors spent about an hour longer in the museums than before the coronavirus pandemic. Audio guides were issued on a reduced scale and visitors were able to access the multimedia guide for the Semperbau via their own mobile devices. The Kunstsammlungen also concentrated on expanding its digital offerings and adapted its 2020 exhibition programme in line with the situation. Compared to previous years, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) attracted a younger audience, including many families.

Revenue 2020

Financial data

in thousand euros

		2016	2017	2018	2019	2020
Income	Revenue from museum operations incl. special exhibitions and publications	8,984.5	9,746.2	9,780.1	9,962.2	4,821.99
	Other proceeds	1,560.3	1,161.2	1,008.4	1,056.0	710.04
	Allocations from third parties/third-party research funds	4,536.7	4,379.9	4,260.7	2,274.0	2,328.47
	Donations and other income	380.6	390.8	976.9	888.1	662.68
	Total	15,462.1	15,678.1	16,026.1	14,180.3	8,523.18
Expenditure	Personnel costs	19,830.0	20,877.4	21,483.0	22,430.9	23,443.04
	Operating expenses ¹	23,481.4	19,904.6	22,598.6	22,995.5	20,159.16
	Total	43,311.4	40,782.0	44,081.6	45,426.5	43,602.19
	Addition to fixed assets ²	2,527.1	2,414.3	7,296.0	3,690.2	3,920.93
Subsidies from the Free State of Saxony	Subsidies to operating costs	22,798.0	23,989.0	29,707.5	31,475.8	33,318.66
	Subsidies for investments	5,042.5	1,859.2	2,535.5	3,864.0	4,205.46
	Total	27,840.5	25,848.2	32,243.0	35,339.8	37,524.12

Overview of positions/personnel

Civil servants	2	2	2	2	2
Employees	313	310	323	329	326
Trainees	7	8	9	10	9
Interns	5	6	3	3	5
Employees paid with project funds	33	30	30	36	33
Employees paid with third-party funds	18	26	25	25	31
Employees on the Daphne project	35	35	33	30	31

As of 16.3.2020 • ¹ Excl. expenses for real estate •

² Investments incl. art, excl. real estate

Acknow- ledgements



Cornelia Schleime, "Ohne Titel"
("Untitled", 1987), detail



Different than expected

Despite the pandemic, the Friends association was active and able to make important acquisitions

Organising and sending out invitations for eagerly anticipated events, then having to postpone, get to grips with hygiene concepts and ultimately cancel at short notice – this was the fate that befell half the programme planned in 2020 by the Friends of the Dresden State Art Collections. Thirty-five events were nevertheless able to take place. Mindfulness, coupled with the sheer delight of seeing art and like-minded people again, made themselves movingly felt, whether at the meeting of the 60 volunteers or on outdoor guided tours of Dresden's street art. At the AFTER WORK ART event in June in Pillnitz, guests brought their own drinks with them and at sunset enjoyed a socially distanced visit to the exhibition "Beauty of Form. The Designer Christa Petroff-Bohne" (→ pages 30 f.).

Solidarity was already firmly in evidence during the spring lockdown. Many members responded to the association's call to offer their own contributions to the marketing campaign "In Dresden ist die Kunst zu Hause" ("Art is at Home in Dresden"; → pages 78 f.), publicising the reopening of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800). They posted pictures on Facebook providing a view into their homes, and shared items that cheered them up and gave them hope and strength in this exceptional situation: photos, their own paintings, a torn-out strip cartoon, reproductions and collages. Despite the pandemic, the Friends remained loyal to each other and to the 15 museums. This fidelity showed itself, too, in the stable figure of 1,961 members. Five benefactors were obliged to end their involvement for financial reasons. In 2021, 47 benefactors will once again support the idea of a contemporary artist engaging with the historical collections and creating a work for the Kunstsammlungen, which the Friends will donate

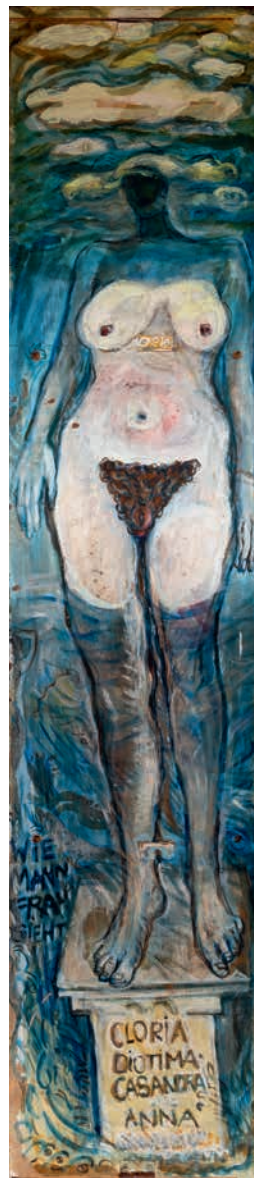
to the museum association to strengthen its holdings of contemporary art.

Thanks to the 52 benefactors, two video installations by Hito Steyerl (b. 1966), who represented Germany at the Venice Biennale in 2015 and is one of today's leading female artists, will move permanently into the Albertinum as one large-scale spatial installation. The work draws on the tradition of painting and develops from this a possible starting point for the interpretation of the historical pictures. "This is the Future" and "Power Plants" combine painterly motifs and the generation of plant growth based on algorithms that predict the future, with reflections on the role of the internet from the point of view of self-fulfilling prophecies. With this acquisition, the Albertinum becomes the first museum worldwide to show a work by Steyerl in its permanent exhibition.

In addition to the acquisitions made exclusively by the benefactors, the Friends also made further purchases. The association's first acquisitions for the Archiv der Avantgarden (AdA; Archive of the Avant-Gardes) focus on works of art by, and archival materials relating to, women artists in the GDR, including "Äthermuseum" ("Ether Museum", 1990) by Else Gabriel; "Wie Mann Frau sieht Gloria-Diotima-Cassandra-Anna" ("How Man Woman sees Gloria-Diotima-Cassandra-Anna", 1980s) by Annemirl Bauer; textile artworks and archival objects by Christa Jeitner; the "Schafwolle" ("Sheep's Wool", 1989) mask and suit by Gabriele Stötzer; "Name, Stadt, Land" ("Name, City, Region", 1988), a newspaper costume by Monika Andres; and "Die Nachrichtensprecherin" ("The Female Newsreader", 1989), an antenna costume by Verena Kyselka. These are works by women artists who are only now, 30 years after reunification, receiving proper attention in Germany and, more broadly, in Europe. In addition to their aesthetic value, they are documents of the political and social context of artistic production during the GDR. Their acquisition also means shining a light on the works of women artists of that time. They foster an understanding of the position of women in East Germany, the feminist struggle and their artistic solutions.

The performance "Knots and Then", developed by dancer and choreographer Meg Stuart (b. 1965) out of her research at the archive, was also acquired for the AdA. The performance offers a powerful commentary on the key question of how immaterial aspects of documents, artworks and publications can be communicated. Two acquisitions were also successfully made for the Staatliche Ethnographische Sammlungen Sachsen (State Ethnographic Collections of Saxony): "Samurai" (2019) by Andreas Ullrich and "Reenacting The Empress? Power To The People. What Are We For? The Turkish Artist As An Empress" by Gülcan Turna. All of the 2020 acquisitions illustrate how the association's sphere of activity is expanding – even in a year characterised by restrictions.

Christa Jeitner, "Gefängniszelle"
("Prison Cell", 1968)



Annemirl Bauer, "Wie Mann Frau sieht Gloria-Diotima-Cassandra-Anna"
("How Man Woman sees Gloria-Diotima-Cassandra-Anna", 1980s)



Members of the Friends association shared views of their private living spaces on Facebook: here "at home" with Carola Teichmann



Cornelia Schleime, "Ohne Titel"
("Untitled", 1987)

A life with the Old Masters

In memory of Annaliese Mayer-Meintschel

Annaliese Mayer-Meintschel, the former long-time director of the Gemäldegalerie Alte Meister (Old Masters Picture Gallery), died on 23 April 2020 at the age of 91 in Dresden-Loschwitz. Right up to the final weeks of her life, her activities, thoughts and feelings remained closely bound up with the Gemäldegalerie, her life's work, and her colleagues. After studying art history in Halle an der Saale, in 1952 she began her professional career as a research assistant at the Gemäldesammlung (Painting Collection) in Schloss Pillnitz (Pillnitz Palace). From then on, her greatest concerns were the stylish presentation of the works in the Semperbau (Semper Building), which reopened in 1956, and the subtle and at the same time sophisticated provision of educational information about these recovered treasures of world art to

an audience hungry for knowledge. From 1968 to 1991 she was director of the Gemäldegalerie Alte Meister – a challenging office which, thanks to her extraordinary abilities, she exercised with great success under particular and sometimes difficult social circumstances.

It was owing to her outstanding research projects and global network of contacts that the Gemäldesammlung's reputation quickly spread once again far beyond the borders of the GDR. She succeeded in preserving the special character of the Gemäldegalerie Alte Meister, while at the same time opening up the museum to international scholarship and a large public from East and West. Her own area of specialisation was Dutch and Flemish painting from the 15th to the 18th century. The major exhibitions she curated on European landscape painting (1972) and still-life painting (1983) constituted art-historical milestones. Through internationally acclaimed exhibitions of Dresden works on several continents, she became Dresden's ambassador to the world. With her some 100 publications, her lectures, and via the legendary Gemäldegalerie concerts, which she particularly loved in their bringing together of the arts, she was able to inspire an enthusiasm and appreciation among a large public for the Gemäldegalerie treasures entrusted to her care.

With her alert, critical and thoroughly rigorous intellect, Annaliese Mayer-Meintschel continued to pursue her own research and follow activities in the collection during her retirement, too. Years after her official departure from the Kunstsammlungen, her judgement still carried weight. She was one of the last great contemporary witnesses of the Dresden art and culture of the second half of the 20th century. The stimulating, spirited dialogue with her, often laced with subtle humour, will be sorely missed.



Annaliese Mayer-Meintschel
with "Girl Reading a Letter at
an Open Window" (1657–1659)
by Johannes Vermeer

Friends associations

All Museums

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

Grünes Gewölbe

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

Kupferstich-Kabinett

**Verein der Freunde des
Kupferstich-Kabinetts e. V.**
Contact: Susanne Magister
Telephone: +49 351 49143211
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Email: freunde-kk.extern@skd.museum
www.freundeskreis-kupferstichkabinett.de

Münzkabinett

Numismatischer Verein zu Dresden e. V.
Telephone: +49 351 49143232
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www.numismatik-dresden.de

Skulpturensammlung

**Paragone – Freundeskreis der Skulpturen-
sammlung der Staatlichen Kunstsammlungen
Dresden e. V.**
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Email: paragone@skd.museum
www.paragone-dresden.de

Porzellansammlung

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

Mathematisch- Physikalischer Salon

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

Albertinum

**Gesellschaft für Moderne Kunst
in Dresden e. V.**
An der Dreikönigskirche 5
01097 Dresden
Email: info@gmkd.de
www.gmkd.de

Freunde der Galerie Neue Meister e. V.
Contact: Gudrun Meurer
Telephone: +49 351 2610527
www.freunde-galerie-neue-meister.de

**Paragone – Freundeskreis der
Skulpturensammlung der Staatlichen
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www.paragone-dresden.de

Museum für Sächsische Volkskunst mit Puppen- theatersammlung

**Freunde der Puppentheatersammlung
Dresden e. V.**
Contact: Alexandra Löser
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Kunstgewerbemuseum

**Freundeskreis Kunstgewerbemuseum
Dresden e. V.**
Contact: Tobias Voigt
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www.fk-kunstgewerbemuseum.de

Staatliche Ethnogra- phische Sammlungen Sachsen

**GRASSI Museum für Völkerkunde zu Leipzig
Freundeskreis des GRASSI Museums
für Völkerkunde zu Leipzig e. V.**
Contact: Dr Ludwig Scharmann
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www.grassimuseum.de

**Museum für Völkerkunde Dresden
Förderkreis des Museums für Völkerkunde
Dresden der Staatlichen Ethnographischen
Sammlungen Sachsen e. V.**
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**Völkerkundemuseum Herrnhut
Freundeskreis Völkerkundemuseum
Herrnhut e. V.**
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Acquisitions and gifts

Selection

Generaldirektion

■ Gerhard Richter Archiv

Gerhard Richter

Probe zu Mao III (Edition 175), 2019

Archival fine art print on Hahnemühle Photo Rag, mounted between Plexiglas and Alu-Dibond sheet, 29.7 × 23 × 1.5 cm
Gift

Gerhard Richter. Abstraktes Bild 825-11.

69 Details (Edition 86), 1996

Artist's book, colour offset print, 18.4 × 12.3 cm
Purchase

128 Details from a Picture (Halifax 1978)

I (Edition 56), 1980

Artist's book, offset print, 27 × 19 cm
Gift

128 Details from a Picture (Halifax 1978)

III (Edition 100), 1998

Artist's book, offset print, 16 × 23.5 cm
Gift

Obrist. O'brist (Edition 140), 2009

Artist's book, colour offset print and silkscreen, 22.7 × 17.2 cm
Gift

Sils (Edition 79), 1992

Artist's book, colour offset print, 15.6 × 11 cm
Purchase

Gerhard Richter. Graue Bilder (Edition 54), 1974

Artist's book, offset print, cardboard box, cover sprayed with anti-rust grey paint, 21 × 14.8 cm
Purchase

Gerhard Richter. Träger des Goslarer Kaiserrings (Edition 63), 1988

Artist's book, offset print, 15.6 × 11 cm
Purchase

Birkenau (Edition 167), 2015

Artist's book, colour offset print, 22.5 × 15.8 cm
Purchase

Eis (Edition 147), 2011

Artist's book, colour offset print, 23.5 × 15.5 cm
Purchase

Seestück II (Edition 31), 1970

Colour offset print, image: 52.7 × 43.3 cm, sheet: 60 × 45 cm
Purchase

Probe zu Demo (Edition 91), 1997

Colour offset print, image: 25.3 × 42 cm, sheet: 49.6 × 61 cm
Purchase

Gerhard Richter and Blinky Palermo Telefon (Edition 42), 1971

Letterpress print in yellow, red, blue and black and silkscreen on white card, 60.5 × 48 cm
Purchase

Palermo/Richter. Für Salvatore Dalí, Galerie Ernst, Hanover, 1970

Invitation card on pink edible paper with ochre yellow overprint, 9.9 × 19.8 cm
Gift

■ Kunstbibliothek

Kunstbibliothek

Acquisitions: 2208 volumes (gifts: 1192, exchanges: 404, purchases: 399, specimen copies: 213); publications were exchanged with 234 institutions (of which 131 in Germany, 103 abroad), as part of which 894 volumes were sent out

**Wissenschaftliche Bibliothek der
Staatlichen Ethnographischen Sammlungen
Sachsen**

Acquisitions: 1014 volumes (gifts: 450, exchanges: 342, purchases: 168, specimen copies: 54); publications were exchanged with 398 institutions (of which 202 in Germany, 196 abroad), as part of which 160 volumes were sent out.

Archiv der Avantgarden

The Archiv der Avantgarden has received new artworks for its collection, which were acquired by the MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V.

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Annemirl Bauer

"Wie Mann Frau sieht Gloria-Diotima-Cassandra-Anna", 1980s

Oil on cupboard door

Christa Jeitner

"10 Maschinennahtzeichnungen DIN A5, Nummern I fünfseitige, eine dreiseitige und 5 doppelseitige", 1989

Else Gabriel

"Äthermuseum", 1990

Mixed media

Gabriele Stötzer

"Schafwolle", 1989

Mask and suit, along with archival materials

Monika Andres

"Name, Stadt, Land", 1988

Newspaper costume, along with archival materials

Verena Kyselka

"Die Nachrichtensprecherin", 1989

Antenna costume, along with archival materials

Meg Stuart

"Knots and Then", 2019

Performance (developed within the framework of the conference

"The Whole Life. Archives and Reality")

Kunstgewerbemuseum

In 2020 the Kunstgewerbemuseum was able to expand its holdings with 20 purchases and 43 gifts, including:

Piccolo, flute and clarinet

Dresden, Grenser Workshop, ca. 1800

Boxwood, ivory, brass

Purchase from a private collection with the support of the Freundeskreis Kunstgewerbemuseum Dresden e. V.

Seating suite, 5-part

VEB Deutsche Werkstätten Hellerau, ca. 1958

Purchase

Pendant luminaire

Wolfgang Dyroff for VEB Metalldrücker Halle, 1964

Aluminium

Gift from a private owner

Collection of furniture pieces

1980s/90s

Danny Lane, London

Glass, steel, wood

Gift from a private owner

Chandelier

Chursächsische Spiegelfabrik Dresden, ca. 1800

Brass, crystal glass

Purchase with the support of the Ernst von Siemens Kunststiftung

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Wall clock, 1920s

Heinrich Tessenow for Deutsche Werkstätten Hellerau (1913–1946)

Wood, brass

Gift from a private owner

Set of design drawings for textiles

Irmgard Harras, Munich, early 1930s

Pencil and watercolour

Purchase from a private owner

Kupferstich-Kabinett

Thomas Bachler

3 photographs taken from the photographer's mouth, from the series "Das dritte Auge – Selbstportrait", 1999

Camera obscura photographs

Gift of Anke and Ralf Hoffmann, Dresden

Christiane Baumgartner

"Goethe FAUST, V. 12224-12237", 1997

Book, silkscreen

Gift of Ralf Hoffmann, Dresden

Joseph Beuys

"Raum mit Filzplastiken", 1963

Oil on paper

Gift of Dr Aeneas Bastian

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Hugo Bürkner

3 etching plates with reproduction prints after works by Ribera, Rembrandt and Titian from the Dresdner Galerie, 1857/58

Gift of Bärbel Gumbel, Speyer

Albert Flocon

"Photo d'un pur esprit fait à la main", 1948

Gouache, ink

Gift of Ralf Hoffmann, Dresden

Ludwig Gruner

"Vision eines Ritters", after Raphael, ca. 1850

Negative matrix for the copper plate

Gift of Reinhard Behr, Dresden

Monika Grzymala

"Maze_ink # 1", 2018/19

Blue ink on handmade

Khadi paper

Gift of MUSEIS SAXONIUS USUI –

Freunde der Staatlichen Kunstsammlungen Dresden e. V.

"Maze_print_02", 2019

Soft-ground etching, printed in red

and blue on handmade paper

Gift of MUSEIS SAXONIUS USUI –

Freunde der Staatlichen Kunstsammlungen Dresden e. V.

"Maze (Red knot, left and right)", 2020

Soft-ground etching, two-part

Gift of the artist, Berlin

"Sorry Albrecht", 2013

Blind embossing

Gift of the artist, Berlin

Ricarda Jacobi

"Balleuse"

"Mann im Fenster I"

"Mann im Fenster II"

"Der Gestürzte"

"Stehender am Fenster"

"Stehende"

6 watercolours (1954?)

Bequest of Ricarda Jacobi

Oskar Kokoschka

"Berglandschaft", before 1951

Drawing, colour pencil

"Einhorn an der Tränke", before 1961

Drawing, colour pencil

"Fische", 1969

Watercolour

"Le Bal Masqué", 1967

Set of 7 chalk lithographs

"Marrakesch", 1965/66

Set of 18 chalk lithographs

"Ruth 5", 1961

Chalk lithograph

"Selbstbildnis", 1965

Chalk lithograph

Bequest of Ricarda Jacobi

Jürgen Matschie

"Abgesang" portfolio of poems and photographs (new edition), 2020

15 pigment prints, letterpress printing

Gift of the artist, Bautzen

Adolph Menzel

"Bildnis Coccozza, Lorenzo im Alter von 13 Jahren, Halbfigurenportrait", 1882

Pencil drawing

Gift of the Verein der Freunde

des Kupferstich-Kabinetts e. V.

Prinz Gholam

"Halali", 2004

C-print

Gift of Prof. Michael Meurer, Dresden

Timm Rautert

"Portfolio Nr. 1", 1984

Photo album

Gift of the artist, Berlin/Essen

Evelyn Richter

"Portrait von Peter Makolies", 1989

Gelatin silver

"Portrait von Strawalde", 1975

Gelatin silver

Gift of Prof. Matthias Flüge, Dresden

Ernst Rietschel

"Bildnis Georg Rietschel im Alter von 1,5 Jahren", 1843

Pencil drawing

"Schäfer mit Herde", 1853

Pencil drawing

"Skizzenbuch D", 1827-1831/1843

Pencil drawings

Gifts of Prof. Siegfried Rietschel,

Karlsruhe

Andreas Rost

"Preußische Manier", 1990/2020

10 pigment prints on Baryta paper

"Wiedervereinigung", 1990/2020

32 pigment prints, 22 digital prints

Gift of the artist, Berlin

Nora Schattauer

"Chromgrün 63", 2019

"Chromgrün 64", 2019

2 drawings, mineral salt solution on

chromatography paper

Gift of audan kunststiftung, Berlin

Gregor Schmolli

"Graphoscopia", 2020

Postcard, black ink, opaque white,

collage

Gift of the artist, Vienna

Jürgen Schön

3 sketchbooks, 2019

Felt pen in black

Gift of Dr Kornelia Sturz, Dresden

Günther Uecker

"Duo", 2020

Block for embossing and embossed

print on handmade paper

Gift of the artist, Düsseldorf

Claus Weidendorfer

"ohne Titel", 2016

2 drawings, pencil

Gift of Ulrike Weidendorfer, Radebeul

Josef Bartuška

11 black-and-white photographs,

1920s onwards

Gelatin silver

Purchase

Hugo Erfurth

"Bildnis Annemarie Erfurth", 1909

Oil pigment print

"Mädchen (Helene Erfurth)

unterm Rosenbaum", 1911

Linocut based on a photograph

Purchases

Dieter Goltzsche

Book "Dieter Goltzsche. SCHWARZ.

Arbeiten auf paper", 2019

Offset print, letterpress printing,

with insert drawing

Purchase

Eugen Heilig

"Juden sind in unseren deutschen

Wäldern nicht erwünscht", 1937/2000

Gelatin silver

Modern print by Christian Borchert

Purchase

William Kentridge

"Mantegna", 2016

Woodcut

Purchase

Čestmír Krátký

8 black-and-white photographs, 1960s

Gelatin silver

Purchase

Ladislav Postupa

4 black-and-white photographs, 1960s

Gelatin silver

Purchase

Vilém Reichmann

7 photographs and 4 graphograms,

Negative: 1975, print: 1985

Gelatin silver

Purchase

Jürgen Schön

"Skizzenbuch 7/19 (Dresden – Berlin

8:52 h, 5.7.2019)", 2019

"Skizzenbuch 7/19 (Berlin – Dresden,

5.7.2019)", 2019

2 sketchbooks, felt pen in black

Purchase

Julius Scholz

Sketchbook, 1855-1859

Pencil

Purchase

Carl Wagner

6 landscape drawings and

studies, 1840s

Pencil/pen

Purchase

Patricia Westerholz

"Structures – Repetition III", 2018

Cut out, 3-part, drawing paper pads

Purchase

Mathematisch- Physikalischer Salon

Pendulum clock movement no. 16

Johann Heinrich Seyffert, Dresden, 1804

Purchase

Celestial globe

Johann Georg Klinger, Nuremberg, 1792

Purchase

Terrestrial globe

Johann Bernhard Bauer, Daniel Friedrich

Sotzmann, Nuremberg, ca. 1800

Purchase

Münzkabinett

Gifts, transfers of ownership and purchases in 2020 amounted to 1,724 new accessions, including:

Collection of 11 antique and medieval Armenian coins and 1 6th-cent. Sassanid coin

Gift of Bernd Schäfer, Dresden

Meissen, Margrave Otto the Rich, Bracteate, undated (1156–1190), Münzstätte Leipzig

Silver, Ø 35.2 mm

Purchase

Paul Sturm, 2 plaques of Dr jur. Anselm Rumpelt and his wife, 1905

Cast by Fa. Pirner & Franz, Dresden

Bronze, each 227 × 159 mm

Gift of Numismatischer Verein zu Dresden e. V.

Collection of 407 GDR coal-mining and energy medals and badges (formerly Sammlung Konrad Walther, Dresden)

Purchase

Jiří Dostal (Janov nad Nisou), "Monte Pisano" medal, 2006

Bronze, Ø 150 mm

Gift of the artist

Otakar Dušek (Prague), "Homage to Political Prisoners" medal, 2006

Silver, bread, 45 × 45 × 25 mm, accompanied by a concrete cube with barred windows

Purchase

Gabriela Gáspárová-Illešová (Bratislava), "Reminiscences II" plaque, 2013

Bronze, tin, 140 × 120 mm

Purchase

Milan Lukáč (Bratislava), "Bubo Bubo" medal, 2015

Bronze, 100 × 100 × 40 mm

Purchase

Almuth Lohmann-Zell, "Trans-Woman" medal, 2017

Bronze, 84.8 × 67.5 mm

Purchase

Stefan Todorov (design), "Sachsen – Land der friedlichen Revolution" medal, 2020

Staatliche Porzellan-Manufaktur

Meissen GmbH (production)

Issued by the Minister-President of Saxony

Hard porcelain, Ø 82.3 mm

Gift of the Sächsische

Numismatische Gesellschaft e. V.

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

Silver, Ø 40.2 mm

Gift of the manufacturer

Museum für Sächsische Volkskunst mit Puppentheatersammlung

3 rod puppets from Mali

2nd half of the 20th cent.

Made by the Bambara (Bamana) people

Purchase

Collection of 9 hand puppets

Wood, carved, ca. 1940

Maker probably Albin Eckstein in Gundelfing

Purchase

Collection of toy hand puppets

Some in the Hohnstein style, some in the Thuringian style, 1920s/40s

Purchase

Collection of 14 hand puppets from the DEWAG Amateurpuppenbühne in Bautzen

Made in Theo Eggink's Hohnstein workshop, ca. 1955, 4 standard figures and 10 figures for an oriental play

Purchase

3 marionettes from the Schwabacher Marionettenbühne Ruth Bloss

Made by Fritz Herbert Bross

Schwäbisch Hall, ca. 1970

Purchase

1 Kasperl Larifari marionette

In the Munich style, 1930s/40s

Purchase

Vietnamese water puppet theatre complete with extensive accessories

Gift of MUSEIS SAXONICIUS USUIS –

Freunde der Staatlichen

Kunstsammlungen Dresden e. V.

2 variety-show marionettes for the scene "Liebesidyll in Kairo"

Marionettenbühne Roland Ritscher,

1920s

Gift of Freunde der Puppentheatersammlung

Dresden e. V.

6 rod puppets for the production of "Halt still, du Esel!" by the kleines spectaculum puppet theatre, Asperglen

Figure design: Kerstin Siebmann-Röders

and Peter Röders, Kiel, 1974

Gift of Ilsebjell Beutel-Spöri, Asperglen

"Drei Schreiber"

Figure automaton by Christian Werdin for the

production of "Bartleby – Eine Geschichte von der Wall Street", Theater Vorpommern 2015

(Stralsund, Greifswald, Putbus)

Gift of Christian Werdin

6 designs for figures by Jutta Mirtschin for "Der gestiefelte Kater", Puppentheater Berlin, 1981

Gift of Jutta Mirtschin, Berlin

2 paper theatres from the 2nd half of the 19th cent.

1 hand-puppet theatre, 1920s

From the estate of Dr Siegfried Kube (1915–1990)

Gift of Walfriede Hartmann, Meissen

5 rod figures for agitprop purposes

Either ca. 1933 or ca. 1945, probably

Southern Germany

From the estate of the puppeteer

Wolfgang Rudolph, Meissen/Brandenburg

Gift of Marita Dörner and

Walfriede Hartmann, Meissen

6 rod puppets for a Radebeul school puppet-theatre production of "Moritz in der Litfaßsäule"

Design: Carl Schröder, Radebeul,

ca. 1985

Gift of Karin Kramer, Dresden

Thanks to gifts, in 2020 the Puppentheatersammlung was able to expand its holdings with toy hand puppets and numerous publications, including:

Specialist puppet-theatre library comprising over 600 media units, from the estate of puppet-theatre historian Dr Olaf Bernstengel (1952–2020)

Gift of Sonja Bernstengel, Dresden

Specialist puppet-theatre library comprising over 100 media units, from the estate of puppeteer Wolfgang Rudolph, Meissen/Brandenburg

Gift of Marita Dörner and Walfriede Hartmann, Meissen

Porzellansammlung

Two bowls from the collection of Augustus the Strong, China, Jingdezhen, Kangxi period, ca. 1700 and ca. 1700/20

Porcelain, painting: cobalt blue underglaze
Ø 35.4 and 27.2 cm
Gift of Stichting Vrienden van het
Porselein Project Dresden, Netherlands

Teapot based on a Chinese original in the collection of Augustus the Strong, Meissen, ca. 1725

Porcelain, painting: cobalt-blue underglaze, on-glaze colours and gold
21.1 × 17 × 11.5 cm
Acquired from the private collection of Henry Arnhold, New York, USA

Teabowl and saucer, Meissen, ca. 1730/35

Porcelain, cobalt-blue underglaze, on-glaze colours and gold
Height 4.7 and 2.7 cm, Ø 8 and 12.8 cm
Acquired from the private collection of Henry Arnhold, New York, USA

2 cups and saucers from a tea service with a gold ground and portraits of French authors and philosophers, from Napoleon's gift to King Frederick Augustus I of Saxony, Sèvres, 1808

Porcelain, painting: on-glaze colours and gold
Height 12.6 and 3.3 cm, Ø 10.1 and 15.9 cm
Repatriation of a former wartime loss

Staatliche Ethnographische Sammlungen Sachsen

■ GRASSI Museum für Völkerkunde zu Leipzig Collection of 257 medium-format slides (Fritz Hauffe) and 21 medium-format slides (Iris Höser), along with 18 black-and-white prints in a mount (with original labelling by Fritz Hauffe) and 3 black-and-white prints without mount

Mongolia, 1962/63 (Fritz Hauffe); 1977 (Iris Höser)
Gift of Dr Iris Höser, Berlin

Mazen Khaddaj "Spot the Foreigner"

Leipzig, 2019
Installation, wood, metal, imitation leather covering, 1 audiovisual file
Box: 90 × 100 × 150 cm; chair: 45 × 48 × 45 cm
Gift of the artist, Leipzig

Collection of ceramics, textiles and everyday objects

Bulgaria, chiefly 1970–2003, a number of older items; China, Egypt, 20th cent.
Gift of Lisa Albrecht-Dimitrova, Halle

Collection of 4 textiles and 5 household items

Yakutia (Sakha), Russia, 2018
Gift of Marita Andó, Leipzig

Collection of more than 200 textiles, ceramics, items of daily use and toys

Europe, Russia, Caucasus, Central Asia, East Asia, North Africa, mostly after 1950 and 1990s

Gift of Inge Thielemann, Leipzig

Collection of wood sculptures, altar decorations, textiles and books

Island of Bali, Indonesia, early 1960s; 20th-cent. literature

Gift of Dorothea Ihme, Berlin

Gülcan Turna

"Reenacting The Empress? Power To The People. What Are We For? The Turkish Artist As An Empress"

Munich, 2019
Photographic work (in file format, with permission to reproduce the work on suitable supports in various sizes, incl. print on Forex, 62 × 32 cm)
Purchased from the exhibition "Re:Orient – The Invention of the Muslim Other" by MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V.

Andreas Ullrich "Samurai"

Dresden, 2010
Sculpture, height 160 cm, used computer punch cards, wood, leather
Purchased from the exhibition "World Collectors. 150 Years of Leipzig's Ethnographic Museum" by MUSEIS SAXONICIS USUI – Freunde der Staatlichen Kunstsammlungen Dresden e. V.

■ Museum für Völkerkunde Dresden

Collection of 15 masks, sculptures and acoustic instruments

West Africa, early 20th cent. to 1960s
Gift of Ulrich Bischoff, Dresden

Collection of 4 basket objects

Africa and Indonesia, 20th cent.
Gift of Alheit Kuhlen, Dresden

Collection of 26 objects (furniture, textiles, clothing, jewellery, containers)

Nord, West, East and South Africa, early 21st cent.
Purchased for the exhibition "Made in Africa"

Portrait of a young woman (Tonie Ikeda?) in a kimono

Photograph by Y. Hasegawa, Hongo, Tokyo, 1911
Gift of Förderkreis des Museums für Völkerkunde Dresden der Staatlichen Ethnographischen Sammlungen Sachsen e. V.

Portrait of a young child sitting on a boulder

Photograph, studio shot, South East Asia, 1875–1885

Gift of Petra Martin, Radeberg

Collection of 3 walking sticks, 1 scimitar and 1 prayer wheel

Syria, Iran, Turkey, Yemen and Tibet, 20th cent.
Gift of Förderkreis des Museums für Völkerkunde Dresden der Staatlichen Ethnographischen Sammlungen Sachsen e. V.

■ Völkerkundemuseum Herrnhut

Collection of 56 kites and kite sales samples, a wall-decoration plaster mask, a kite-festival mask and a carved dragon sculpture

China, Vietnam, Myanmar, 2nd half of the 20th cent.
Painted bamboo/paper, painted bamboo/nylon, plastic film, painted plaster, painted papier mâché, carved and painted wood
Gift of Dr Birgit Scheps-Bretschneider, Leipzig

Collection of 16 objects of modern African everyday design, including baskets, salt cellars, bags, screens, jewellery and mats

South Africa, Senegal, Tanzania, Burundi, early 21st cent.
Natural fibres, papier mâché, glass beads, metal, cotton/wood, plastic
Purchased for the exhibition "Made in Africa"

Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

Landsberg Donation

344 objects featuring reproductions of "Raphael's angels" (detail of the "Sistine Madonna"), incl. umbrellas, soap trays and stationery
Petra Landsberg, Dresden

Anton Graff

"Johann Georg Sulzer mit seinem Enkel Carl Anton Graff"

Oil on canvas, 99 × 75 cm
Signed and dated b.r.
"Graff pinx./1777"
Early 19th cent. ornamental frame
Purchase

Johann Christian Klengel (?)
"Diana mit ihren Nymphen im Bade"
Oil on oak, 19.3 × 25 cm
Purchase

Johann Christian Klengel
"Diana mit ihren Nymphen im Bade
(Badende Frauen am Abend)"
Oil on beech, 18.7 × 26.5 cm
signed b.r. "Kleng ..."
Purchase

**After Michelangelo (Caprese,
1475–1564, Rome)**
"Virgin and Child with the Infant
St John (Tondo Taddei)"
New plaster cast by the Effenberger company
The relief is a plaster cast based on the Taddei
Tondo carved by Michelangelo from 1504 to
1506, but left unfinished.

Albertinum

Andreas Angelidakis
"4xKION", 2020
40 vinyl upholstered foam blocks for sitting on
Joint purchase with the Gesellschaft für Moderne
Kunst in Dresden e. V. and with funds from the
German government funding programme
"Investitionen für nationale Kultureinrichtungen
in Deutschland", as artistic furnishings for the
Erich-Kästner-Raum; on loan from the Gesell-
schaft für Moderne Kunst in Dresden e. V.

Tina Bara
"Lange Weile", 2016
Photo film, 62 min., ed. 1/10
Purchased from the artist from a donation in
memory of Anna Dorothea von Barga (†)

Unknown artist
"Portrait of Theodor Choulant, 1847"
Oil on canvas, 29 × 26 cm
Gift of the family of Hans Dieter Choulant,
Freiberg

Unknown artist
"Portrait of Oskar Choulant, undated"
Oil on canvas, 29 × 26 cm
Gift of the family of Hans Dieter Choulant,
Freiberg

Traugott Faber (1786–1863)
"Morgen in der Sächsischen Schweiz", 1823
Oil on canvas, 57.5 × 50 cm
Purchased from Kunstauktionshaus Günther,
Dresden

Frank Hoffmann
"subtitle 11", 2013
Oil on canvas, 114 × 120 cm

"subtitle 11", 2013/2015
Oil and charcoal on masking film, double mag-
netic frame, galvanised steel, 91 × 91 × 3 cm
Gifts of the artist

Ricarda Jacobi
"Selbstbildnis", 1955
Oil on board, 62 × 35 cm
"Selbstbildnis", 1962
Oil on board, 87 × 45 cm
"Kaspar mit Teddy", 1963
Oil on board, 55 × 69 cm
Bequest of Ricarda Jacobi

Christa Jeitner
"Gefängniszelle", 1968
Appliqué/textile, 78.5 × 86 cm
Purchased from the artist from a donation in
memory of Anna Dorothea von Barga (†)

Peter Makolies
"Asien" from the series
"Die fünf Kontinente", 1978
Artificial marble, coloured (green)
45.5 × 36 × 39 cm
Purchased from the artist with the aid of a dona-
tion from Freunde der Galerie Neue Meister e. V.

Hito Steyerl
"This is the Future", 2019
Installation dimensions variable (min. size
10 × 14 m)
Single-channel HD video, colour, sound
(rear projection onto a screen of switchable
transparency);
"Power Plants" installation (stainless-steel
scaffolding structures, LED panels [3.9 mm
pitch]), multichannel video loop (11 motifs,
colour, silent), LED text panels, text video
loop (4 motifs, colour, mute)
Gift of MUSEIS SAXONICIS USUI – Freunde der
Staatlichen Kunstsammlungen Dresden e. V.
▶ pages 92 f.

Heimo Zobernig
"Piet Mondrian. Eine räumliche Aneignung",
2019
Acrylic, acrylic glass, LED, MDF, OSB,
PVC, wood, etc.
385.3 × 522.2 × 477.4 cm
Concept and physical implementation
Gift of the artist

Kunstfonds

In 2020 five gifts were made, adding a total
of 136 works to the collection, including:

Hans Christoph
34 works, including gouaches,
watercolours and ink drawings
Gift of Helga Knobloch, Dresden,
from the estate of the artist

Constanze Deutsch
"Delegation", undated
Mixed media on paper, 49.2 × 69.2 cm
"Jury Gaga", undated
Mixed media on paper, 20 × 28.7 cm
"zwei Jungen aus einem Astloch heraus",
undated
Mixed media on paper, 59.6 × 42.5 cm
Gifts of Dr Ulrich Bork, Dresden

Helga Knobloch
18 works, including watercolour drawings,
watercolours, and ink and pencil drawings
Gift of the artist, Dresden

Jürgen Matschie
"Agrarlandschaften", 2002–2006
(print 2017)
Series, 8 photographs, each 32.9 × 48.3 cm
Gift of the artist, Bautzen

Matthias Rietschel
9 black-and-white photographs from
the series "In der Bachaue. Bilder aus der
sorbischen Lausitz", 1985 (print 2017)
each 49.9 × 39.9 cm
Gift of the artist, Dresden

Jürgen Wenzel
"Annette", 2012
Oil on paper, 10.5 × 7.6 cm
"Flugente und Pomeranze", 2012
Oil on paper, 6.7 × 3.4 cm
Gifts of Dr Ulrich Bork, Dresden

Horst Weber
46 works, including 4 paintings and 42 works
on paper (lithographs and drawings)
Gift of Renate Weber, Dresden, from the estate
of the artist

Nadine Wölk
16 works, including paintings, works on
paper and 1 object
Gift of Dr Ulrich Bork, Dresden

In support of artists, the Cultural Foundation
of the Free State of Saxony purchased 31 works,
including multipart installations, work series
and two performances:

David Adam
"Heimatschutz – Mein Land muss gerecht werden – Aktion als Dada Vadim", 12.9.2020
All-day performance (sunrise to sunset) in the inner courtyard of the Zwinger, 3 photographs, pigment print on Baryta paper, 50 × 70 cm, video documentation

Nevin Aladağ
"Top View", 2012
HD video, 2:48 min., loop

Juana Anzellini
"Und alles was du nicht siehst", 2019
Linocut and embossing on handmade paper, 7 motifs, sheet: each 31.5 × 41.5 cm

Sabrina Asche
"Garments and Garment Workers", 2015 – 2017
6 photographs, pigment print on Hahnemühle cotton paper laminated on Alu-Dibond, image: each 32 × 48 cm
"Pattern global, 1954", 2019
Installation, silkscreen on silk paper, 580 × 100 cm

Silke Berg
"Soft and safety shirt", 2019
Acrylic painting on cotton, various textiles, wadding, 80 × 110 × 40 cm

Elise Beutner
"Silence Mayday", 2019
6 silkscreen prints on used maritime charts, dimensions from 106.5 × 71.5 to 84 × 118.5 cm

Jan Brokof
"kannibalische Metaphysiken", 2020
Paper collage on coloured woodblock wallpaper (feat. 44 Flavours), 70 × 100 cm

Annedore Dietze
"Gum", 2016
Oil on canvas, 180 × 150 cm

Susan Donath
"Cruci fixus", 2012
Object, silicon, wood, 32 × 170 × 240 cm

Felicitas Fäßler
"Bänder", 2019
Glass, cast molten in a mould, 2-part, 4 × 145 × 4 cm, 4 × 136 × 4 cm
"Font", 2019
8 photographs, C-print laminated on Alu-Dibond, each 30 × 20 cm

Thomas Fißler
"Interieur", 2020
Stereogram, installation of 2 pigment prints (framed), each 162 × 110 cm, and a stereoscope

Tony Franz
"AMERICA IN DENIAL"/
"VIRGIN RAMPAGE", 2019
from the series: "AMERICA IN DENIAL", pencil on paper, 50 × 40 cm, 60 × 50 cm

Martin Groß
"Night in June", 2019
Oil crayon on paper, 185 × 153 cm

Ulf Langheinrich
"NOLANDX-01-02", 2020
2 video stills from "NOLANDX/ ARS ELECTRONICA", 2019, acrylic glass, Dibond, each 80 × 200 cm

Rasmus Roos Lindquist
"Mr. Marble", 2017
Silkscreen on Carrara marble, 75 × 100 × 2 cm

Laura Link
"YOU CAN'T TOUCH THIS", 2016/17
Oil on canvas, 240 × 540 cm

Johannes Listewnik
"Rework-18-19-8", 2019
Oil/acrylic and digital print on paper on cotton, 137 × 102 cm

Stephanie Lüning
"Schauminsel", Version IX
Foam performance, mixed media, dimensions variable, 2 performances (1st on 20.6.2020 at the Baumwollspinnerei art space, Leipzig)

Jürgen Matschie
"Gut Geisendorf", 2020
Set of 12 digital photographs, pigment print, image: each 22 × 44.5 cm

Bea Meyer
"RB 13#2", 2013
Piqué, silk, cotton thread, embroidered, 88 × 85 cm

Anne Neukamp
"Pile", 2020
Oil/egg tempera/acrylic on linen, 85 × 65 cm

Grit Ruhland
"Kit: Zufallsgestützte Landschaftsbeobachtung (Revier Königstein)", 2014 – 2020
Map, ca. 100 × 80 cm, with 16 segments, pigment print on book cloth; accessories (2 cloth bags, 30 × 10 cm and 10 × 10 cm, with 31 hazelnuts and 12 wood discs with writing on both sides), and one dice

Carsten Saeger
"Exercises for a Monument", 2018
Single-channel HD video, colour, no sound, 10 min., loop

Josefine Schulz
"Girls with Cats", 2016
Oil on canvas, 180 × 310 cm

Maya Schweizer
"Regarde par ici, ... Und dort die Puschkinallee", 2018
2-channel HD video film installation, sound, colour, 25:52 min.

Su-Ran Sichling
"Gelehrtenstein 4 (1970)", 2015
Exposed aggregate concrete, mahogany, stainless-steel plinth
174 x 45 x 45 cm

Adéla Součková
"On Earth Awakening from a Restless Dream", 2018
Installation, 10 fabric panels of indigo-dyed and printed cotton, aluminium bars, brass wire, germinating potatoes; gamelan composition: Ari Wulu, voice: Hope Kinanthi Hoperiette Jatmiko, 6:46 min., loop

Maximilian Stühlen
"Crates in SPACE", 2018
Installation of 5 objects and 3 video loops, MDF, paint, cable, playback device, TFT displays; overall dimensions ca. 100 × 200 × 300 cm

Elize Vossgätter
"Against all Forces", 2019
Beeswax and pigment on canvas, 200 × 200 cm

Sebastijan Zupancic
"Ohne Titel (Reliefs)", 2019/20
11 collages, pigment ink on paper, each 29.7 × 21 cm

Beuys for Dresden

The Kupferstich-Kabinett received a permanent loan and gift from the Bastian family

173 drawings by Joseph Beuys from the collection of the Bastian family entered the Kupferstich-Kabinett on permanent loan

In 2020 173 drawings by Joseph Beuys (1921–1986) entered the Kupferstich-Kabinett on permanent loan from the collection of Heiner, Céline and Aeneas Bastian. This body of drawings was built up within the personal sphere of the artist – Heiner Bastian was Beuys’s secretary and confidant for many years – and spans the entirety of his oeuvre: the earliest sheet dates from 1945, the last from just over a year before his death in 1986. The drawings are closely linked with Beuys’s sculptural, performative and political works. They begin with collages from the immediate post-war period and delicate pencil drawings and watercolours from the 1950s. In the 1960s, when Beuys was professor of monumental sculpture at the Düsseldorf Kunstakademie (Art Academy), a productive correlation is visible between his graphic works and the radicalization of his understanding of art. Numerous works on paper from the 1970s and 1980s contain text as well as diagrams and are related to the artist’s social commitment.

Following the donation of the Hoffmann family collection and Egidio Marzona’s Archiv der Avantgarden (Archive of the Avant-Gardes), another private art collection is thus coming from Berlin to Dresden, in this case as a long-term loan. The Bastian family’s Beuys collection represents a significant gain, not least in view of the artist’s forthcoming centenary in 2021. The Kupferstich-Kabinett has been acquiring works by the artist, in particular posters and postcards published by Edition Staack, ever since the 1970s – for even if Beuys received few solo shows in the GDR, his artistic ideas were present.

The beginning of the collaboration with the Bastian family was marked in 2020 by the donation of an important drawing from the collection. The 1963 sheet “Raum für Filzplastiken” (“Room for Felt Sculptures”) illustrates, in exemplary fashion, the artistic significance of the drawings in the artist’s oeuvre: it was created during a decisive phase of Beuys’s career, when he was teaching at the Düsseldorf Academy, had taken part in his first Fluxus activities and had expanded his sculptural oeuvre to include felt, fat and wax. It is planned to accompany the presentation of the sheets in the Studiensaal study room in future with informal discussions with experts and artists in analog and digital formats.



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- Anonymous donation, Dresden
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Strong together

The Sparkassen discount for visitors remains in place

Hauptförderer

 Finanzgruppe

“Strong together” is the guiding principle and motivation behind our partnership with the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections). For the Sparkassen-Finanzgruppe (Savings Bank Financial Group) and the Staatliche Kunstsammlungen Dresden, 2020 marked the start of another period of sponsorship. Our cooperation, which has been running since 2006, has been extended until 31 December 2022, which means that in 2021 we shall be celebrating 15 years of sponsorship. The coronavirus pandemic, which brought society and much of the cultural sector to a standstill, made it more important than ever that we should fulfil the role we set ourselves, namely to stand reliably and conscientiously by the side of our sponsorship partners. For more than a decade now, the Sparkassen-Finanzgruppe, as the main sponsor of this important museum association, has been committed to fostering access to and experiences of art and culture, in particular by supporting exhibitions, museum education and digitalisation.

The Sparkassen-Finanzgruppe emphasises in its commitment that it seeks close exchange and dialogue with its sponsorship partners. In 2020 it once again supported major cultural projects, such as the reopening of the Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800 (Old Masters Picture Gallery and Sculpture Collection up to 1800), and outstanding exhibitions, such as the “300 Years of the Dresden Kupferstich-Kabinett” jubilee with its many highlights.

Together, we found individual solutions in order to provide security in times when planning was overshadowed by uncertainty. Given the many changes to the programme caused by the pandemic, we are looking forward all the more to the rescheduled exhibitions that will enrich the coming year. Art and culture provide social, creative and economic stimuli for all areas of our lives. In order to facilitate the opportunity to participate in cultural educational processes and exhibition visits, the discount for Sparkasse customers was continued in 2020. A discount will likewise be offered in 2021: on presentation of a Sparkasse card, customers of all German Sparkasse banks will receive a 15% discount on the normal admission price to all areas of the collections, and ten euros off an annual pass. We are delighted to be able to contribute to social participation via this direct form of financial support.

The Sparkassen-Finanzgruppe’s commitment as main sponsor is jointly borne by many partners: Ostsächsische Sparkasse Dresden, Ostdeutscher Sparkassenverband with all Sparkasse banks in Saxony, LBS Ostdeutsche Landesbausparkasse AG and Landesbank Baden-Württemberg, Sparkassen-Versicherung Sachsen, Dekabank Deutsche Girozentrale, as well as the Savings Banks Cultural Fund of the German Savings Banks Association. Here, too, the same motto applies: only together are we strong, and only together can the Sparkassen-Finanzgruppe make an impact locally, regionally and nationally through a wide range of commitments.



In the anniversary exhibition
“300 Years Keeping in the Present”
in the Kupferstich-Kabinett

A central piece of Saxony's history

A. Lange & Söhne takes pride in sponsoring an institution that is so important to the company's cultural identity. Common historical roots form the basis of the commitment that was started in 2006. The astronomers and watchmakers of the Mathematisch-Physikalischer Salon once inspired Ferdinand Adolph Lange's watchmaking career, which culminated over 175 years ago in the establishment of Saxony's fine watchmaking industry.

A series of timepieces on display bear witness to this special relationship. One of the most important is the magnificent A. Lange & Söhne pocket watch with the number 42500 from 1902. It is equipped with the most complex and historically most significant movement ever to have left the manufactory in that era. The watch was long believed to have been lost, until it was rediscovered in 2001. After eight years of restoration by Lange, it can today be admired in the Mathematisch-Physikalischer Salon.



Grand Complication No. 42500 by A. Lange & Söhne
in the collection of the Mathematisch-Physikalischer
Salon (on loan from a private collection)

Wir freuen uns, wieder für Sie geöffnet zu haben.

Mit gegenseitigem Verständnis für die wichtigen Hygiene und Abstandsregelungen können wir weiter gemeinsam zur Eindämmung des Coronavirus beitragen und den Museumsbesuch genießen.

So schützen Sie sich und andere im Museum:



Wenn Sie sich krank fühlen, bleiben Sie bitte zu Hause!



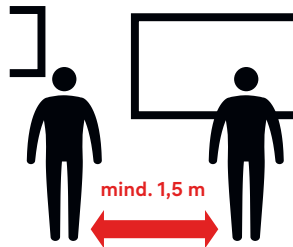
Waschen Sie sich regelmäßig und gründlich die Hände.



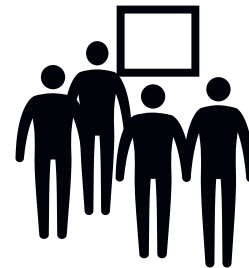
Husten oder niesen Sie in die Armbeuge oder in ein Taschentuch.



Tragen Sie eine Mund-Nasen-Bedeckung!



Halten Sie überall einen Mindestabstand zu anderen Personen ein.



Führungen in den Museen sind mit max. 12 Teilnehmern möglich.



Verzichten Sie auf Händeschütteln!



Bitte zahlen Sie möglichst mit Karte oder kontaktlos.

Museums and institutions

Office of the Director General

Prof. Dr Marion Ackermann
Director General

Dirk Burghardt
Managing Director

Archiv der Avantgarden

Dr Rudolf Fischer
Head

Marcelo Rezende
Head

Sammlung Hoffmann

Dr Dorothee Brill
Head

Gerhard Richter Archiv

Dr Dietmar Elger
Head

Kunstabibliothek

N.N.
Kunstgewerbemuseum
Thomas A. Geisler
Director

Kupferstich-Kabinett

Dr Stephanie Buck
Director

Mathematisch-Physikalischer Salon

Dr Peter Plaßmeyer
Director

Münzkabinett

Dr Rainer Grund
Director

Museum für Sächsische Volkskunst mit Puppentheatersammlung

Dr Igor A. Jenzen
Director

Porzellansammlung

Dr Julia Weber
Director

Rüstkammer

Prof. Dr Dirk Syndram
Director and Deputy Director General

Staatliche Ethnographische Sammlungen Sachsen

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

Léontine Meijer-van Mensch
Director

Gemäldegalerie Alte Meister und Skulpturensammlung bis 1800

Dr Stephan Koja
Director

Grünes Gewölbe

Prof. Dr Dirk Syndram
Director and Deputy Director General

Albertinum

Hilke Wagner
Director

Kunstfonds

Silke Wagler
Head

Sächsische Landesstelle für Museumswesen

Katja Margarethe Mieth
Director



Addresses and opening hours

Zwinger and Semperbau

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

Residenzschloss

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

Lipsiusbau

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

Albertinum

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

- 14 **Kunst von der Romantik bis zur Gegenwart**
- 15 **Skulpturensammlung ab 1800**
10 a. m. to 6 p. m., closed Mondays
- 16 **Gerhard Richter Archiv**
By appointment
Telephone: +49 351 49147770
Email: gra@skd.museum

Jägerhof

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

Schloss Pillnitz

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

Japanisches Palais

Palaisplatz 11, 01097 Dresden
10 a. m. to 6 p. m., closed Mondays
(during special exhibitions)

- 19 **Archiv der Avantgarden**
By appointment
Telephone: +49 351 49148002
Email: ada@skd.museum

Museum für Völkerkunde Dresden
Currently closed

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

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

Other locations

GRASSI Museum für Völkerkunde zu Leipzig
Johannisplatz 5–11, 04103 Leipzig
10 a. m. to 6 p. m., closed Mondays

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

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

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Back cover: Still from the video guide to making a face mask, from the #wemask campaign

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A note on language

The Staatliche Kunstsammlungen Dresden see themselves as a museum association for all people and wish to reflect this intention in a gender-neutral language that addresses itself equally to women and men, as well as to persons who do not want to or cannot define themselves as one particular gender. Equal linguistic treatment is an essential facet of gender equality and contributes in significant fashion to the further development of social discourse. Giving due consideration to the flow of reading and a feel for good English, this annual report therefore uses gender-neutral formulations wherever possible.

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