



MIRROR OF THE WORLD

MASTERPIECES FROM THE DRESDEN CABINET OF CURIOSITIES

MUSÉE DU LUXEMBOURG

from 14 September 2022 to 15 January 2023

#DresdenExpo

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**FROM 14 SEPTEMBER 2022 TO 15 JANUARY 2023
AT THE MUSÉE DU LUXEMBOURG, 19 RUE DE VAUGIRARD 75006 PARIS
OPEN EVERY DAY FROM 10:30 AM TO 7 PM
LATE-NIGHT OPENING ON MONDAYS UNTIL 10 PM
PLANNED CLOSURE ON 25 DECEMBER
OPEN FROM 10.30 AM TO 6 PM ON 24 AND 31 DECEMBER**

Masks are strongly recommended.

Priority for young people!

Free admission for young people aged under 26 from Monday to Friday
Number of tickets limited by date, online booking required at
museeduluxembourg.fr

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**PUBLIC
SENAT**

Take tea on the terraces and in the private setting of the Mademoiselle Angelina tearoom, which is presenting its exclusive pâtisserie and new “Curiosité” dish inspired by the wonders of the exhibition.

Opening hours: enjoy the terraces and restaurant every day at the same times as the Museum

Mademoiselle
ANGELINA

THE EXHIBITION

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The Dresden State Art Collections - Staatliche Kunstsammlungen Dresden - reflect five centuries of the history of European museums. The starting point for these collections is the Cabinet of Curiosities or cabinet of art (Kunstkammer), one of the first collections of its kind that was founded in around 1560 by the Prince-elector Augustus I of Saxony. Today, the Dresden art collections span fifteen museums, including the Green Vault (Grünes Gewölbe), the Porcelain Collection (Porzellansammlung), the Armoury (Rüstkammer), the Old Masters Picture Gallery (Gemäldegalerie Alte Meister) and the Salon of Mathematics and Physics (Mathematisch-Physikalischer Salon).

The Dresden Kunstkammer developed between the 16th and 18th centuries, evolving from a private workshop containing tools and utilitarian instruments, to a collection with a universal focus. Exceptional art, science and natural objects were brought together to create a world in miniature, in which objects originating beyond Europe were given pride of place. The Kunstkammer and the museums that arose from it, especially with Augustus the Strong, Prince-elector of Saxony and King of Poland (1697-1733) became a mirror of the world, reflecting the power of sovereign collectors, knowledge and representations of the world at the time.

1. STUDYING THE WORLD: IMAGES OF THE SKY AND THE LAND

In Europe, the ideas of the ancient Greek scholar Ptolemy had prevailed for over a thousand years. Ptolemy placed the Earth at the centre of the universe and divided the inhabited world into three continents (Africa, Asia, Europe). This theory was called into question by Christopher Columbus' discovery of the Americas in 1492 and by the theory of heliocentrism espoused by Copernicus. These major developments broadened the European world view.

Globes and maps were tools that contributed to our spatial understanding of the world. The collection of scientific instruments and clocks at the Dresden Cabinet of Curiosities (Kunstkammer) reflects the continuous efforts made to learn more about Earth and the Cosmos. These instruments were not only used to study the world; they were also considered symbols of domination and illustrated the scholarship of the prince-electors of Saxony. This quest for the representation of the world continued into the Enlightenment, when Augustus the Strong founded the Salon of Mathematics and Physics (Mathematisch-Physikalischer Salon) in 1728.



The museums' perspective

Explorations of the planet from Europe shaped a world view that persists to this day. The museums are reflecting on the geopolitical and economic conditions that enabled their collections to be established, and on the political purposes they served. Such a reflection is being conducted actively by the Staatliche Kunstsammlungen Dresden.

2. THE VOGUE FOR CABINETS OF CURIOSITIES: A QUEST FOR RARITY

From the mid-16th century, a host of European courts created cabinets of curiosities. Collectors were not only interested in works of art (*artificialia*), but also in scientific instruments and books (*scientifica*) and curiosities of nature (*naturalia*), particularly mother-of-pearl, coral, jade and ivory. These natural materials were transported to Europe along major trade routes, where they were transformed into precious works of art, with their origin and initial function often overlooked as a result.

Cabinets of curiosities, and the rarity of the items on display, allowed their owners to assert their power. They



were also places of study and artistic activity. In the early 17th century, the Dresden Cabinet of Curiosities was one of the first collections to open to the public. Students, artists and scientists were given access, as were craftsmen, traders and families, who would visit to study, admire and take inspiration from the objects on display.



The museums' perspective

If European expansion throughout the world has often been widely documented with regard to the natural elements and populations encountered, why, then, have European collections accorded so little importance to the provenance of the items amassed in the wake of these explorations? The issue of provenance is central to the research now conducted by the museums.

3. IVORY: A MATERIAL OF GLOBAL INTEREST

Ivory has always been very popular due to its rarity, its properties and its colour. From the 16th century, increasingly globalised trade led to a growing demand. African craftspeople no longer settled for manufacturing



items for a local market, instead producing more and more for export. The global ivory trade was closely linked to the slave trade maintained by European colonial powers in West Africa. In Asia, where it was increasingly prized, ivory was imported from Africa for manufacturing luxury items.

In the courts of Europe, craftsmen had a long tradition of turning ivory, particularly in Dresden, where one of the largest collections of objects made from this material is still kept to this day in the Green Vault (Grünes Gewölbe). Multi-layer openwork ivory balls were among the most sought-after pieces. This art form has also been popular in China since the 18th century, when the Chinese imperial court took delivery of European ivory-turning machines that likely contributed to a transfer of knowledge and techniques.

The museums' perspective

Today, ivory pieces are the subject of numerous debates relating to the protection of animal species. Colonial history is closely connected to this issue. What impact does this have on the appreciation of ivory art? Can we continue to exhibit ivory pieces without encouraging the illegal ivory trade?

4. NATURALIA: ART AND NATURE

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EXHIBITION MAP



The shells of bivalves and snails from the Indian and Pacific oceans were among the most highly prized natural objects in royal collections. From 1500, large quantities of shells were imported to Europe. Nuremberg, a merchant city renowned for its silver and goldsmithery, and Leipzig, with its major trade fair, were renowned as major centres for this trade. This is where the prince-electors of Saxony acquired a great many pieces for their Cabinet of Curiosities and the Green Vault (Grünes Gewölbe), established between 1723 and 1729, which was Augustus the Strong's very first museum of art and treasure to open to the public.

Turban snails and nautilus shells, transformed into opulent vessels, were particularly valued. They often arrived in Europe sporting engraved decorations. The trade city of Guangzhou, in southern China, was a known centre for this kind of decoration, a popular source of inspiration for European craftsmen. Objects decorated with mother-of-pearl plates came mainly from India. Many of them were set with precious metals in European workshops to cater to local tastes.



Still life paintings also feature many shells, attesting to the popularity of these objects and what they represented: the globalisation of trade and aesthetic refinement.

The museums' perspective

Where do the natural objects, grouped under the term "naturalia", come from? The transformation of these coveted raw materials and the admiration for the pieces created from them have often led us to overlook their geographic origin and the circumstances under which they arrived in Europe. Technology allows us to refine our research and conduct analyses that can, in some cases, shed light on their provenance.

5. WORLD VIEWS: THE FORMATION OF STEREOTYPES

With the emergence and influence of the Netherlands as the leading maritime and commercial power, distant countries occupied an unprecedented place in European daily life.

From the mid-17th century, representations of non-European regions became increasingly popular in painting. Images of



Eastern maritime ports, luxury goods, foreign architecture and magnificently-dressed figures can be found in a large number of paintings, reflecting the aspirations of the European public.

European expansion brought with it a considerable increase in knowledge of natural and cultural areas in Asia, Africa and the Americas. At the same time, the way in which humans and nature were represented in art objects was often a distorted version of reality, which gave rise to a series of stereotypes and clichés applied to any characterisation of the non-European world. These works of art, which are still a decorative feature of European residences and collections, continue to influence the collective imagination.

The museums' perspective

The museums are endeavouring to adopt a considered approach to stereotypical representations of non-Europeans. Today, images of people carrying heavy loads, lightly clothed and with caricatured facial expressions, intended to legitimise colonial domination and slavery, are no longer exhibited without commentary.

6. PORCELAIN: A SYMBOL OF EXCHANGE BETWEEN EAST AND WEST

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EXHIBITION MAP



Porcelain was one of the first products to circulate on a global scale. The trading of Chinese and Japanese porcelain throughout the continents gave rise to processes of exchange that were well reflected in the collection of Augustus the Strong, Prince-elector of Saxony and King of Poland (1697-1733). Goods imported from the Far East were highly prized, representing both a reference and a permanent source of inspiration for the first porcelain manufactory in Europe, founded at the sovereign's behest in 1710 in Meissen, near Dresden.

From the early 18th century, in Dresden, Augustus the Strong amassed Europe's largest specialist collection, enough to fill an entire pleasure palace, the Japanese Palace, which was transformed in the 1720s. He turned this display of his collection into an ideal showcase for the new genre of sensational porcelain produced by the royal manufactory. As such, Augustus the Strong made the Japanese Palace the symbolic site of his triumph over Chinese craftsmanship, which had aroused admiration and desire and challenged Europeans' conviction of their cultural superiority.



The museums' perspective

International exchanges between museums allow us to study the different aspects of the production, design, trade and presentation of porcelain. Working with specialists from China, Taiwan and Japan, the teams of the Dresden State Art Collections are currently working to expand their knowledge of porcelain from East Asia, which inspired European production from the 18th century onwards.

7. THE ART OF THE OTTOMAN EMPIRE, FASHION AND COURT FESTIVITIES

The Dresden Turkish Cabinet (Türkische Cammer) is home to one of the largest collections of Ottoman art in the world outside of Turkey. Its roots can be traced back to the 16th century. Most of the objects in this collection were diplomatic gifts, targeted purchases and commissions. Only a portion of the objects came from the court of Saxony as spoils of war.

Augustus the Strong (1697-1733) had a particular predilection for the art of the Ottoman Empire. As Prince-



elector of Saxony and King of Poland, he even portrayed himself in sultan's clothing. He sent emissaries to Constantinople on buying missions and had no qualms about bringing camels and Arab horses with spectacular ornamental saddlery to Dresden for his baroque festivities.

The purpose of the Turkish Cabinet was not only to serve as a reminder of the military triumphs of the prince-electors of Saxony in the wars with the Ottoman Empire. Its collections were also used in the decorations for court festivities, parades and opera sets. Parades with participants in costume were part of the phenomenon of the "Turkish fashion" that spread throughout Europe and took on a particular form in Saxony.

The museums' perspective

In order to share fragile objects such as textiles and assemblies of all kinds of materials with future generations, the museums are conducting research and restoration work which, though difficult to see, can take years. The collections of the Turkish Cabinet (Türkische Cammer), which are particularly well documented, are an excellent example of this. We now know a great deal more about the role and origin of the pieces in these collections.



Curator

Claudia Brink, Scientific Advisor at the Staatliche Kunstsammlungen Dresden

Exhibition design

Atelier Maciej Fiszer

Graphic design

ZAINA

Lighting

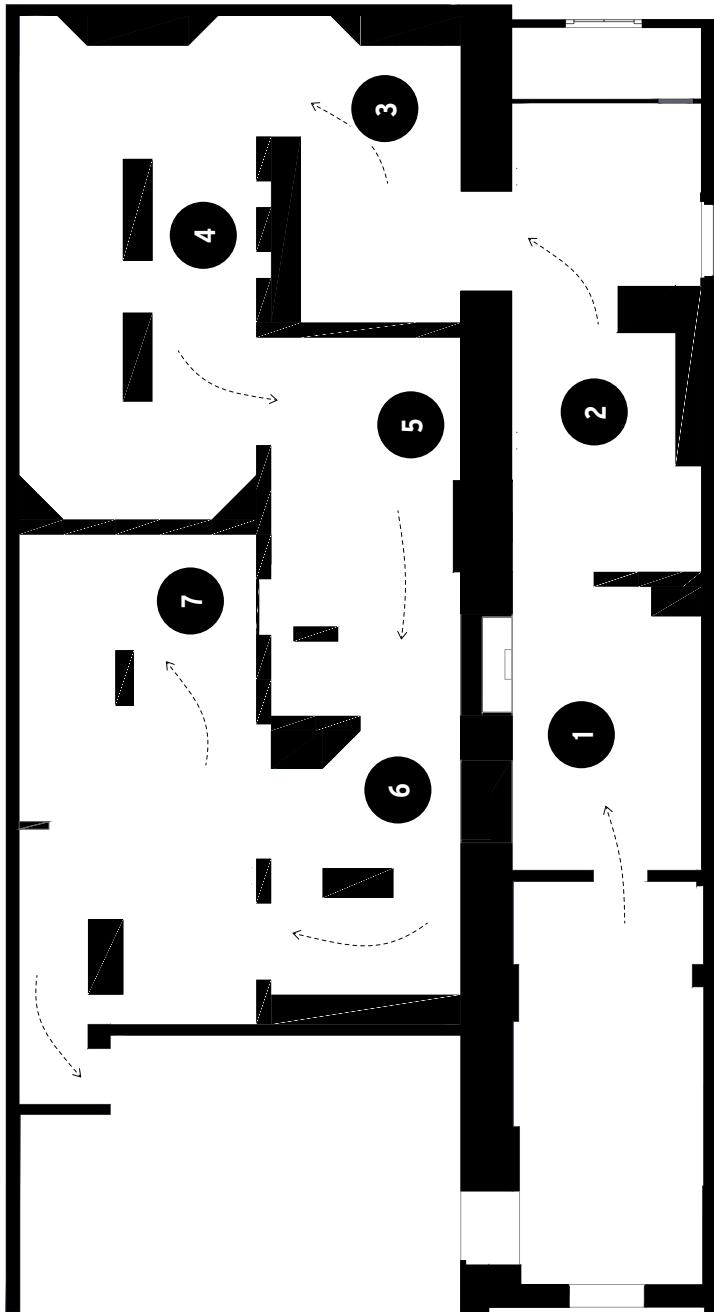
Hi lighting Design

This exhibition is organised by the Réunion des Musées Nationaux - Grand Palais in partnership with the Staatliche Kunstsammlungen Dresden. It will be held at the Musée du Luxembourg from 14 September 2022 to 15 January 2023.

Exhibition map

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AROUND THE EXHIBITION

Cultural programme

LECTURE SERIES

At the Les 3 Luxembourg cinema, 67 rue Monsieur le Prince, 75006 Paris

Booking required at museeduluxembourg.fr, free admission

PRESENTATION LECTURE

Thursday 22 September at 6.30 pm

With Stéphanie Bernardin, art historian

How can we present the masterpieces of the Dresden State Art Collections today? Beyond the wonder they evoke, what do the objects assembled at the Musée du Luxembourg tell us about the princes who acquired them, their world views, their political aims? Art lecturer Stéphanie Bernardin acts as spokesperson for curator Claudia Brink to present the exhibition and its focal points.

COLLECTING THE ELSEWHERE. CONSIDERING/ CLASSIFYING OVERSEAS OBJECTS IN EUROPE (16TH- 20TH CENTURIES)

Thursday 13 October at 6:30 pm

With Christian Grataloup, Professor Emeritus at Paris Diderot University

With cabinets of curiosities, menageries, tales of distant

voyages, cartographic representations and more, Westerners have held a fascination for all that falls outside their own image of society. They have widely forged the world in their image, but in Europeanising humanity, they have equally globalised the West. Drawing on representations of the distant and faraway, the lecture will sketch out prospects for a universal exoticism.

TREASURES OF THE FOUR PARTS OF THE WORLD: COLLECTIONISM AND THE COLONISATION OF THE INDIES

Thursday 17 November at 6.30 pm

With Samir Boumediene, research fellow at the CNRS

From the 16th century, natural objects and artefacts from what was then known as “the Indies” were collected and displayed in cabinets of curiosities. With a particular focus on items from the Americas, this lecture will explore the colonial dimension of this collectionism, represented notably by the iconography of the four parts of the world.

DRESDEN: HISTORY AND ARCHITECTURE OF THE “FLORENCE ON THE ELBE”

Thursday 15 December at 6.30 pm

With Philippe Poindron, art historian

Although Saxony remained a second-class power within the Holy Roman Empire, its capital, Dresden, stood out from the Renaissance with its architectural splendour and artistic influence. More specifically, in the 18th century, two sovereign patrons transformed the city into “Florence on the Elbe”.

EVENTS AND EVENINGS

CABINET OF MUSICAL CURIOSITIES

Mondays 17 October, 14 November, 12 December and 9 January
from 7 pm to 9.30 pm

During your visit, open a secret door and enter the cabinet of musical curiosities. Sit comfortably, put on a pair of headphones, close your eyes... discover amazing sounds, music of distant traditions and original instruments in high fidelity. A voiceover presents these curiosities and invites you on a musical journey.

An immersive experience by Sonorium

Free with admission



NUIT BLANCHE (DUSK TO DAWN ART EVENT)

Saturday 1 October, from 7.30 pm to midnight, last entry 11.30 pm

During your visit, set off on a short but intense journey of theatre, poetry and music through the centuries, on a discovery of some of the most astonishing objects in the Dresden Cabinet of Curiosities.

By the duo CIE 44, made up of Lény Guissart and Nicolas Mathieu

Free and unrestricted entry, subject to availability

SKETCHBOOK EVENING

Tuesday 15 November from 7 pm to 9 pm

The treasures amassed by the prince-electors of Saxony are full of charm, with their variety of shapes, colours and materials. Like the craftsmen who drew inspiration from these objects from across the planet, bring your sketchbooks and pencils to draw these masterpieces!

Booking required. Free for young people under the age of 26, €10 for all other visitors



Guided tours

booking advised

GENERAL GUIDED TOUR

from 13 years; duration: 01:15

*Thursdays, Saturdays and Sundays at 12.15 pm, Saturdays and Sundays at 5 pm,
Mondays at 8 pm*

The exhibition brings together objects of exceptional variety and quality. What world views do they reflect? A tour guide from the museum will tell you about their provenance and the techniques and precious materials used to make them. They will also shed light on their purpose, for scientific and aesthetic education, as well as their use as tool of political assertion.

FAMILY TOUR

from 6 years; duration: 60 mins

every Sunday at 2.30 pm

Surprising, awe-inspiring and of historic value, the objects in the exhibition have plenty to offer for curious minds. A tour guide reveals their secrets to you, so set off with your family on a journey to the court of Dresden and to the four corners of the world!



LITTLE MARVELS TOUR

For ages 3-5, duration: 30 mins

Saturdays 15 October, 19 November, 10 December and 7 January at 9.30 am

Young visitors and their parents are invited to explore the exhibition through a short story, in which the most extraordinary animals tell you about themselves and the long journey they have made to reach the Musée du Luxembourg.

"EXPLORERS' JOURNAL" CHILDREN'S WORKSHOP TOUR

from 6 years; duration: 120 mins

Monday 31 October, Thursday 3 November, Monday 19 December, Thursday 29 December and Monday 2 January at 2.15 pm

Accompanied by a visual artist, children set off on a discovery of the fabulous treasures of the prince-electors of Saxony. Then, in the workshop, they create an extraordinary travel journal made from collages of drawings and plants, in the style of a herbarium.

TOUR FOR SCHOOL PUPILS

from nursery to higher education, duration: from 45 mins to 75 mins, depending on year level,

*Thursdays at 10.30 am, Mondays, Thursdays and Saturdays at 2.30 pm,
Mondays at 6 pm*

The vogue for cabinets of curiosities illustrates the profound

changes to the world view of Europeans following the major discoveries of the 16th century. Through a tour guide's presentation of some exceptional objects featured in the collection, pupils will explore some of the key questions of the modern era.

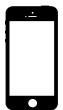
RESOURCES

CHILDREN'S ACTIVITY BOOKLET

To help your children aged 7 and over to explore the exhibition, ask for the activity booklet, which is available for free from the museum reception. Visit the "young visitors" area on the website to find an educational kit and tailored resources.



Digital



THE MUSÉE DU LUXEMBOURG'S MOBILE APP!

The Musée du Luxembourg has created a mobile app, available for free on Google Play and the AppStore. An essential tool for practical information, keeping up-to-date with the latest news, planning your visit and making the most of the museum's exhibitions and events. It allows you to keep a souvenir of your favourite works, finest photographs and high points of the visit, as well as keeping in touch.

Audioguides can be downloaded directly from it, as in-app purchases, and are priced at 3.99 euros:

- Adults (French, English, German, Spanish, Italian)
- Children (French)

The app also offers a free discovery-tour of the exhibition, "Materials", which examines the variety of materials represented by the objects.

Download the app: tinyurl.com/luxappli

THE EXHIBITION SOUNDSCAPE

Different creative practices relating to sound archiving issues form the source of this original musical journey. To compose it, the artists Laurent Guérel, Nicolas Charbonnier and Thomas



Carteron worked with the AV3Ry artificial intelligence, designed by Alexander Schubert. This allowed them to create a sonic mirror of our world, diffracted into 7 compositions corresponding to the 7 sections of the exhibition.

Download this soundscape for free on museeduluxembourg.fr and from the museum's mobile app!

AT THE MUSEUM

An interactive Super Zoom

A digital installation is available within each exhibition at the Musée du Luxembourg. This interactive programme is accessible via a touch table and interconnected to a large high-definition video screen.

It complements the exhibition by presenting art objects that are unable to travel to Paris. Visitors will discover other exceptional pieces from the Dresden Cabinet of Curiosities grouped by material, technique or area of activity (instruments and automatons, tools, ivory pieces, books, graphs, etc.).



SOCIAL MEDIA



On social media you'll find an introduction to the exhibition by curator Claudia Brink, as well as other fun content (quizzes, stories, etc.) and artwork analysis.

On the Musée du Luxembourg website

Visit museeduluxembourg.fr for practical information, themed articles, chronological information, activities for young visitors and more!

Find us at museeduluxembourg.fr, grandpalais.fr

Subscribe to the Le Mag newsletter at grandpalais.fr

Publications

EXHIBITION CATALOGUE

Published by the Réunion des Musées Nationaux - Grand Palais

MIRROR OF THE WORLD

Masterpieces from the Dresden Cabinet of Curiosities

20 x 29 cm, 208 pages, 190 illustrations, €40

EXHIBITION ALBUM

Published by the Réunion des Musées Nationaux - Grand Palais

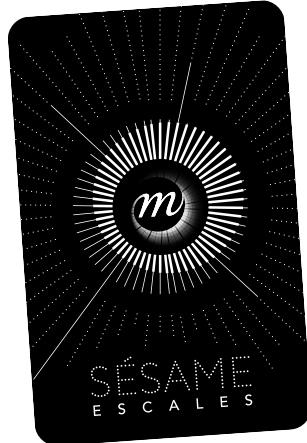
MIRROR OF THE WORLD

Masterpieces from the Dresden Cabinet of Curiosities

28 x 43 cm, 24 pages, 40 illustrations, € 6

PASS**SÉSAME**
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SURPRISE**

With the Sésame Stops Pass, go from Paris to all over France, with plenty of discoveries and surprises! For one year, enjoy unlimited priority admission to *Mirror of the World. Masterpieces from the Dresden Cabinet of Curiosities* and *Léon Monet. Brother of the artist and collector** at the Musée du Luxembourg, *Venice Revealed* and *Mucha* at the Grand Palais Immersif. You can also discover the exhibitions and collections of 15 national museums all around France, including the Musée de Cluny - Musée National du Moyen Âge, which will reopen this spring.



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*Provisional title

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MUSEEDULUXEMBOURG.FR:**

Enhance your visit thanks to the online texts, videos and various resources on the Museum's website.

Share your visit!



Find here the developed labels of the works in the exhibition

Astronomical table clock

Andreas Schellhorn
Schneeberg, 1570, Gilded bronze

This table clock is a truly encyclopaedic object that offers several ways of measuring time: two dials with twelve and twenty-four hours respectively and another for the quarter-hours, an alarm, an astrolabe, an instrument for measuring time in relation to sunrise or sunset, and a calendar.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden,
photo: Carlo Böttger



Oriental sea bay

Bonaventura Peeters
1652, Oil on canvas

On the shores of a fictional bay where ships with Dutch and Spanish flags are anchored, European travellers and merchants in Asian dress encounter one another. This imaginary scene attests to the fascination for exchanges relating to maritime trade and the desire to take part in them.

Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden,
photo Elke Estle/Hans-Peter Kluth



Terrestrial globe

Willem Janszoon Blaeu and Joan Blaeu
Amsterdam, circa 1643, Cardboard, engraved segments on copper,
oak mount, brass

The Blaeu and Hondius family businesses in Amsterdam were among the leading publishing houses for maps. Blaeu was cartographer-in-chief of the Dutch East India Company (VOC). His terrestrial and celestial globes were famed for being updated in line with new discoveries.

Mathematisch-Physikalischer Salon, Staatliche Kunstsammlungen Dresden,
photo: Michael Lange



Terrestrial globe

Johannes Praetorius
Nuremberg, 1568, Brass

Prince-elector Augustus I took a keen interest in scientific instruments. He acquired this terrestrial globe, along with a celestial globe and an astrolabe, for a significant sum. On this globe, Asia and North America form a single continent.

Mathematisch-Physikalischer Salon, Staatliche Kunstsammlungen Dresden,
photo: Jürgen Karpinski



Terrestrial globe

Johann Georg Klinger
Nuremberg, circa 1792, Cardboard, engraved segments on copper, wooden mount,
brass

In the 18th century, cartographers endeavoured to locate points using astronomy in order to precisely render the expanse of the continents. The map of this terrestrial globe documents the achievements of the British navigator James Cook.

Mathematisch-Physikalischer Salon, Staatliche Kunstsammlungen Dresden,
photo: Jürgen Karpinski



Transforming Europe

Juliane Köhler (*1974)

2004, Drawings (19 pieces), paper, pencil (graphite)

In this series, the artist draws the contours of Europe from memory, with the shape she remembers changing with each drawing; at times, it is very similar to the real outline, while at others it is more abstract. The space for an explanatory caption is left empty. The result is subjective images of the world, marked by individual perception and personal memories.

© Adagp, Paris, 2022, Kunstmuseum, Staatliche Kunstsammlungen Dresden, photo: Herbert Boswank, VG Bildkunst, Bonn



Two flat-headed clubs belonging to the Tupinamba people (*) and one flat sword-shaped club, probably belonging to the Tupi people () (*/ Coastal area of Brazil, pre-1652 (**)/ Central Brazil, pre-1652 (*) Wood, cotton, decorative feather quills once joined together**
 (**) Wood, cotton, white pigment

The exact origin of numerous pieces of ethnographica can no longer be established today. That said, we know that the two flat-headed clubs from the Tupinamba people and the flat sword-shaped club from a Tupi tribe were brought back from Brazil by the voyager Carl Mildner.

Museum für Völkerkunde Dresden, Staatliche Kunstsammlungen Dresden, photo: Eva Winkler

**Five ceremonial spears**

West and Central Africa, 17th century

Wood, iron, brass, copper

In the inventories of the Indianischen Kammer, ceremonial spears are described as "Japanese". Today, given the materials and decoration used, we instead attribute them to centres of craft on the West African coast.

Museum für Völkerkunde Dresden, Staatliche Kunstsammlungen Dresden, photo: Eva Winkler

**Coco de mer vessel from the Seychelles**

Portugal or Goa, pre-1579, Silver, half of the coco de mer lacquered

It was long thought that the nuts found on the beaches of the Maldives came from undersea trees. In fact, they are the seeds of the coco de mer palm, which only grows on the Seychelles archipelago, making these seeds extremely rare objects.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Paul Kuchel

**Fragment of a narwhal tooth**

Probably 2nd quarter of the 17th century, Smooth, polished and hollowed-out narwhal tooth

Spiral "unicorn horns" were among the principal attractions in cabinets of curiosities. In fact, these "unicorn horns" are none other than the tooth of the narwhal, a marine mammal that lives in the freezing Arctic Ocean. They can measure up to three metres long and are traded for the price of gold.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Bildarchiv Grünes Gewölbe



Thier-Buch ("Book of Animals") (excerpt)

Zacharias Wagner, Brazil, 1634-1642

Originally from Dresden, Zacharias Wagner visited Brazil in 1634 on behalf of the Dutch West India Company (WIC). He recorded naturalistic observations and scenes of daily life in an impressive 110-page book of images. His detailed drawings of the flora and fauna, accompanied by hand-written explanations, reveal a real scientific interest in nature. However, the characters reduced to slavery are given stereotypical representations.

Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, photo: Herbert Boswank

*Christ child on pedestal*

Sri Lanka (Ceylan), early 17th century

Garnet, quartz, gold set with stones

This statuette is the only one of its kind in the world, carved from garnet by Sinhalese artists. It attests to the conversion of the elites of Ceylon to the Christian faith under Portuguese influence.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Carlo Böttger

*Bezoar bound with gold filigree*

16th century

Gold, bezoar stone

Bezoars are mineral concretions found in the stomach of certain mammals. These particularly precious objects were believed to have healing or even magic powers.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Carlo Böttger

*Bowl*

China, Jingdezhen, Ming dynasty (1368-1644), Jiaqing period (1522-1566), Porcelain, paint: cobalt blue underglaze

This bowl was among the first Chinese porcelain to arrive in Saxony in the late 16th century, gifted by Francesco I de' Medici to Prince-elector Christian I. Initially, it was wrongly listed as "Italian" in the Kunstkammer's inventory.

Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: Adrian Sauer

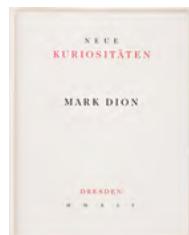
*Neue Kuriositäten für das Grüne Gewölbe ("New Curiosities for the Green Vault")*

Mark Dion (*1961), 2014, Colour lithographs

Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden

In the exhibition "The Academy of Things" (Dresden, 2014), Mark Dion revisited the idea of the cabinet of art and curiosities. Among the precious treasures of the Grünes Gewölb, he set up five installations in which he reproduced and added a new twist to once-highly prized natural objects such as a narwhal tooth, an ostrich egg, coral and rhinoceros horn. By juxtaposing his works with treasures from the Baroque period, he explores the concept of collecting as a representation and demonstration of power.

Courtesy of the artist and Galerie Nagel Draxler Berlin/Cologne/Munich, Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, photo: Daphne-Projekt



26 chess pieces

India, 16th century
Ivory set with colours

The chess figurines in the form of horsemen, warriors, tigers and elephants have been featured in the inventories of the Dresden Kunstkammer since 1610. They were held in an Indian mother-of-pearl case, but appear never to have formed a complete set.

Rüstkammer, Staatliche Kunstsammlungen Dresden, photo: Jürgen Lösel

**Oliphant**

Afro-Portuguese, Sapi, Sierra Leone, 1490-1530
Carved ivory

This oliphant (the name given to this type of ivory horn) was sculpted for the European market, as its decoration suggests: aside from several hunters dressed in European clothing, a unicorn and other mythical creatures are depicted.

Rüstkammer, Staatliche Kunstsammlungen Dresden, photo: Hans-Peter Klut

**Powder horn**

Northern India, Mughal period, circa 1590
Ivory, amber, gilded brass

The powder horn comes from the workshops of the Mughal Empire in northern India. It is decorated with interlacing animal figures and two original scenes: an native bird hunt and a trading episode with the Europeans.

Museum für Völkerkunde Dresden, Staatliche Kunstsammlungen Dresden, photo: Eva Winkler

**Ivory horn**

West Africa, late 15th - early 16th century
Sculpted ivory

This ivory sculpture, described as "Afro-Portuguese", depicts a European man, illustrating the frequency and importance of trading contacts at the time. The figure also has certain characteristics that reference a mythical ancestor of the Sapi peoples in West Africa.

Museum für Völkerkunde Dresden, Staatliche Kunstsammlungen Dresden, photo: Eva Winkler

**Ivory cup by Prince-elector Augustus**

Dresden, 1586, Turned ivory

Prince-elector Augustus I of Saxony had a passion for turning ivory, which he practised enthusiastically under the guidance of his court artists. In total, he produced 165 pieces of this kind. This unfinished cup is thought to be his final piece.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Carlo Böttger



Riding Zebtas, Upper Luapula, early 20th century

Peggy Buth (*1967), 2006, Tar, shellac/wood

By exploring the themes of colonial history in her tar-covered pictures, Peggy Buth exposes the racist clichés that remain deeply entrenched in European thought, which views Africa as a "black continent". A white man sits astride a zebra which, by nature, is not suited to domestication for riding, thereby symbolising unequal power relations. Beside the rider is a near-invisible black figure.

Courtesy of Peggy Buth and Klemm's, Berlin Photo: Kunstmuseum, Staatliche Kunstsammlungen Dresden / Herbert Boswank

Cup with turbo shell

Tobias Wolff

Nuremberg, 1604-1609, Silver-gilt, mother-of-pearl

Shells are often mounted on bases featuring figures described in inventories as "Africans" or "Moors" in order to emphasize their non-European origin.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Carlo Böttger

*Drinking vessel: sea unicorn*

Elias Geyer, Leipzig, circa 1600, Turbo shell, silver-gilt, traces of colour

Geyer, an inventive silversmith, used turbo and nautilus shells to craft grotesque marine creatures that were very popular at the court of Saxony.

This type of work, along with mother-of-pearl from the Indies, were sold at the Leipzig fair.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Carlo Böttger

*Drinking vessel: war elephant*

Urban Wolff, Nuremberg, 1593-1598, Silver-gilt, mother-of-pearl plates, coloured stones

The tower, covered with mother-of-pearl plating, is an imitation of Indian productions.

The elephant symbolises strength and triumph, as well as a wide range of virtues such as wisdom, piety and temperance. It also highlights the non-European origin of the material.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Paul Kuchel

*Kris (keris) with painted sheath*

Mataram, Java, late 17th - early 18th century

Lacquered paint: Dresden, workshop of Martin Schnell, circa 1720,

Kris made from steel and nickel-plated iron, sheath made from wood, lacquered paint

This prestigious weapon belonging to a high-ranking figure from the island of Java was initially listed in the inventories as a "poisoned Japanese knife".

In 17th-century Dresden, the kris was given a new handle and the sheath was painted with Chinese motifs.

Museum für Völkerkunde Dresden, Staatliche Kunstsammlungen Dresden, photo: Eva Winkler



Vase with lid

China, Jingdezhen, Qing dynasty (1644-1911), Kangxi period (1662-1722) and Holland, circa 1710-1720
Porcelain (China) with coloured glaze and gilt (Holland)

This Chinese vase was painted in the Netherlands. The opulent decoration combines motifs and colours typical of Japanese "Kakiemon" porcelain. The coat of arms of the Saxony-Poland alliance of Augustus the Strong also appears.

Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: Adrian Sauer

**Plumed headdress**

Johann Melchior Dinglinger, Dresden, pre-1719
193 diamonds, gold, silver-gilt

This type of plumed headdress, to which heron feathers could be added, was very popular in around 1600 in the courts of Western Europe. It is reminiscent of Ottoman or Indian turban ornaments.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Jürgen Karpinski

**Cup with lambi, topped with Fortuna Martin Borisch**

Dresden, circa 1630-1640
Silver-gilt, lambi

One of the largest sea snails, the *Lobatus gigas*, also known as the "lambi" or "queen conch", originates in the West Atlantic but is more commonly found in the Caribbean.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Paul Kuchel

**Paradise Landscape**

Roelandt Savery, 1624, Oil on canvas

With the utmost precision, the artist has painted an ideal natural space featuring hills, thick forests and a clearing filled with a multitude of animals from different regions of the world, depicted with great zoological precision. In the sky, macaws add a colourful note.

Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden,
photo Elke Estel/Hans-Peter Kluth

**Swooping macaw**

Meissen porcelain manufactory, model by Johann Joachim Kaendler, 1732, Porcelain

The life-size figurine of the macaw, a parrot originating in the forests of Central America, appeals for the authenticity and lively quality of its representation. In order to create it, Kaendler, Meissen's talented modeller, was able to study a living specimen belonging to the menagerie of King Augustus the Strong.

Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: Adrian Sauer



Camel with two figurines

Probably Frankfurt, circa 1700-1705

Baroque pearls, gold, coloured mount, enamel, silver, diamonds, emeralds

The camel, made out of a baroque pearl, and the two figures that accompany it form an allegory of the non-European world. The painting on the enamelled base evokes overseas trade. The image of a barely-dressed woman, laughing heartily and exuding sensuality, derives from clichés at the time regarding the supposedly uncivilised populations of non-European regions. At the same time, the scene minimises the violence of trade relationships in the colonies.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Jürgen Karpinski

***Coconut cup with Brazilian scenes***

Nuremberg or Dresden, soon after 1656

Coconut, silver-gilt

The scenes sculpted onto this coconut cup reference the colonial presence of the Netherlands in Brazil during the first half of the 17th century. They are modelled on Theodor de Bry's copperplate engravings of America, a travel story that was highly popular at the time, as well as the paintings of Albert Eckhout. The figure of the kneeling carrier at the base of the object reflects the Europeans' absolute certainty of their supposed superiority.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Paul Kuchel

***Statuette with a tray of emeralds***

Balthasar Permoser, sculpture. Johann Melchior Dinglinger, mount. Wilhelm Krüger, tortoiseshell veneer. Martin Schnell, varnish, Dresden, probably 1724

Lacquered pear wood, silver-gilt, emeralds, rubies, sapphires, topazes, garnet, almandine, tortoiseshell

This tray of emeralds, a gift from Emperor Rudolf II, arrived at the Dresden Kunstkammer in 1581. The precious stones come from the Chivor mine, in present-day Colombia. In 1724, at the behest of Augustus the Strong, court artists created the figure presenting the emeralds. It is the personification of the "New World", and as such follows stereotypical and unequal representations. The presence of people of colour at the court may also have inspired this work. Grünes Gewölbe, Staatliche Kunstsammlungen Dresden.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Jürgen Karpinski

***Busts of an Asian man and woman***Meissen porcelain manufactory, model by Johann Joachim Kaendler
1732, shaped circa 1921-1922, Porcelain

This representation by Kaendler of an Asian man and woman conforms with European clichés at the time: slanting eyes, flaccid and oversized earlobes, loose and draped clothing. These are just some of the flagrant misrepresentations that attest to the supposed superiority of which Europeans boasted at the time.

Porzellansammlung, Staatliche Kunstsammlungen Dresden

***Dutch-inspired crock***Japan, Hizen Province, Arita, Edo period
(1603-1868), 1700-1730

Porcelain, brass mount, paint: cobalt blue underglaze, iron red and gilt

This crock with a metal tap is an imitation of the silver "Kraantjeskannen" widely used in Holland in the late 17th century. It stands on three feet in order to be placed over a gas burner to infuse coffee or tea.

Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: Adrian Sauer



Ottoman-inspired bowl and pitcher

Meissen porcelain manufactory, circa 1750

Porcelain, paint: underglaze colours and gilt, silver mounts

The form of the Chinese service, just like the Meissen service, is inspired by that of metal Ottoman services. These two ewers with bowls were destined for the Near- and Middle-East, where they were used for ablutions before prayer or during meals.

Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: Jürgen Karpinski

**Kendi (junchi) in the form of an elephant**

China, Jingdezhen, Ming dynasty (1368-1644), Wanli period (1573-1619), 1590-1605

Porcelain, paint: cobalt blue underglaze

Kendis were originally recipients from India and South-East Asia, used in Hindu and Buddhist rituals. However, elephant-shaped Chinese kendis were traded globally and can now be found in collections in the Near- and Middle-East and in Europe.

Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: Adrian Sauer

**European-inspired bottle-chilling basin**

China, Jingdezhen, Qing dynasty (1644-1911), Kangxi period (1662-1722), circa 1700-1720

Porcelain, paint: underglaze colours and gilt

The form of this monumental Chinese porcelain vessel is similar to pieces of European gold- and silversmithery. The notches on the edge of the basin can be used to support stemmed glasses held upside-down, or for placing bottles to chill in the iced water.

Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: Adrian Sauer

**Three vases from an initial five-piece garniture**

China, Jingdezhen, Qing dynasty (1644-1911), Kangxi period (1662-1722), circa 1700

Porcelain, paint: cobalt blue underglaze

The three vases feature Chinese floral and ornamental decoration combined with figurative scenes inspired by European motifs. Allegorical engravings by the French artist Henri II Bonnard were used as models for porcelain painters from Jingdezhen. Unfamiliar with European representations using linear perspective, Chinese artists tended to place their horizon lines higher, thus running counter the optic illusion of depth.

Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: Adrian Sauer

**Seated Guanyin with child and two companions**

China, Dehua, Fujian province, Qing dynasty

(1644-1911), Kangxi period (1662-1722), 2nd half of the 17th century

Porcelain

By analogy, the name Guanyin means "perceiver of the world's sounds". In popular Buddhist belief, the Guanyin was a sage (bodhisattva) who, in China and East Asia, became the goddess of mercy who takes care of human grievances. Here, she is represented as "Guanyin the Bringer of Sons". These representations were highly prized in Europe as they evoke the figure of the Virgin and Child.

Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: Adrian Sauer



Statuettes - Guanyin Bodhisattva

Meissen porcelain manufactory, circa 1710-1715
Boettger stoneware, porcelain

In 1709, not long before the first European porcelain manufactory was founded, Augustus the Strong sent the model to be used for these copies to Meissen. This one was cast in plaster and reproduced in both red stoneware and white porcelain.

Photo: Jörg Schöner, Dresden

**European family**

China, Dehua, Fujian province, Qing dynasty
(1644-1911), Kangxi period (1662-1722), circa 1700
Porcelain

Despite their Asian features, the father and son can be identified as Dutch due to their coats, scarves and tricorn hats. Such figures or groups of figures, with so-called "Western" stereotypical representations, were sent to Europe in large quantities.

Porzellansammlung, Staatliche Kunstsammlungen Dresden, Photo: Adrian Sauer

**Gelehrtenstein 4 (1970) ("Scholars' stone 4 [1970]"')**

Su-Ran Sichling (*1978) Washed concrete, mahogany (base), stainless steel

This piece follows the Asian tradition of mounting minerals found in nature on a base. "Scholars' stones" were used by their owners for contemplation. The original natural materials, which could evoke different forms, have been replaced by the artist with a typical material in post-war German history: washed concrete. Its theme is the relationship between culture and nature, but the historical and cultural significance of construction materials also plays an important role.

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Dagger (Cordelas)

Blade: Ottoman Empire, 16th century. Sheath: probably Germany, circa 1600
Damascus steel blade, Damascus brass; silver wire handle set with silver-gilt coins

The particular fascination surrounding this dagger lies in the combination of the Ottoman blade engraved with a Persian inscription and the guard decorated with coins, most of them ancient.

Rüstkammer, Staatliche Kunstsammlungen Dresden, photo: Jürgen Karpinski

**Türkenbuch ("Book of Turks") (excerpt)**

Zacharias Wehme, Dresden, 1581-1582

In the early 1580s, Prince-elector Augustus I commissioned a copy of a book produced several years earlier by the imperial ambassador to Constantinople (Istanbul). This richly illustrated book represents the inhabitants of the Ottoman Empire, along with their costumes. Such a copy reveals the interest in Ottoman culture and is evidence of the "Turkish fashion" of this period in Dresden.

Kupferstichkabinett, Staatliche Kunstsammlungen Dresden, photo: Herbert Boswank



Lateral wall of a tent

Ottoman Empire, end of 17th century

Cotton canvas with woven cotton and silk appliqué

In 1730, Augustus the Strong had a vast encampment of tents built near to Dresden. He invited guests there from around the world to present his new army, equipped according to the Turkish model.

Rüstkammer, Staatliche Kunstsammlungen Dresden, photo: Jürgen Karpinski

***Medallion in honour of Augustus the Strong***

Georg Jakob Kehr (text), 1727

Silver-gilt

This unique example was a birthday gift from the Orientalist Georg Jakob Kehr to Augustus the Strong. Written in Arabic, the tribute addresses the prince-elector as "His Majesty the Sultan" and "the conqueror of the world".

Münzkabinett, Staatliche Kunstsammlungen Dresden, photo: Hans-Peter Klut

***Janissary on quartz mount***

Jewellery work: probably Johann Christoph Negler, Dresden, circa 1710-1715

Ivory figure: probably Dresden

Ivory, quartz, silver-gilt, set with precious stones, small clock with movement, brass

The Janissaries were elite troops of the Ottoman Empire. The ivory statuette features their characteristic dress. In addition to the sabre and powder horn, the warrior is equipped with a mass of weapons into which a small clock has been incorporated.

Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, photo: Carlo Böttger

***Fireworks after a really big event***

Peggy Buth (*1967), 2006

Carpet with cutter marks, stapled onto a wooden frame

Peggy Buth takes a critical approach to the mechanisms of representation. She has chosen red carpet as a symbolic material, used in both the cultural industry and in politics to celebrate success and power.

The graphic fireworks, cut into the surface of the textile, conceptualizes showcases of power in politics and culture. Seen from a distance, we feel as though we are looking at an image with bright colours, and it is only when we draw closer that we see how crude the incisions in the velvet carpet really are.

Courtesy of Peggy Buth and Klemm's, Berlin, photo: Kunstfonds, Staatliche Kunstsammlungen Dresden /Herbert Boswank

