

6

**Acknowledgements /
Lenders / Sponsors**

11

Foreword

Marion Ackermann,
Hilke Wagner

Fundamentals

21

**The Value of the New.
Introduction**

Birgit Dalbajewa

31

**Spatial Utopias and Spatial
Constructions in the
Avant-Garde Movements
of the Early 20th Century**

Christoph Wagner

50

**Between Dada and Fifo:
(R)Evolution in the
Exhibition Space**

Marion Ackermann

54

**Dresden Exhibitions of
the Abstract Constructivist
Avant-Garde 1919–1932**

Stephan Dahme, Christmut Präger,
Mathias Wagner

Art Dealing

65

**The Kunstaussstellung
Kühl & Kühn**

Heike Biedermann

78

**The Galerie Ernst Arnold
under Ludwig Wilhelm
Gutbier**

Heike Biedermann

86

**Graphisches Kabinett
Erfurth: a Photographer
as Gallerist**

Heike Biedermann, Nelly Pistorius

91

**Rudolf Probst and the
Galerie Neue Kunst Fides**

Christmut Präger

116

**“On Completely New
Principles” – Hinnerk
Scheper’s Designs for the
Galerie Neue Kunst Fides**

Birgit Dalbajewa

123

**The Galerie Neue Kunst
Fides in Dresden: the
Mercantile Face of the
Avant-Gardes**

Rudolf Fischer

Private Art Collectors

133

**The Artistic Avant-Garde
and Private Collectors
in Dresden**

Heike Biedermann

157

**“But Rooms Like These
Require New Men” –
Piet Mondrian’s Room
for Ida Bienert**

Mathias Wagner

167

**Space and Colour in
Mondrian. The Time
Experience of Art**

Hans Janssen

175

**Avant-Garde Photography
in Dresden: the Kurt
Kirchbach Collection**

Agnes Matthias

Collecting, Exhibiting, and Performing Institutions

181

**A Mere Drop in the Bucket:
on the Situation in
Dresden of the State’s and
City’s Art Conservation
between 1919 and 1932**

Anke Dietrich

184

**“That Which is of Unquali-
fied Value Amongst Art
that is still Controversial”.
Alois Schardt and the
Collection of New Art in
the Bildungsanstalt
Hellerau**

Birgit Dalbajewa

194

**Lissitzky, Mondrian,
Kandinsky at the Interna-
tionale Kunstaussstellung
Dresden 1926: “Features”
in the “Interpretation of
a Contemporary Present”**

Andreas Dehmer, Birgit Dalbajewa

208

**Reconstruction of the
Presentation of Works
in the “Room for Con-
structive Art”**

Andreas Dehmer, Mathias Wagner,
Birgit Dalbajewa

218

2 Demonstration Rooms

El Lissitzky

221

El Lissitzky's "Room for Constructive Art"

Kai-Uwe Hemken

228

Triumphs and Defeats. Acquisitions of the Stadtmuseum and the Patronatsverein of the Gemäldegalerie prior to 1933

Birgit Dalbajewa,
Heike Biedermann

237

From Kandinsky and Feininger to Mondrian – Acquisitions of the Dresdner Kupferstich-Kabinett

Petra Kuhlmann-Hodick,
Björn Egging

246

Abstraction at the Albert-Theater: Erich Buchholz and his Radical Stage Design of 1920

Andreas Dehmer

251

Oskar Schlemmer – Dance Theatre in Dresden

Katrin Kruppa

258

Palucca and Geometry: Forms in Dance

Verena Senti-Schmidlin

Network and Critique

269

"I Would Prefer to Speak About Abstract Art" – Kandinsky's Dresden Lectures

Angelika Weißbach

277

Will Grohmann and the Tendencies towards Abstraction in the European Art of the 1920s

Konstanze Rudert

285

Believers in the Future and Doubters: Reactions of Art Critics to Exhibitions of Abstract Art in Dresden

Birgit Dalbajewa

Excursus

299

"Excessively Bold Experiments are Unpopular"? Edmund Kesting and Hermann Glöckner – Two Contributions to Constructivism from Dresden

Mathias Wagner

310

The Flatness of Space. On the Exhibitions "Heimo Zobernig. Piet Mondrian" and "Demonstration Rooms. Céline Condorelli, Kapwani Kiwanga, Judy Radul" in the Albertinum

Isabelle Busch, Nelly Pistorius,
Kathleen Reinhardt

Appendix

315

Sources / Bibliography

327

Index of Names

334

Imprint / Credits