

National Treasures of Germany. From Luther to the Bauhaus

An exhibition of the Konferenz Nationaler Kultureinrichtungen (KNK; Conference of National Cultural Institutions) in cooperation with the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (Art and Exhibition Hall of the Federal Republic of Germany)

3 October 2005 to 8 January 2006

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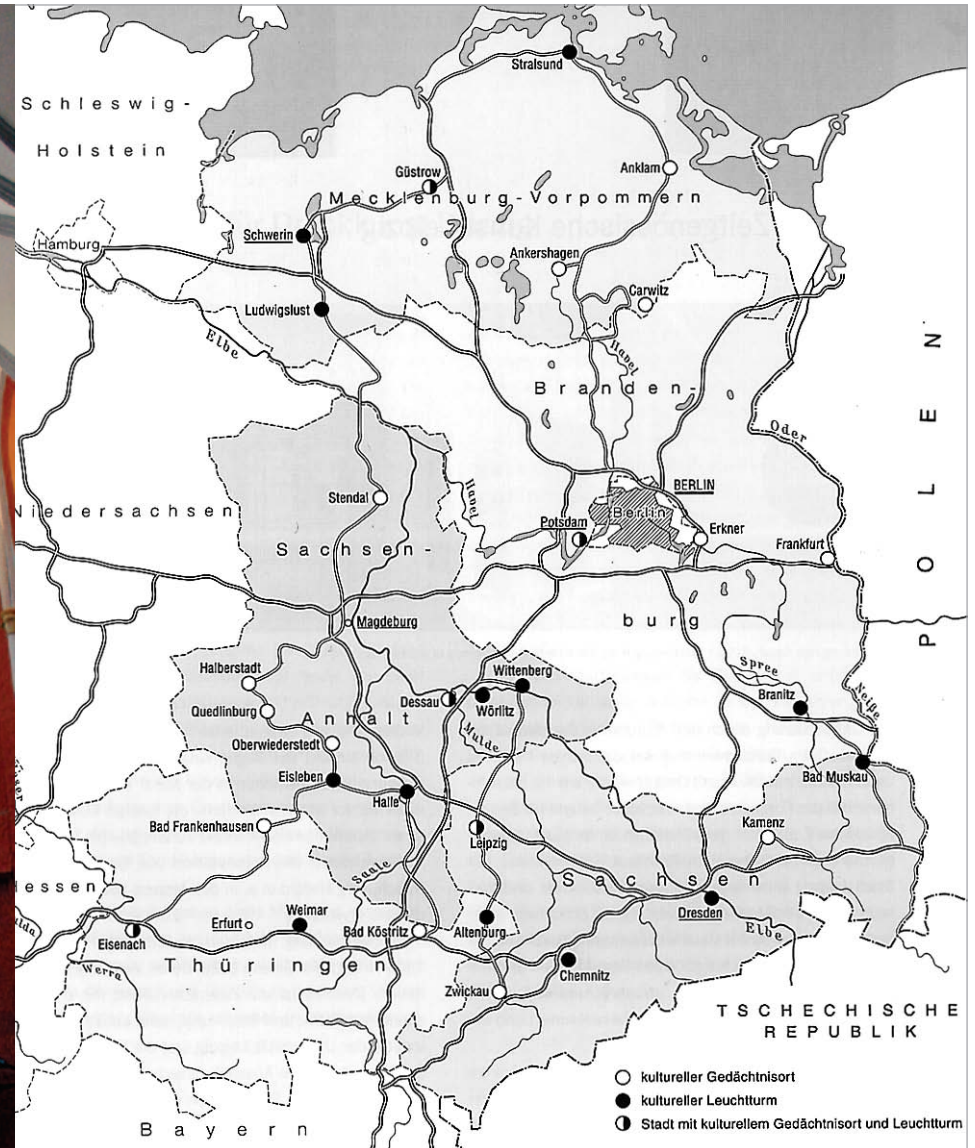
**Conference of
National Cultural Institutions**

In March 2002 at the Franckesche Stiftungen (Francke Foundations) in Halle, 23 well-known cultural institutions from the former German Democratic Republic came together to establish the Konferenz Nationaler Kultureinrichtungen (Conference of National Cultural Institutions - KNK). The organisation of the KNK emerged from the so-called "Blaubuch" (Blue Book), a directory initiated under the auspices of the Federal Commissioner for Cultural and Media Affairs and compiled by Professor Paul Raabe. It was published in December 2001 and defines the organisations as institutions of national significance and as "cultural beacons", due to the importance of their locations, collections, research activities and popularity with visitors.

Among the most important objectives of the Conference is its development as a forum for topics of both common and individual interest. It forms a strong communication platform through which messages can be reinforced and conveyed to influence museum and cultural policies at national, Land and municipal level. In addition, the Conference promotes academic exchange and encourages the sharing of knowledge in relation to financial and legal issues.

One of the main aims of the KNK is the preservation of the cultural heritage, as laid down in the German Constitution and the Unification Treaty, and how to preserve it and present it to the public.

Conference of National Cultural Institutions



Routes to the Treasure Chambers of East and Middle Germany

In order to enhance the public's awareness of the museums of Eastern Germany and their collections and of the cultural heritage of Germany as a whole, the KNK has planned an extensive exhibition of art and cultural history entitled "National Treasures of Germany – From Luther to Bauhaus". All the KNK member institutions will take part, together with other institutions from eastern Germany and Berlin: The exhibition will be further supported by outstanding works of art from the Stiftung Schloss Friedenstein (Castle Friedenstein Foundation) in Gotha and the Staatliche Museen zu Berlin Preussischer Kulturbesitz (Berlin State Museums – Prussian Cultural Heritage).

The exhibition, which will open on 3 October 2005 at the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland (Art and Exhibition Hall of the Federal Republic of Germany) in Bonn, is much more than just a showcase of cultural highlights. Today, 15 years after the fall of the Berlin Wall, this exhibition will present the cultural foundations of unified Germany and demonstrate that German and European cultural history cannot be divided.

More specifically, the KNK strives to shed light upon the decisive role played by the cultural institutions of Eastern Germany in the cultural history of Europe, and draw attention to the fact that these institutions have set standards in the history of the sciences and education, in scientific research, in art, music, architecture, literature and landscaping. The memories of such outstanding figures as Johann Sebastian Bach, Caspar David Friedrich, Karl Schmidt-Rottluff, Johann Wolfgang von Goethe, Friedrich Schiller and Fürst Pückler are still dissociated from Leipzig, Greifswald, Chemnitz, Weimar, Muskau and Branitz. What is more, only in reunified Germany has it become possible to perceive the museums, collections and memorial sites as fundamental elements of German national heritage as a whole.

"I am most curious as to what treasures I shall find there", remarked Goethe in 1805. 200 years later this exhibition provides visitors with the opportunity to embark on a journey through 500 years of art and cultural history, through the undreamt-of riches of the treasure stores of the heart of Europe. The exhibition seeks to inspire in the visitor the same curiosity and excitement felt by Goethe. This journey through the last 500 years follows the work of artists, scientists, rulers, collectors and museum founders, as well as their aspirations and intentions.

From Conference to Exhibition

03



Idea and Concept of the Exhibition

In a unique exhibition, and the first of its kind on this scale, around 400 outstanding works of art, as well as carefully selected objects from a wide variety of natural and scientific collections will be displayed over an area of 2,000 sqm.

The chief aim of the exhibition is to illuminate the history of collecting activities. It will provide insight into the emergence and evolution of various types of museums and collections in the overall European context, while at the same time placing emphasis on the special character of the Eastern German museums. For the history of collecting countless decisive impulses arose from Germany's East.

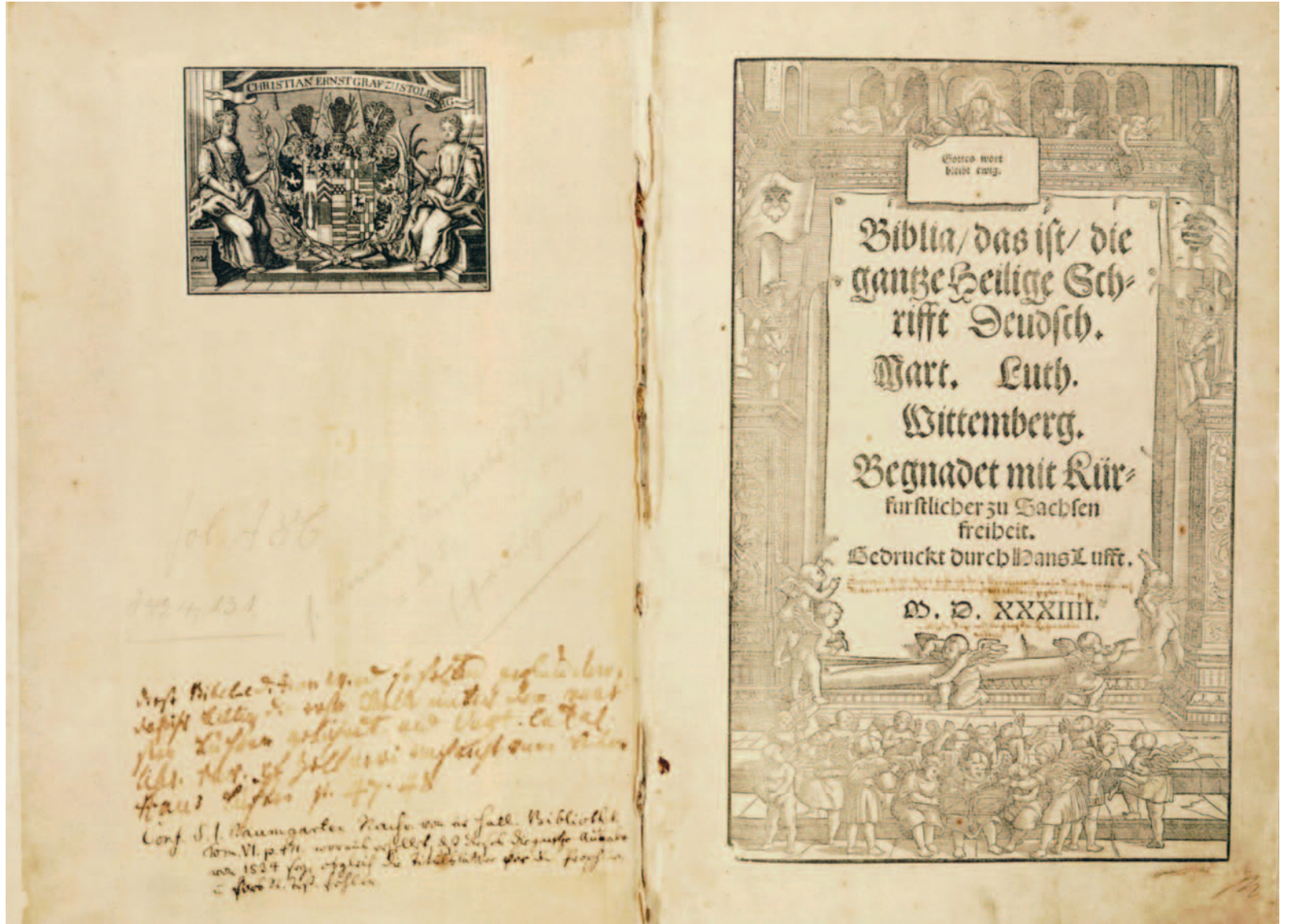
It was here that one of the first major art collections in Germany was established by the Elector of Saxony, Frederick the Wise (born 1463, reigned 1486-1525). The greatest influence on this period, however, was Martin Luther and the Reformation, which began in Wittenberg, the university town on the River Elbe and royal seat of Elector Frederick. Protestantism played a major role in new intellectual and cultural movements in Eastern Germany and continues to do so today. Works and institutions of unparalleled importance for Central Europe developed in the process, though they have yet to be sufficiently acknowledged as such.

Thus the foundation and starting point for the exhibition is formed by the Reformation at the dawn of the 16th century, which important event in the history of Europe left its mark not only on the early collections. The exhibition concludes with a snapshot of the exhibiting institutions at the beginning of the 21st century. Through the exhibition historical and cultural changes over a period of almost 500 years are illustrated in a fascinating and immediate way. The history of these collections has been as strongly influenced by changing power constellations as by successive conceptions of art and culture through the ages. Representational needs and political design also played a role, while certainly the most decisive factors were passion and scientific curiosity as well as a consciousness of tradition and education.

Like ambassadors sent to us from the past, artworks such as paintings, sculptures and drawings as well as works of literature and music, precious objects and curios, natural history objects and models will represent the emergence of a national heritage of European origin.

The exhibition aims to draw attention to the extraordinary quality of the objects on display and to awake in the visitor a sense of the wealth and abundance of the cultural landscape of Eastern Germany.

Idea and Concept of the Exhibition



**Precious Relics and Princely Art Collections
between Middle Ages and the Early Modern Period**



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The establishment of museum collections at the dawn of the 16th century was the result of two complementary trends: the releasing of art from its purely religious function and its re-evaluation from an artistic perspective. Elector Frederick the Wise, one of the first of the new breed of German collectors, possessed a wealth of precious religious relics, while at the same time collecting numerous paintings, sculptures and other works of art. In Wittenberg, his royal seat, he founded the university, cradle of Luther and the Reformation.

Precious Relics and Princely Art Collections between Middle Ages and the Early Modern Period

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Collections in the **Renaissance**



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During the Renaissance, the status of a prince began to be expressed not just through the banqueting hall and the private chapel, but as much through his *Kunstkammer*, which contained works of art and scientific instruments, as well as natural wonders and curiosities. Viewed as a representation of the world, the collections reflect the interests and predilections of their owners.

In special cabinets an attempt was made to impose some order on the diverse range of objects. Scholars, artists and enthusiastic private individuals also developed such collections. The armory of the Elector of Saxony was also a distinctive feature of this time.

Collections in the Renaissance



**Baroque Splendour as a Demonstration
of Power/Baroque Sounds**



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Augustus the Strong expanded his collections in previously inconceivable ways and also had them re-organised. Paintings were now hung in picture galleries, close together and grouped according to size. Like the vast collections displayed in Dresden in the Green Vault, the Porcelain Cabinet and the Antiquities Collection, they served to make visible the greatness and magnificence of the ruler and to stimulate the local economy. Evidence of the continuing enthusiasm of the rulers for the natural sciences and technological innovation can still be seen today in numerous exceptional pieces.

Baroque Splendour as a Demonstration of Power



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An installation with music by Bach and Handel provides the visitor with an acoustical introduction to this period.

Baroque Sounds



Art Collections in the Ages of Enlightenment and Classicism



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Over the course of the 18th century an extraordinary refinement of taste can be observed in which the Court of Dresden under Augustus III was at the forefront. It was only through him that the Picture Gallery attained its distinctive reputation. Moreover, he opened the gallery to the public, establishing it as an 'école publique'. New artistic ideals began to be formulated. The course of this transformation can be seen, as rococo was replaced by classicism. Princes who shared this new way of thinking reigned in Anhalt-Dessau, Schwerin and Gotha. The Weimar Musenhof (Court of Muses) of Duchess Anna Amalia centred on music and literature. Her son, Charles Augustus, and his culture minister, Johann Wolfgang von Goethe, had parts of the ducal art collection made into a museum, which was chiefly intended to serve the education of young artists.

Art Collections in the Ages of Enlightenment and Classicism



A New Relationship with Nature



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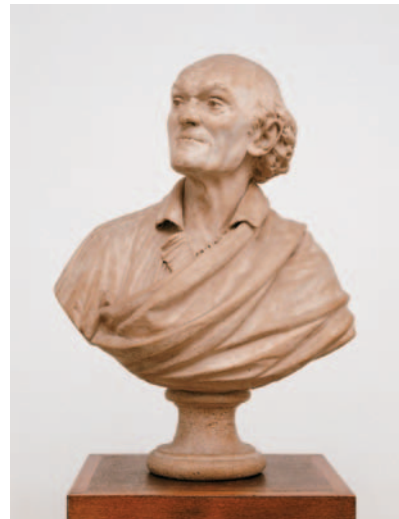
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The landscaped gardens, laid out in the English manner, were characterised not by the baroque style, which was perceived as forced, but by a sympathetic ordering of nature. From 1770, Prince Leopold Friedrich Franz of Anhalt-Dessau who, as an enlightened reformer was a model for Weimar, redesigned the meadows alongside the River Elbe near Wörlitz to create a landscaped park. Prince Pückler was such a passionate landscape gardener that he invested his entire fortune in two great parks. However, he was unable to bear the costs of their upkeep. The Brandenburg-Prussia dynasty also had large parts of its baroque gardens turned into English landscaped parks.

A New Relationship **with Nature**



Establishing the National Identity



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Through its admiration for writers and thinkers, composers and other great men, Germany came to embrace the idea of its cultural unity long before this could be achieved politically among the more than 270 separate states. National memorials and monuments were erected. Wartburg Castle became an important memorial to the German national movement, commemorating St Elisabeth, the mediaeval Minnesingers' Contest at the court of the landgraves of Thuringia, Luther and the Reformation, and the assembly of the student fraternities after the War of Liberation.

Establishing the National Identity



Collectors and Museums of the 19th Century



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As the dynastic art collections increasingly came to be seen as public property, magnificent galleries were built to house the royal works of art and the collections were declared national property. In response to this, enthusiastic citizens in Leipzig, supported by the newly founded Kunstverein (Art Society), began to establish a municipal museum. The aims of the Berlin museums changed several times during the 19th century. While they initially had a Prussian focus, they were later devoted to the German Nation and, by the end of the 19th century, they had come to reflect imperial aspirations.

Collectors and Museums of the 19th Century

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The Private Individual as Collector



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Collecting was not solely a pursuit of the nobility. Private citizens and civil servants developed collections of treasures, the content of which depended on the taste and purpose of the individual. Goethe's passion was the encyclopaedic recording of the natural world. Baron von Lindenau was especially interested in antiquity, purchased early Italian paintings and had a museum with an extensive library built in Altenburg. Paul de Wit specialised in unusual musical instruments.

The Private Individual as Collector



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Specialist Museums



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In the 18th century in Halle the Pietist Francke, had started an ethnological and natural science collection for the instruction of the pupils at his boarding school. In the 19th century interest in non-European cultures and in the natural sciences spread rapidly among different levels of the population. The vastly increased size of the collections required new means of accommodating them and also led to specialisation. Numerous specialist museums were established, devoted to mineralogy, zoology, anthropology and ethnography. The basic collections of these institutions were often drawn from private sources as well as royal ones. Others were founded on the initiatives of successful entrepreneurs.

Specialist Museums



Museums und Modernism
in the Early 20th Century



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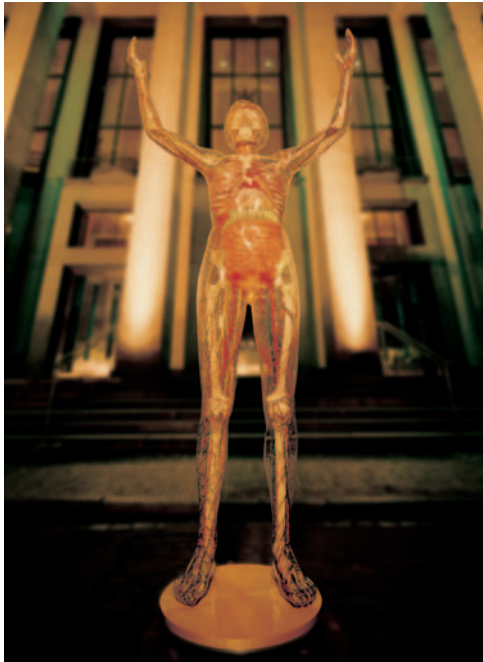
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Towards the end of the 19th century the gap between museum art and contemporary art became ever wider. The avantgarde rebelled against the museum as the home of established artistic canons with artists as directors. Progressive museum directors, supported by patrons, reacted to this conflict by acquiring works by young artists. In Eastern Germany the arts and crafts renewal movement in the early 20th century was of particular importance. New schools were founded to which museums were attached, as for instance in Leipzig and Halle. Alternatively artists like those of the Bauhaus movement established their own collections.

Museums und Modernism in the Early 20th Century



Studiolo



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In contrast to the object-dominated sections 1 to 10, the Studiolo exists to provide guidance and orientation. With the aid of reference works, books, catalogues and media points visitors can find out more about the content of the exhibition and the history and current work of the participating institutions. In this way visitors are encouraged to go to the institutions themselves, in order to explore and discover yet more treasures. The Studiolo space is envisaged as a bridge between the exhibition and the cultural institutions.

Studiolo



From the Exhibition to Long-Term Measures

The project concept provides for numerous measures pertaining not only to the exhibition contents but also to related conservational, communications and economic aspects. While these measures will be developed in conjunction with the exhibition project, they will benefit not only the show itself, but also the individual participating institutions of the new federal states in the years and decades to come. Their chief aim will be the establishment of a long-term visitor clientele. The measures, summarized below, will be implemented as a means of advertising for the cultural landscape of the new German states in general and for the institutions of the KNK in particular. This concept is of central importance for the overall project philosophy and wholly in accordance with the goals of the exhibition.

Catalogue: A representative catalogue is being planned within the framework of the exhibition. Culture, science and politics: During the exhibition preparation phase, representatives of culture and politics in Germany and the new EU member countries will come together for an international conference on the topic "The Cultural Realm of Eastern Europe" in Bad Muskau. Moreover, the exhibition itself will be accompanied by a lecture series and podium discussions addressing various aspects. Communications: In addition to modes of communication such as the press and the Internet, a "tourism-oriented" exhibition unit has been designed, capable of travelling with or without the special exhibition (e.g. to fairs such as the ITB).

Documentary and economic aspects: The institutions are in the process of establishing a joint digital image archive intended to serve both scholarly and economic purposes. This archive will also be incorporated into the KNK Internet presence and, accordingly, its overall communications strategy.

The concept furthermore calls for the development of merchandising products in the form of a comprehensive joint product line. The already existing museum shops will be involved in the implementation of this idea.

From the Exhibition to Long-Term Measures

Mecklenburg-Western Pomerania

- Staatliches Museum Schwerin
- Deutsches Meeresmuseum Stralsund

Saxony

- Bach-Archiv Leipzig
- Kunstsammlungen Chemnitz
- Museum der bildenden Künste Leipzig
- Museum für Kunsthandwerk Leipzig
- Musikinstrumenten-Museum der Universität Leipzig
- Staatliche Ethnographische Sammlungen Sachsen
- Staatliche Kunstsammlungen Dresden
- Staatliche Naturhistorische Sammlungen Dresden
- Stiftung Deutsches Hygiene-Museum Dresden
- Stiftung Fürst-Pückler-Park Bad Muskau

Brandenburg

- Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg
- Fürst-Pückler-Museum Park und Schloss Branitz

Saxony-Anhalt

- Franckesche Stiftungen zu Halle
- Händel-Haus Halle
- Kulturstiftung DessauWörlitz
- Stiftung Bauhaus Dessau
- Stiftung Moritzburg Halle
- Stiftung Luther-Gedenkstätten in Sachsen-Anhalt

Thuringia

- Stiftung Weimarer Klassik und Kunstsammlungen
- Lindenau-Museum Altenburg
- Wartburg-Stiftung Eisenach

Members of the Conference of National Cultural Institutions by State

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Imprint

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André Wandslebe

The Staatliche Kunstsammlungen Dresden (Dresden State Art Collections) will assume the responsibility for and supervision of the project on behalf of the Conference of National Cultural Institutions.

The exhibition will be developed and realized in collaboration with x:hibit.

The exhibition is being realized with the support of the Kulturstiftung des Bundes. (German Federal Cultural Foundation)

The exhibition is being presented by the Art and Exhibition Hall of the Federal Republic of Germany.



Imprint

- 1)
Duchess Anna Amalia
Johann Ernst Heinsius
about 1773
Stiftung Weimarer Klassik und Kunstsammlungen
- 2)
Choir with Fin Whale
Deutsches Meeresmuseum Stralsund
- 3)
Frederick the Wise, Elector of Saxony
Albrecht Dürer
1471 – 1528
Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett
Photo: Renate Schurz
- 4)
The whole Bible in German
Hans Lufft (Ed.)
1534
Stiftung Luther-Gedenkstätten in Sachsen-Anhalt
- 5)
Portrait of Martin Luther
Lukas Cranach the Elder (workshop)
1528
Stiftung Luther-Gedenkstätten in Sachsen-Anhalt
- 6)
Portrait of Katharina von Bora
Lukas Cranach the Elder (workshop)
1528
Stiftung Luther-Gedenkstätten in Sachsen-Anhalt
- 7)
Desk belonging to Electress Magdalena Sybilla of Saxony,
shown here open
1620 – 1630
Staatliche Kunstsammlungen Dresden, Kunstgewerbemuseum
Photo: Jürgen Karpinski
- 8)
Shield detail
Southern German, possibly from Augsburg
2nd half of 16th century
Staatliche Kunstsammlungen Dresden, Rüstkammer
Photo: Elke Estel / Hans-Peter Klut
- 9)
Silver (Silver Cross)
Staatliche Naturhistorische Sammlungen Dresden, Museum für
Mineralogie und Geologie
Photo: Barbara Bastian
- 10)
Dual-compass surveying instrument (used in mining)
German
about 1500
Staatliche Kunstsammlungen Dresden, Mathematisch-
Physikalischer Salon
Photo: Jürgen Karpinski
- 11)
Islamic celestial sphere
Muhammad Ben Mu'ajjad Al-Ardi
1297
Staatliche Kunstsammlungen Dresden, Mathematisch-
Physikalischer Salon
Photo: Jürgen Karpinski
- 12)
Turned ivory items
16th and 17th century
Staatliche Kunstsammlungen Dresden, Grünes Gewölbe

Credits

- 13)
King Augustus II of Poland on horseback
Louis de Silvestre
about 1718
Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte
Meister
Photo: Hans-Peter Klut
- 14)
Three vessels with lids
Japanese
about 1680-1710
Staatliche Kunstsammlungen Dresden, Porzellansammlung
Photo: Jürgen Karpinski
- 15)
so-called Sun of Composers copperplate engraving after a
drawing
August Christoph Friedrich Kollmann
1799
Stiftung Bach-Archiv Leipzig
- 16)
The Sentry
Carel Fabritius
1654
Staatliches Museum Schwerin
Photo: Elke Walford
- 17)
Cornelia, mother of the Gracchi, presenting her sons as her
"jewels"
Angelika Kauffmann
1785
Stiftung Weimarer Klassik und Kunstsammlungen
- 18)
Wörlitz Park, Schoch's Garden, Cautionary Monument
1800
Kulturstiftung DessauWörlitz
- 19)
The Gothic Window
View 1997
Fürst-Pückler-Museum Park und Schloss Branitz
Photo: Rosemarie Franitza
- 20)
Muskau Castle
about 1840
Stiftung Fürst-Pückler-Park Bad Muskau
- 21)
Sanssouci Park, pleasure garden with pond, view of the New
Palais
Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg
Photo: Hans Bach
- 22)
Sanssouci Park, Hop Garden, bust of Peter Joseph Lenné
Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg
Photo: Hans Bach
- 23)
View from the «Singer's Arcade» in the Singer's Hall on the first
floor of the castle
Moritz von Schwind (romanticized-historical redecoration)
after 1160/1855
Wartburg-Stiftung Eisenach
Photo: Ulrich Kneise
- 24)
Bust of the astronomer Lalande
Jean-Antoine Houdon
1802
Lindenau-Museum Altenburg
Photo: Bernd Sinterhauf

Credits

- 25)
Small copy of the cast monument to Goethe and Schiller.
Double statuette
Ernst Rietschel
1856/57
Staatliche Kunstsammlungen Dresden, Skulpturensammlung
Photo: Elke Estel/ Hans-Peter Klut
- 26)
Exterior view of the König-Albert-Museum, Chemnitz
Kunstsammlungen Chemnitz
Photo: PUNCTUM / Bertram Kober
- 27)
Landscape near Maxen with view of the Elbe Sandstone
Mountains
Ernst Ferdinand Oehme
1838
Kunstsammlungen Chemnitz
Photo: May Voigt
- 28)
Napoleon I at Fontainebleau on 31 March 1814 after receiving
the news of the Allies' entry into Paris
Paul Delaroche
1845
Museum der bildenden Künste Leipzig
Photo: Ursula Gerstenberger
- 29)
The Homecoming of the Virgin
Sano di Pietro
1448/51
Lindenau-Museum Altenburg
Photo: Bernd Sinterhauf
- 30)
Goethe's house, suite of rooms
Johann
1709
Stiftung Weimarer Klassik und Kunstsammlungen
Photo: Toma Babovic
- 31)
Serpent
France
middle of 18th century
Musikinstrumenten-Museum der Universität Leipzig /
Grassimuseum
Photo: Janos Stekovics
- 32)
Bronze head with decorated plinth Benin
Nigeria
18th century
Staatliche Ethnographische Sammlungen Sachsen, Museum für
Völkerkunde zu Leipzig
Photo: Ingrid Hänse
- 33)
Cabinet with Minerals, Cabinet of Artefacts and Natural
Curiosities
Franckesche Stiftungen zu Halle
Photo: Klaus E. Göltz
- 34)
Historic Insect Case with Butterflies (Lycaenidae)
Staatliche Naturhistorische Sammlungen Dresden, Museum für
Tierkunde
Photo: Frank Höhler

Credits

35)

The Cathedral in Halle
 Lyonel Feininger
 1931
 Stiftung Moritzburg Halle
 Photo: Reinhard Hentze
 copyright: VG Bild-Kunst

36)

Palucca dancing with double shadow
 Charlotte Rudolph
 1925
 Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett
 Photo: Herbert Boswank

37)

Sketch for Palucca dancing: three intersecting curves
 Wassili Kandinski
 1866 – 1944
 Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett
 Photo: Herbert Boswank

38)

Vase
 Lucien Gaillard
 1900 or short before
 Museum für Kunsthandwerk Leipzig / Grassimuseum
 Photo: Christoph Sandig

39)

Chair B 3 second version, 1925
 Marcel Breuer
 1925
 Stiftung Bauhaus Dessau

40)

Historic Library
 Franckesche Stiftungen zu Halle
 Photo: Werner Ziegler

41)

Glass Woman
 Stiftung Deutsches Hygiene-Museum Dresden
 Photo: Volker Kreidler

42)

Poster for the exhibition by the "Brücke" (Bridge) group in the
 Galerie Arnold, Dresden
 Ernst Ludwig Kirchner
 1910
 Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett
 Photo: Elke Estel

43)

Exhibition stand of the Conference of National Cultural
 Organisations (Konferenz Nationaler Kultureinrichtungen) at
 the ITB 2004
 Photo: David Brandt

Credits

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Konferenz Nationaler Kultureinrichtungen