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How much politics can art tolerate?

Ideology-critical reflections on cultural policy

“Not content with mere knowledge of what belongs to the special sciences, or even with knowledge of what belongs to philosophy, the mind, aware of its multifaceted, enigmatic nature, senses that there are other powers corresponding to its own dark forces. It finds that it is surrounded by great worlds that speak only figuratively to what is figurative within it: the arts.” (Jacob Burckhardt):¹

In the present day, it seems almost self-evident to us that art, from the performing arts to film production, from the sometimes even obligatory “art on buildings” (Kunst am Bau) to writers commissioned as “city chroniclers” and much more, has become an important area of cultural promotion and, consequently, of cultural policy. There seems to be little doubt that cultural policy and cultural promotion are state responsibilities in modern societies,² nor is there any doubt that this includes art in all its diversity and is indispensable for its further development. But is this really so self-evident? This question arises not only because a considerable part of art, and in particular art that is valuable and influential, largely eludes what is understood by state policy and promotion and develops independently of it, but also in other, more fundamental respects. This becomes particularly clear when one analyses the relationship between ideology and art in more detail³ and takes into account the resulting dangers for the freedom and continued existence of sophisticated art.

In this more detailed examination, we will focus primarily on literature, while remaining aware that things may well be different in other art forms. This applies both to the difference between *creative* and *reproductive art*,⁴ and to the difference between *individual artists*, who are sufficient on their own to create a work of art, and *ensemble artists*, who can only create or perform a work of art together. Works of art certainly also differ in terms of their marketability, a point to which we will return later. We will refrain from discussing the difference between *trivial art* and *sophisticated art* (in German: *Unterhaltungskunst* versus *Ernst Kunst*), not because it does not exist, but because we want to focus primarily on art that is sophisticated in the aesthetic sense, i.e. genuine art. We do not wish to refer to this as “high art” or “high culture” (*Hochkultur*), as this suggests a hierarchical relationship that sometimes even mirrors social stratification. Nor do we consider the terms “entertainment art” or “kitsch” to be appropriate for trivial art, as even aesthetically sophisticated art can and should be entertaining, at least in its own way.⁵ Sophisticated art can be

1 See: Burckhardt, Jacob: *Weltgeschichtliche Betrachtungen* (Reflections on World History), in: Burckhardt, Jacob: *Das Geschichtswerk* (The Work of History) Volume 1, Frankfurt am Main 2007 (pp. 761–972), cf. 923.

2 See also: Vogt, Matthias Th.: *Kulturpolitik in der Ära Kohl aus der Sicht der Wissenschaft* (Cultural Policy in the Kohl Era from an Academic Perspective), in: Buchstab, Günter/Kleinmann, Hans-Otto (eds.) *Historisch-Politische Mitteilungen* (Historical-Political Communications). Archive for Christian Democratic Politics, 12th year, Cologne-Weimar-Vienna 2005 (pp. 273–283); Vogt, Matthias Theodor/Sokol, Jan/Tomiczek, Eugeniusz (eds.): *Cultures in Encounter. Report on the Collegium Pontes Görlitz-Zgorzelec-Zborelec 2003*, Wrocław-Görlitz 2005; Vogt, Matthias Th.: *What is Cultural Policy?*, in: Orzechowski, Emil et al. (eds.): Vol. III (3) *Culture management. Kulturmanagement*, Krakow 2010 (pp. 15–39); Vogt, Matthias Theodor/Zimmermann, Olaf (eds.): *Verödung? Kulturpolitische Gegenstrategien*. (Desertification? Counter-strategies in cultural policy) Contributions to the conference on 22/23 November 2013 in Görlitz, Görlitz-Berlin 2013.

3 See also, in a fundamentally ideology-critical sense: Adorno, Theodor W.: *Kultur und Verwaltung* (Culture and Administration), in Adorno, Theodor W.: *Soziologische Schriften I* (Sociological Writings I), Frankfurt am Main 1979 (pp. 122–146).

4 See: Geiger, Theodor: *Aufgaben und Stellung der Intelligenz in der Gesellschaft* (The Tasks and Position of the Intelligentsia in Society), Stuttgart 1949.

5 See: Hauser, Arnold: *Soziologie der Kunst* (Sociology of Art, Darmstadt 2 1978).

recognised above all by its “workmanship”, i.e. its aesthetic forms of expression and effect, its authenticity, originality and “truthfulness” (*Wahrhaftigkeit*).⁶

We would like to develop our further considerations in three steps. First, we will look at the special features of art markets and “markets” for literature, as well as the role of experts in this context. In doing so, we will initially focus on art and literature in liberal democratic societies that are predominantly organised according to market economy principles.⁷ In a second step, we will examine the relationship between art promotion and art policy, including a brief historical review. Finally, and most importantly, we would like to explore the complex relationships between art and literature in particular, and ideology and power dominance (*Herrschaft*) in society. In our view, this will ultimately reveal the indispensable limits of politicisation and political influence on art that must be demanded and respected.

Special features of art markets and the role of art experts

If we start from the premise of liberal democratic, predominantly market-based contemporary societies as we find them today in Western countries, and thus also from artists as free producers, the first question that arises is that of the special characteristics of art markets and, in our specific case, of markets for literature. If we take our cue from conventional economic concepts of markets⁸ as imaginary places where supply and demand continuously meet, where appropriate prices for individual goods are formed as a result of given scarcity conditions and consumption preferences based on needs, it quickly becomes clear that art and literature markets function very differently from this basic model, even if we ignore special political conditions and interventions in such markets in the form of taxes, subsidies, market regulations or even censorship, etc. Nevertheless, it seems useful and insightful to work along the lines of such a market model.

In the case of art, the special nature of these markets stems from the fact that we are actually dealing with two interconnected markets: in the case of literature – but this also applies to other art products – there is an ideal “market” for literary works (novels, stories, poems, plays, etc.) and a market for books, which largely function according to their own rules of supply and demand. Writers – unless they are explicitly commercially oriented, which is rather rare – write largely according to their own ideas and motivations, their own inspiration, their own aesthetic concerns and preferences, and ultimately their own writing skills.⁹ Although they are usually influenced by certain other authors and literary fashions of their time or of the past, or by other literatures, and possibly also by contemporary literary theories and literary criticism and their prevailing dogmas, standards and interpretations, this is generally no more decisive for the uniqueness of their own writing than the expectations of their potential readers. This is not only because he is not familiar enough with his readership and their individual expectations to be able to adapt to them significantly, but also because a free writer who writes on his own initiative cannot and does not want to submit to such dependence on his audience. At most, it may appear that very well-known, widely read writers adapt to the expectations of their familiar readership; however, the opposite is probably true, as it is sufficient for them to simply maintain their writing style more or less. This is neither a normative expectation nor a tacit obligation, however. Success can also come when a well-

6 See also: Benjamin, Walter: *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit. Drei Studien zur Kunstsoziologie* (The Work of Art in the Age of Mechanical Reproduction. Three Studies in the Sociology of Art), Frankfurt a. M. 7 1973; Heißenbüttel, Helmut: *Zur Tradition der Moderne. Aufsätze und Anmerkungen 1964-1971* (On the Tradition of Modernism. Essays and Notes 1964–1971), Neuwied-Berlin 1972; Vormweg, Heinrich: *Eine andere Lesart. Über neue Literatur* (A Different Reading. On New Literature), Neuwied-Berlin 1972; Sterbling, Anton: *Ideologie und Herrschaftskämpfe* (Ideology and Struggles for Power), Stuttgart 2023, esp. pp. 159 ff.

7 See in particular: Sterbling, Anton: *Ideologie und Herrschaftskämpfe* (Ideology and Struggles for Power), Stuttgart 2023, esp. pp. 149 ff.

8 For the economic fundamentals, see, for example: Stobbe, Alfred: *Gesamtwirtschaftliche Theorie* (Macroeconomic Theory), Berlin-Heidelberg-New York 1975. See also: Sterbling, Anton: *Gesellschaftliche Ordnungen und Krisenursachen des modernen Sozial- und Wohlfahrtsstaates* (Social Orders and Causes of Crisis in the Modern Social and Welfare State), in: Sterbling, Anton: *Bürgerliche Gesellschaft, ihre Leistungen und ihre Feinde* (Civil Society, its Achievements and its Enemies), Stuttgart 2020 (pp. 103–123).

9 The literary style of writing appears to be of crucial importance here. See: Benjamin, Walter: *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit. Drei Studien zur Kunstsoziologie* (The Work of Art in the Age of Mechanical Reproduction. Three Studies in the Sociology of Art), Frankfurt a. M. 7 1973; Vormweg, Heinrich: *Eine andere Lesart. Über neue Literatur* (A Different Reading: On New Literature), Neuwied-Berlin 1972.

known writer innovates and clearly deviates from their writing style, thereby surprising the literary public in a remarkable way. Such changes in writing style or genre are not uncommon among great writers.

Authentic literary writing is mostly determined by the idiosyncratic motives, inspirations, ideas and, incidentally, the skills and writing abilities of the author, who is free in these respects, and, since is largely independent of specifications or expectations¹⁰ of a reader or literary public, however defined. More generally, it can be said that in liberal societies and with broad respect for the autonomy of art, individual artistic production and reception encounter each other largely freely and underdetermined in the “markets” of ideas, and that aggregate demand for art is a relevant but, in detail, rather vaguely defined and elusive quantity.¹¹

The situation is different on the material art markets, such as the book markets. Here, in liberal and predominantly market-economy-coordinated societies, book production is, at least in principle, also guided by market data and sales expectations. The acceptance of a literary manuscript already takes into account not only the quality assessments of literary experts (publishing editors, reviewers, etc.) but also the sales potential of the literary work in question. This not only determines the decision for or against printing a manuscript, but also, in most cases, the print run, the presentation and pricing of the book, etc. Advertising and sales measures, expert opinions, media attention and, last but not least, literary and art criticism, etc., also play an important role as influencing factors on the book markets or material art markets.¹² It is also important to note that, as in science, relevant circles of colleagues in the arts, i.e. other publicly known and recognised artists, are also considered authoritative experts and often contribute decisive quality assessments, insights and interpretations to the evaluation of contemporary works of art.

In principle, the conceptual and material art markets are loosely linked through the quality assessment of individual works of art by experts and the preferences and inclinations of the public as expressed in demand, but this relationship is largely undefined. Due to a generally large imbalance between supply and demand in the sense of a strong oversupply and a notorious lack of transparency on large art markets (in densely populated societies), strong concentrations and “Matthew effects” arise on the material and then also on the ideal “markets”,¹³ i.e. a high and self-reinforcing attractiveness of already well-known or even famous artists. At least on book markets, however, a paradoxical form of price formation tends to occur as a result of a specific coincidence of supply and demand, namely in the sense that high demand expectations actually enable and encourage a reduction in the price of individual books. In any case, the price of a book only expresses the ideal value of the literary work, i.e. the actual artistic product, to a very limited extent. This is probably different in markets for products of the visual arts and painting, in the case of unique or rare art products, and again different for musical products and films. One could analyse in more detail when and how situations of genuine scarcity arise in material art markets. However, this will not be explored in depth here.

All of this, which has only been mentioned here in summary or in passing, and much more besides, suggests that art markets deviate significantly from the usual rules and functional relationships of general markets. As has been at least hinted at, this is linked to the “dual structure” of loosely interconnected “markets” for intangible and material goods, with the resulting special nature of supply and demand for intangible and material goods, and the usually significant influence of experts and their assessments.

10 See also: Sterbling, Anton: *“aktionsgruppe banat oder ähnlich so”. Ein Manifest des ästhetischen Widerstands* (action group banat or something like that. A manifesto of aesthetic resistance), in: Bosch, Aida/Pfütze, Hermann (eds.): *Ästhetischer Widerstand gegen Zerstörung und Selbstzerstörung* (Aesthetic resistance against destruction and self-destruction), Wiesbaden 2017 (pp. 209–220), esp. pp. 211 ff.

11 See: Heißenbüttel, Helmut: *Zur Tradition der Moderne. Essays and Notes 1964–1971*, Neuwied-Berlin 1972; Vormweg, Heinrich: *Das Elend der Aufklärung. Über ein Dilemma in Deutschland* (The misery of enlightenment. On a Dilemma in Germany), Darmstadt-Neuwied 1984; Wellershoff, Dieter: *Literatur und Veränderung. Versuche zu einer Metakritik der Literatur* (Literature and Change. Attempts at a Meta-Critique of Literature), Neuwied-Berlin 1972.

12 See: Gerhards, Jürgen (ed.): *Soziologie der Kunst. Produzenten, Vermittler und Rezipienten* (Sociology of Art. Producers, Mediators and Recipients), Opladen 1997.

13 See also: Merton, Robert K.: *Der Matthäuseffekt in der Wissenschaft* (The Matthew Effect in Science), in: Merton, Robert K.: *Entwicklung und Wandel von Forschungsinteressen. Aufsätze zur Wissenschaftssoziologie* (Development and Change of Research Interests. Essays on the Sociology of Science), Frankfurt a. M. 1985 (pp. 147–171).

This is very similar to “scientific knowledge” as a “paradoxical good”¹⁴ – with the special features of art products as ideal goods. However, where the coordination and control functions of markets appear to be only partially effective, there is a need for art promotion and, in modern societies, probably also a need for appropriate state art promotion as a task of cultural policy.

Promoting art as a task of cultural policy

Even in pre-modern times, patronage and the promotion of art were commonplace, and art, even before it was clearly separated from religion and cults, was often the concern or domain of the ruling classes.¹⁵ Art served religious or secular powers indirectly or directly, but rarely without contradiction.¹⁶ In modern times, and especially in the advanced social and welfare state, these traditional forms of private and aristocratic promotion of the arts are being overshadowed by the trend towards the politicisation of more and more areas of society, and the development of state promotion of the arts alongside private promotion is thus becoming an important task of cultural policy.

In liberal democratic societies governed by the rule of law and predominantly coordinated by market economies, arts policy must first and foremost ensure the freedom and autonomy of the arts and their institutions and, in terms of regulatory policy, guarantee the functioning of ‘art markets’ in a manner that takes into account the special characteristics of these markets. Beyond that, a democratic affluent society can and should, of course, also afford to promote art and artists in the sense of providing generous or at least adequate support for the creative and innovative development of its culture. In doing so, artistic traditions and contemporary art products must also be recognised in their far-reaching significance as general educational assets, and education and training must be taken into account as a central task of modern states.¹⁷ Of course, we also know that when public funds are scarce, culture and education are often the areas where cuts and savings are made first and, not infrequently, without careful consideration.

However, it is also important to note that state funding of the arts as an area and task of cultural policy should in no way be linked to particularistic ideological or power- and party-political concerns and objectives, or to corresponding conditions and privileges, but should be based solely on criteria and assessments of aesthetic quality inherent in the arts, however difficult this may be to adhere to in individual cases. Furthermore, state funding of the arts as part of cultural policy must not result in political control or instrumentalisation, or even in the ‘bequeathing’ or ‘nationalisation’ of art and the art world. For at the end of this path, it can lead to widespread ideologisation and control of art and ultimately to a totalitarian regime and society dominated by an ideological monopoly. This will be discussed in the following remarks, with a focus on communist rule and the literary turning away from reality and alienation from the world.

Ideology and art

We can assume that art-related cultural policy goes furthest in ideologically based systems of rule. These threaten not only the free, unrestricted use of language and thought, but also free development and most creative forms of expression in art and literature that do not conform to ideology, which are

14 See also: Sterbling, Anton: *Umgang mit Wissen – Begabung, Kunst oder Lernergebnis?* (Dealing with Knowledge – Talent, Art or Learning Outcome?), in: Kühne, Eberhard (ed.): *Information und Wissen in der Polizei erfolgreich managen* (Successfully Managing Information and Knowledge in the Police Force), Rothenburger Beiträge. Police Science Series (Volume 49), Rothenburg/Oberlausitz 2009 (pp. 1–21); Sterbling, Anton: *Wege der Modernisierung und Konturen der Moderne im westlichen und östlichen Europa* (Paths of Modernisation and Contours of Modernity in Western and Eastern Europe), Wiesbaden 2015, esp. pp. 39 ff.

15 See: Burckhardt, Jacob: *Weltgeschichtliche Betrachtungen* (Reflections on World History), in: Burckhardt, Jacob: *Das Geschichtswerk* (The Work of History) Volume 1, Frankfurt am Main 2007 (pp. 761–972); Sterbling, Anton: *Stadtkultur, bürgerliche Gesellschaft, Kunst* (Urban Culture, Bourgeois Society, Art), in: Sterbling, Anton: *Bürgerliche Gesellschaft, ihre Leistungen und ihre Feinde* (Civil Society, its Achievements and its Enemies), Stuttgart 2020 (pp. 35–53).

16 See also, as a kind of parable: Bergel, Hans: *Fürst und Lautenschläger. Eine Erzählung aus dem Siebenbürgen des 17. Jahrhunderts* (The Prince and the Lute Player. A story from 17th-century Transylvania), Berlin 2024.

17 See: Hartfiel, Günter/Holm, Kurt (eds.): *Bildung und Erziehung in der Industriegesellschaft* (Education and Upbringing in Industrial Society), Opladen 1973; Vogt, Matthias Theodor/Fritzsche, Erik/Meißelbach, Christoph: *Ankommen in der deutschen Lebenswelt. Migranten-Enkulturation und regionale Resilienz in der Einen Welt* (Arriving in the German World of Living. Migrant Enculturation and Regional Resilience in the One World). European Journal for Minority Issues, Vol. 9, Issue 1–2, Berlin 2016.

generally very rigid, restrictive and dogmatic. One reaction of art to this is more or less subtle, but often surprisingly effective resistance. Another attitude is artistic withdrawal, turning away from reality or 'escapism' as a distinct and special form of resistance.

Bertolt Brecht was also known, at least temporarily, as a questionable representative of the political and ideological subjugation of art in the sense of social progress as understood by class theory. In the 1930s, he wrote, among other things: „Art, too, must decide in this time of decisions. It can make itself an instrument of the few who play the gods of fate for the many and demand a faith that must above all be blind, and it can take the side of the many and place their fate in their own hands. It can deliver people to states of intoxication, illusions and miracles, and it can deliver the world to people. It can increase ignorance, and it can increase knowledge. It can appeal to the forces that prove their power in destruction, and to the forces that prove their power in helping.“¹⁸ However clear these confessions and demands may appear on the surface and however they may position themselves in the political orientation field of 'social progress' and 'reaction', we know only too well today that such clear decisions have by no means served only to overcome (extreme nationalist and fascist) barbarism, but have also actively supported (communist) crimes on the other side. Today, we can say without much doubt that Brecht, with his dogmatic demand for a clear decision in favour of progress and the partisanship of art, not only oversimplified things, but also – however cunningly he manoeuvred – sided with error and violent Stalinist injustice.

Referring to Brecht's "Five Difficulties in Writing the Truth," Theodor W. Adorno not only stated: "The political opportunities that he saw as immediately present or imminent, and by which he measured everything, no longer exist. The political sphere that seemed to guarantee him truth, the Eastern bloc, has meanwhile become thoroughly entangled with ideology."¹⁹ Adorno also wrote: "The artist has as little reason to be optimistic about the world as the state of the world justifies such optimism. If one turns Brecht's malice against himself, there is a touch of conformism in the very fact that he makes fun of pessimism. The negative aspects are used to cover up the critical aspects, just as in the official ideology of the Soviet sphere of influence."²⁰

The observation made by the writer Yuri Mamleev, who returned from exile in Russia in 1991, that "the social significance of Russian classicism was perverted by the theorists of Socialist Realism. They turned literature into an instrument of social change, so that works of art were placed at the service of political ideas," is unlikely to meet with much opposition today.²¹ The commitment of art to very specific political ideas and goals considered progressive, which Brecht also frequently called for, ultimately rigidly bound to the dogmas of Socialist Realism, led to an anti-modernist and anti-human instrumentalisation of art that is probably unparalleled in the entire history of modern culture. But can we draw far-reaching conclusions that point to the opposite? In other words, must "great art" always mean a decisive rejection of the "profane" everyday world, a consistent rejection of direct social and political engagement, as Mamlejew argued, who said in this sense: "This opinion is based on the idea that great literature arises from a feeling of resistance to reality. [...] The world is so unsatisfactory in the deepest sense of the word that man rebels against it and opposes it with a counter-reality, i.e. his view of things, his own reality."²² Are rejection and criticism of the given, turning away from reality, alienation from reality and escapism, radical subjectivity in the face of the profane and largely reified and

18 See: Brecht, Bertolt: *Schriften zur Literatur und Kunst 1. Gesammelte Werke 18* (Writings on Literature and Art 1. Collected Works 18), Frankfurt a. M. 1967, cf. p. 218.

19 See: Adorno, Theodor W.: *Über einige Schwierigkeiten des Komponierens heute* (On Some Difficulties of Composition Today), in: Steffen, Hans (ed.): *Aspekte der Modernität* (Aspects of Modernity), Göttingen 1965 (pp. 129–149), cf. p. 130.

20 See: Adorno, Theodor W.: *Über einige Schwierigkeiten des Komponierens heute* (On Some Difficulties of Composition Today), in: Steffen, Hans (ed.): *Aspekte der Modernität* (Aspects of Modernity), Göttingen 1965 (pp. 129–149), cf. p. 131.

21 On the dogmatic excesses of "Socialist Realism" and their problematic effects on literary practice, see: Motzan, Peter: *Die deutschen Regionalliteraturen in Rumänien (1918–1944). Forschungswege und Forschungsergebnisse der Nachkriegszeit*, (German regional literature in Romania (1918–1944). Research Methods and Findings in the Postwar Period), in: Motzan, Peter/Sienerth, Stefan (eds.): *Die deutschen Regionalliteraturen in Rumänien (1918–1944). Positionsbestimmungen, Forschungswege, Fallstudien* (German regional literatures in Romania (1918–1944). Positions, Research Methods, Case Studies), Munich 1997 (pp. 33–67).

22 See: Mamlejew, Jurij: *Wider das Profane. Jurij Mamlejew im Gespräch* (Against the Profane. Jurij Mamlejew in Conversation), in: *Neue Literatur. Zeitschrift für Querverbindungen* (New Literature. Journal for Cross-Connections), Issue 2, Bucharest 1996 (pp. 81–86), cf. pp. 81 and 83.

disenchanted, often oppressive and violent reality produced by modernity really the only true or genuine possibility and therefore also the only legitimate attitude of great art? We should take a broader view of this question.

With the advent of modernity, the long-term process of intellectualisation and Western rationalisation has taken on a new quality that means nothing less than – in the words of Max Weber – the “disenchantment of the world”. However, as Weber emphatically points out, this does not mean “an increasing general knowledge of the conditions of life in which we live. Rather, it means something else: the knowledge or belief that, if one wanted to, one could at any time learn that there are no mysterious, unpredictable forces at work, that, in principle, all things can be mastered through calculation.”²³ The knowledge or belief in the fundamental knowability and rational control of things and the associated radical potential for change in modernity represent one possibility for an intellectual relationship with the world, but one that does not provide an exhaustive answer to the ultimate questions of life.²⁴ On the contrary, more than in pre-modern cultures, the question of the meaning of life and, in particular, the inevitability of death leaves modern, enlightened cultural beings perplexed. And in view of such more or less conscious perplexity – which arises, as it were, as an inevitable side effect of the increase in self-referentiality, self-problematisation and self-rationality of individual spheres of values and action²⁵ – modernity must always remain inconsistent and conscious of this inconsistency and incompleteness, and must give space and make concessions to its counter-tendencies, which find expression not least in art. and make concessions to them.

Of course, modernity’s reflection on this necessary inconsistency is not always open-minded, by no means reconciled with itself, and not always tolerant. However, the inability to come to terms with the inconsistencies of modernity takes many different forms. As far as art is concerned, it reacts to the ruptures, distortions and contradictions brought about or at least made visible by modernity in a manner that is occasionally radical, but not actually intolerant. Art is not only divided in its relationship to modernity, but also rarely makes an emphatic claim to redemption, and when it does, it is mostly subjective or ironically broken. When art radically commits itself to the salvation of the whole, it remains, for all the self-importance it attaches to itself, generally aware of the limits of its validity and impact, of its fundamental real powerlessness.

Alongside and unlike art, it is above all modern ideologies that seek to reconcile the elements of rational world interpretation with interests and ultimate values in comprehensive systems of belief.²⁶ However, the totalitarian claims of various ideologies, which appear or can be interpreted as different attempts to overcome the inconsistencies of modernity, express the exact opposite of what they intend: the insurmountable contradictions and fractures of modernity. To put it somewhat exaggeratedly, one could say that the inevitable aporias of modern ideologies, despite their apparent coherence, are expressed not least in the heterogeneity and internal contradictions, the distortions and oppositions of modernity and its impossibility of rediscovering a coherent, unified form (as is characteristic of, for example, naively conceived and sincerely believed religions).

The ideologies that shaped history in the 19th and 20th centuries – in my opinion, there are many reasons to clearly distinguish the concept of ideology from that of religion and to link it closely to the context of modernity – are themselves an expression of changed fundamental social attitudes and products

23 See: Weber, Max: *Wissenschaft als Beruf* (Science as a Vocation), in: Weber, Max: *Gesammelte Aufsätze zur Wissenschaftslehre* (Collected Essays on the Science of Science), Tübingen 7 1988 (pp. 582–613), cf. p. 594.

24 See also: Adorno, Theodor W.: *Kultur und Verwaltung* (Culture and Administration), in Adorno, Theodor W.: *Soziologische Schriften I* (Sociological Writings I) (pp. 122–146).

25 See: Schluchter, Wolfgang: *Religion and Lifestyle* (Religion und Lebensführung), Frankfurt a. M. 1988 (2 vols); Schluchter, Wolfgang: *Unversöhnte Moderne* (Unreconciled Modernity), Frankfurt am Main 1996; See also: Luhmann, Niklas: *Soziale Systeme. Grundriß einer allgemeinen Theorie* (Social Systems: Outline of a General Theory), Darmstadt 2002; Luhmann, Niklas: *Die Kunst der Gesellschaft* (The Art of Society), Darmstadt 2002.

26 On the concept of ideology, see: Mannheim, Karl: *Ideologie und Utopie* (Ideology and Utopia), Frankfurt am Main 51969; Boudon, Raymond: *Ideology: Ideologie und Utopie* (History and Critique of a Concept), Reinbek near Hamburg 1988; Sterbling, Anton: *Gegen die Macht der Illusionen. Zu einem Europa im Wandel* (Against the Power of Illusions: Towards a Europe in Transition), Hamburg 1994, esp. pp. 58 ff; Sterbling, Anton: *Ideologie und Herrschaft* (Ideology and Domination, Stuttgart 2023, esp. pp. 15 ff.

of intellectual rationalisation with e in the modern world.²⁷ As Karl Jaspers states: “Man is the being who not only is, but knows that he is. He explores his world self-consciously and transforms it by planning. He has broken through the natural process, which remains only the unconscious repetition of the unchangeably same; he is the being that is not already completely recognisable as an existence, but freely decides what he is: man is spirit, the situation of the actual human being is his spiritual situation.”²⁸ This statement takes on particular relevance in the context of modernity, not least under the impression of the “disenchantment of the world” and in view of the political role and impact of modern ideologies. For man has advanced to a point of self-knowledge that allows him to recognise objectively and without illusion his power and at the same time his powerlessness, his freedom to shape his own destiny and his almost inescapable dependence on circumstances that are largely self-created and have become historical – at least insofar as he wants to, one might add in the spirit of Max Weber’s sober insight.

Ideologies present themselves as an important medium for intervening in the order or disorder of collective existence and the course of history by influencing the intellectual situation and shaping the political conditions. As important as ideologies sometimes are – that is, politically relevant and historically powerful – they are equally inadequate, as already mentioned, as comprehensive interpretations of reality and means of controlling collective action in modern societies, especially since interventions in social events carried out in their spirit do not always lead to the desired goals and are usually associated with a multitude of unintended – but ignored or systematically ignored – side effects. This is made clear not least by the critical reflection that precedes or follows them in the context of social scientific knowledge acquisition – or at least it should be made clear by their ideology-critical analyses and enlightenment.

The “disenchantment of the world” and intellectual reflection on existence mean, with regard to “social attitudes”²⁹ and the recognition of society, that three questions or fundamental problems come to the fore: the question raised by Thomas Hobbes about the foundations and possibility of social order, the question of the reasons forms and justifications of social inequality, which was posed just as fundamentally and decisively by Jean Jacques Rousseau and then by Karl Marx and answered in a certain sense, and the insight into the profound change and changeability, the transformation of social conditions, which for centuries had been regarded as constant and, as it were, unquestionable facts of an eternal, God-given order.³⁰

The intellectual experience and mental processing of profound social change and an accompanying “moral crisis” at the dawn of the 19th century not only led to a new historical awareness of permanent social change and the possibility of upheaval, but also to the emergence of modern sociology. to the 19th century not only led to a new historical awareness of permanent social change and the possibility of upheaval, but also to the emergence of modern sociology. This background experience shaped the fundamental motifs of modernity and the modern perception of the world as a whole.³¹ Modernity – whose affinity with the phenomenon of fashion is by no means superficial³² – expresses not least a new understanding of time and existence, in which the present is understood as a fleeting transition between necessary and inevitable transience

27 See: Fürstenberg, Friedrich: *Ein analytisches Modell zur soziologischen Theorie des 19. Jahrhunderts* (An Analytical Model for Sociological Theory in the 19th Century), in: Rüegg, Walter/Neuloh, Otto (eds.): *Zur soziologischen Theorie und Analyse des 19. Jahrhunderts* (On Sociological Theory and Analysis in the 19th Century), Göttingen 1971 (pp. 22–33).

28 See: Jaspers, Karl: *Die geistige Situation der Zeit* (The Spiritual Situation of the Age), Berlin-Leipzig 1931, cf. p. 6.

29 See: Fürstenberg, Friedrich: *Ein analytisches Modell zur soziologischen Theorie des 19. Jahrhunderts* (An Analytical Model for Sociological Theory in the 19th Century), in: Rüegg, Walter/Neuloh, Otto (eds.): *Zur soziologischen Theorie und Analyse des 19. Jahrhunderts* (On Sociological Theory and Analysis in the 19th Century), Göttingen 1971 (pp. 22–33).

30 See: Jonas, Friedrich: *Geschichte der Soziologie* (History of Sociology), Opladen 1981 (2 vols.); Sterbling, Anton: *Modernisierung und soziologisches Denken. Analysen und Betrachtungen* (Modernisation and Sociological Thinking. Analyses and Reflections), Hamburg 1991, esp. pp. 15 ff.

31 See: Benjamin, Walter: *Über den Begriff der Geschichte* (On the Concept of History), in: Adorno, Theodor W./Benjamin, Walter: *Integration und Desintegration* (Integration and Disintegration), Hanover 1976 (pp. 33–46); Habermas, Jürgen: *Der philosophische Diskurs der Moderne. Zwölf Vorlesungen* (The Philosophical Discourse of Modernity. Twelve Lectures), Frankfurt a. M. 1985.

32 See: Simmel, Georg: *On the Psychology of Fashion. Sociological Study* (Zur Psychologie der Mode. Soziologische Studie) (1895), in: Simmel, Georg: *Writings on Sociology. A Selection* (Schriften zur Soziologie. Eine Auswahl), Frankfurt a. M. 1986 (pp. 131–139).

and a largely open, but also, in a sense, more malleable and equally risky future, and in which the reference to eternity and the hereafter has largely faded for many people. However, the present is not just a hurried passage in the rapid modern pace of life, but also an intensely unique space of experience and discovery, which, due to its intensity and uniqueness, is at the same time existentially conscious. The “here and now” changes rapidly, but occasionally also takes on extraordinary, unique meanings.

The reactions to the ‘disenchantment of the world’ and the shock of modernity were diverse and, in their tendency, extremely contradictory. While conservatism³³ was characterised by an ideologically rationalised desire to restore older traditional patterns of behaviour and institutions, and Romanticism expressed a mystical, backward-looking longing for the ‘re-enchantment of the world’,³⁴ often focused on a romanticised Middle Ages, other ideologies – not least Marxism – took as their starting point the idea of the socio-technological or rational malleability of future social conditions in order to demonstrate and bring about a way out of the unpredictability and crisis of modernity – understood by Karl Marx primarily as bourgeois-capitalist society.³⁵ Incidentally, this unrealistically exaggerated claim of political malleability of social conditions and future human history, in which the tendency towards rational domination and disenchantment of the world is radicalised, so to speak, also gives rise to the repressive irreconcilability between Marxist ideology and artistic escapism, which will be discussed later.³⁶

Beyond ideologies – fiction, inventions, alienation from reality, artistic escapism

When viewed in the context of modernity, the phenomenon of artistic escapism and alienation generally express the deep contradictions and necessary inconsistencies of modernity, the awareness of the intrinsic value of individual spheres that persists within it and is heightened by it, and the irrevocably “non-identical”. In particular, artistic escapism and alienation are a categorical rejection of the claim to dominance of an instrumental or technological type of rationality that rules the modern “disenchanted” world³⁷ or any kind of ideological paternalism in this sense. The intellectual contradiction that finds expression in artistic alienation and escapism is thus not only a turning away from the self-evident truths of profane everyday reality, but also and in particular a rejection of the reification and instrumental rationality that have invaded modern social life and largely dominate it, including the social-technological and instrumental rationality claimed for “social progress”, as well as any ideology that accompanies them or seeks to appropriate them.

Based on what has been said so far, it should now be immediately clear why communist cultural policy and ruling practices rejected artistic escapism and so-called “formalism” or “aestheticism,” whereby such art was not only prevented and prohibited, but artists were also stigmatised, marginalised, persecuted or imprisoned on charges of “evasionism” or “formalism” or accusations of a lack of “progressive commitment.”³⁸ The communist ideology inspired by Marxism represents

33 See: Mannheim, Karl: *Das konservative Denken. Soziologische Beiträge zum Werden des politisch-historischen Denkens in Deutschland*, (Conservative Thinking. Sociological Contributions to the Development of Political-Historical Thinking in Germany), in: *Archiv für Sozialwissenschaft und Sozialpolitik* (Archive for Social Science and Social Policy), Volume 57, Tübingen 1927 (pp. 68–142 and pp. 470–495).

34 See: Weiß, Johannes: *Wiederverzauberung der Welt? Bemerkungen zur Wiederkehr der Romantik in der gegenwärtigen Kulturkritik* (Re-enchantment of the world? Remarks on the return of Romanticism in contemporary cultural criticism), in: Neidhardt, Friedrich/ Lepsius, M. Rainer/Weiß, Johannes (eds.): *Kultur und Gesellschaft* (Culture and Society). *Kölner Zeitschrift für Soziologie und Sozialpsychologie* (Cologne Journal of Sociology and Social Psychology), Special Issue 27, Opladen 1986 (pp. 286–301).

35 See: Marx, Karl/Engels, Friedrich: *Manifest der Kommunistischen Partei* (Manifesto of the Communist Party), in: Marx, Karl/Engels, Friedrich: *Ausgewählte Werke in sechs Bänden* (Selected Works in Six Volumes), Volume I, Berlin 14 1988 (pp. 415–451).

36 See: Kleinschmidt, Sebastian: *Ideenherrschaft als geistige Konstellation. Zwang und Selbstzwang literarischer Loyalität in sozialistischen Diktaturen* (The Rule of Ideas as an Intellectual Constellation. Coercion and Self-Coercion of Literary Loyalty in Socialist Dictatorships), in: *Neue Literatur. Zeitschrift für Querverbindungen* (New Series), Issue 2, Bucharest 1996 (pp. 37–46).

37 See: Marcuse, Herbert: *Der eindimensionale Mensch. Studien zur Ideologie der fortgeschrittenen Industriegesellschaft*, (One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society), Neuwied-Berlin 1970.

38 The persecution of writers in communist-ruled societies was a widespread phenomenon. This is discussed in more detail using the example of the literature of the German minority in Romania in: Motzan, Peter/Sienerth, Stefan (eds.): *Worte als Gefahr und Gefährdung. Fünf deutsche Schriftsteller vor Gericht. Zusammenhänge und Hintergründe, Selbstzeugnisse und Dokumente*

a distinct doctrine of salvation, through which the contradictions and inconsistencies of modernity are to be subjected to a new unity and thus “cured” or, in a dialectical sense, “suspended.” Like every ideology, communist ideology also promises to resolve contradictions, as its aporias show,³⁹ but only apparently, not actually. As a medium of political mobilisation and control with the far-reaching claim of rational domination and socio-technological shaping of human relations in the sense of social progress,⁴⁰ this ideology degrades art to a mere instrument for educating the “new” human being who fits into the desired social relations. Through this instrumentalisation, art is reduced to the function of representing and idealising certain models and role models that the collective socialisation and education process aims at. This necessarily leads to a restriction or elimination of art’s own claims to validity and criteria of rationality, its own means of expression and its entire sphere of values. However, such functionalisation and elimination of the “non-identical” not only causes individuality and authenticity to disappear, but also art itself.

Paradoxical phenomena and effects of art in the context of modernity

On the other hand, where art – even if only in a well-measured, metaphorically coded, subtle and allusive form – gives expression to the ‘non-identical,’⁴¹ it simultaneously has a subversive, ideology-critical effect that also threatens or at least destabilises the worldview of those in power. This is all the more true when art exhibits escapist tendencies that elude inner-worldly ideological objectives, i.e. when it conjures up visions of a different, perhaps even better or at least more honest and truthful ‘counter-reality’ and world. In this context, art not only develops a strong ideology-critical potential, but also reveals the ideologically concealed, irrevocable contradictions and inconsistencies of modernity.

In such an ideologically restricted context, art that appears superficially deviant, sometimes even anti-modern and escapist, becomes a concise expression of modernity itself. In this context, art can also gain significant intellectual influence, while paradoxically, where modern art can develop completely unrestricted according to its own rules and principles, its intellectual impact often remains pale and insignificant.⁴² This paradox can be formulated somewhat differently in a more pointed way: suspected of being a counter-modernity that rejects ideologically defined “social progress,” artistic denial of reality and escapism can, under certain historical conditions of modernity, become a significant expression and lend emphasis to modernity itself, although the most advanced or ambitious avant-garde art does not always succeed in this.

The appropriate attitude towards modernity is neither the affirmative or critical assertion of its indisputable superiority or ultimate triumph, nor the observation of its disappearance through the transition to an arbitrary and boundless postmodernity, but rather an intensive examination of its contradictions, inconsistencies and ambivalences.⁴³ Our attention should focus on the fact that modernity

(Words as danger and threat. Five German Writers on Trial. Context and Background, Personal Accounts and Documents), Munich 1993; Solms, Wilhelm (ed.): *Nachruf auf die rumäniendeutsche Literatur* (Obituary for Romanian-German Literature), Marburg 1990; Sterbling, Anton: *Über deutsche Dichter, Schriftsteller und Intellektuelle aus Rumänien. Autorenportraits, Essays und Rezensionen* (On German Poets, Writers and Intellectuals from Romania. Author Portraits, Essays and Reviews, Universitas series, Ludwigsburg 2019; Sienerth, Stefan: *Bespitzelt und bedrängt – verhaftet und verstrickt. Im Blickfeld der Securitate* (Spied on and harassed – arrested and entangled. In the sights of the Securitate), Berlin 2022.

39 See: Ignatov, Assen: *Aporien der marxistischen Ideologielehre. Zur Kritik der Auffassung der Kultur als „Ideologie in letzter Instanz“* (Aporias of Marxist ideological doctrine. On the Critique of the Conception of Culture as “Ideology in the Last Instance”), Munich 1984.

40 See: Hacker, Jens: *Der Ostblock. Entstehung, Entwicklung und Struktur 1939- 1980* (The Eastern Bloc. Origin, Development and Structure 1939-1980), Baden-Baden 1983.

41 See also: Sterbling, Anton: *Von den Schwierigkeiten des Denkens ohne Verbot. Die Rolle des Intellektuellen, der intellektuelle Aufbruch und die nahezu unvermeidbaren Konfusionen in Osteuropa* (On the Difficulties of Thinking Without Prohibition. The Role of Intellectuals, the Intellectual Awakening and the Almost Inevitable Confusion in Eastern Europe), in: *Neue Literatur. Zeitschrift für Querverbindungen*, Issue 4 (New Series), Bucharest 1993 (pp. 55–71), esp. pp. 65 ff; Sterbling, Anton: *Über deutsche Dichter, Schriftsteller und Intellektuelle aus Rumänien. Autorenportraits, Essays und Rezensionen* (On German Poets, Writers and Intellectuals from Romania. Author Portraits, Essays and Reviews), Universitas Series, Ludwigsburg 2019.

42 See: Sterbling, Anton: *Gegen die Macht der Illusionen. Zu einem Europa im Wandel* (Against the Power of Illusions. On a Europe in Transition), Hamburg 1994.

43 See: Bauman, Zygmunt: *Moderne und Ambivalenz. Das Ende der Eindeutigkeit* (Modernity and Ambivalence. The End of unequivocalness), Hamburg 1992; Sterbling, Anton: *Widersprüchliche Moderne und die Widerspenstigkeit*

appears simultaneously as modernity and counter-modernity, as well as continuing traditionalism.⁴⁴ Art helps us to gain this insight, not least in the form of far-reaching alienation from the world and artistic escapism. And in this direction of action, it also helps us to recognise, see through and subversively undermine the aberrations and deformations of modernity in the form of ideological systems of domination.

Final considerations

Art and artistic products are only “marketable” goods in a limited sense, as has been demonstrated not least by the example of literature. For this reason, there have been different forms of art and artist promotion at different times in history. In modern societies, the promotion and cultivation of art has become an important task of cultural policy and, in some cases, also of social and European integration policy.⁴⁵ However, this also raises the legitimate question of how much politics and political influence authentic and sophisticated art can tolerate.

The problems that arise in this regard can be seen above all in the incompatibilities, tensions and conflicts between ideologies and the claim to autonomy of art, and between communist ideologies of rule and artistic escapism in literature in particular. This, it should be clear, also reveals particularly sensitive boundaries in the promotion of art as a task of cultural policy. It therefore remains a permanent concern to closely monitor culture politics and state art funding and to reflect on them in an ideologically critical manner.⁴⁶

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Cultural Policy against the Grain 流れに逆らう文化政策

liber amicorum for Matthias Theodor Vogt in honour of
his 65th birthday, edited by his colleagues and students

Dieter Bingen, Köln; Stefan Garsztecki, Chemnitz; Goro Christoph Kimura, Tokyo; Luigi Ferrara, Neapel; Peter Lah, Rom; Beat Siebenhaar, Leipzig, in Verbindung mit Günter Beelitz, Düsseldorf; Agnieszka Bormann, Görlitz; Andreas Bracher, Wien; Jelena Budanceva, Riga; Adam Chmielewski, Breslau; Maria Davydchyk, Berlin; Jürgen Erfurt, Berlin; Princesse Esperance Fezeu, Bafoussam; Pierpaolo Forte, Benevent; Annemarie Franke, Görlitz; Erik Fritzsche, Dresden; Kazuo Fujino, Kobe; Miloš Havelka, Prag; Adrien Houguet, Taschkent; Zoltán Huszár, Pécs; Sebastian Lalla, Ulaanbaatar; Stefan Liebing, Hamburg; Luca Lombardi, Rom; Katarina Markovic, Boston; Jean Bertrand Miguoué, Yaoundé; Christoph Pan, Bozen; Oliver Reisner, Tiflis; Róza Zuzanna Różańska, Krakau; Mihály Sári, Pécs; Una Sedleniece, Riga; David Simo, Yaoundé; Anton Sterbling, Fürth; Paul Videsott, Bozen; Susanne Vill, Wien; Eduard Werner, Leipzig; Ivan Zadori, Pécs; Gabriele Zaidyte, Vilnius; Kamil Zágóršek, Liberec; Reiner Zimmermann, Dresden

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his 65th birthday, edited by his colleagues and students

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Matthias Theodor Vogt, Görlitz
Photos von Andreas Zgraja, Görlitz

Documentation of the conference – 30 Years of IKS on 24 May 2024

Conference *Against the Grain – Cultural policy in history and in present-day Saxony*

30 years of the Saxon Cultural Area Act and its accompaniment in research and teaching by the Institute for Cultural Infrastructure Saxony

24 May 2024, 2 – 7 p.m.

Large lecture halls G I 1.01 and 0.01

Zittau/Görlitz University, Brückenstr. 1, D-02826 Görlitz

<https://kultur.org/veranstaltungen/tagung-24-mai-2024/>

Organisers:

Institute for Cultural Infrastructure Saxony, Upper Lusatia-Lower Silesia Cultural Area and Zittau/Görlitz University in cooperation with Chemnitz University of Technology and the Institute for Territorial Development of the Lower Silesian Voivodeship

Download Documentation (Photos: Andreas Zgraja, Görlitz)

https://kultur.org/wordpress/wp-content/uploads/Kulturpolitik24Mai2024Goerlitz_PhotosZgraja_2024-06-01k.pdf

Presse

Andreas Hermann: Gepfeffelter Gruß aus Görlitz

(Spicy greetings from Görlitz)

Dresdner Neueste Nachrichten. Dresden, 31. Mai 2024. S.11.

Photo: Andreas Hermann, faktenreich Dresden

<https://kultur.org/wordpress/wp-content/uploads/Hermann-Dresdner-Neueste-Nachrichten-31.05.2024->

[Seite-11.pdf](https://kultur.org/wordpress/wp-content/uploads/Hermann-Dresdner-Neueste-Nachrichten-31.05.2024-)



Peter Chemnitz: Wissenschaftler verabschieden Professor Vogt

(Scientists bid farewell to Professor Vogt)

Görlitzer Nachrichten Sächsische Zeitung, 29.Mai 2024, S. 16

https://kultur.org/wordpress/wp-content/uploads/SZ-Goerlitz-29Mai2024_Wissenschaftler-verabschieden_Professor-Vogt.pdf

(1) Invitation

by Dr. Stephan Meyer, Landrat des Landkreises Görlitz (shire county president) and Chairman of the Cultural Convention for the Upper Lusatia-Lower Silesia Cultural Area

Thirty years ago – on 1 August 1994 – the Saxon Cultural Area Act came into force.

In the same month, the Institute for Cultural Infrastructure Saxony was founded to support the Cultural Area Act in research and teaching. In order to attract the experts needed for cultural policy, the institute and the Zittau/Görlitz University shortly afterwards established the Görlitz degree programme ‘Culture and Management,’ which now has around 500 graduates who are successfully working all over the world.

We would like to celebrate this with you and Professor Matthias Theodor Vogt, the ‘father’ of the Act, on Friday, 24 May 2024, in Görlitz. After 27 years, he is retiring from his university position with a keynote speech on the future of cultural areas in Saxony. In cooperation with the Institute for Cultural Infrastructure Saxony and the Zittau/Görlitz University, we invite you to a symposium with keynote speeches from academia and practice, as well as a panel discussion.

We don’t just want to celebrate and engage in navel-gazing within Saxony, but also to receive external input on the history and present of cultural policy in order to reflect together on the next thirty years of cultural spaces in Saxony. We have invited speakers from the Council of Europe, Tokyo, Riga, Naples, Krakow, Marburg and, of course, Görlitz, who will present core elements of state, municipal and independent cultural policy ‘against the grain’ in keynote speeches and short presentations. Afterwards, we will discuss with the chair of the Culture Committee in the Saxon State Parliament, members of the Culture Senate and Culture Convention, and representatives of the art scene.

(2) Welcome



Rector of Zittau/Görlitz University, Alexander Kratzsch
https://youtu.be/6Imh0TNbyIM?list=PLwU1_FuHyok3HB_je3E7rV8vtbJhOrrW0



(3) Introduction

Landrat Stephan Meyer, Görlitz: *Outline of current problems and expectations of municipal cultural policy in Saxony by the Chairman of the Cultural Convention of the Upper Lusatia-Lower Silesia Cultural Area,*
https://youtu.be/cjROQsTqrCY?list=PLwU1_FuHyok3HB_je3E7rV8vtbJhOrrW0

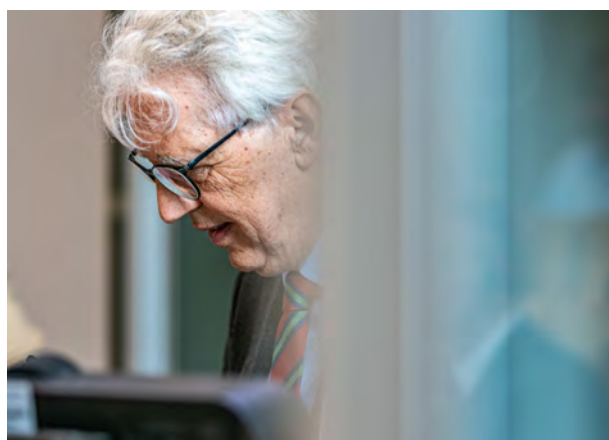
(4) Impulses: External suggestions for Saxony's cultural policy

Una Sedleniece, former State Secretary, Riga: *Memories of her time as a student in Görlitz from 1997 to 2001 in the first cohort of the UNESCO degree programme 'Culture and Management' in Görlitz at the Zittau/Görlitz University and the Institute for Cultural Infrastructure Saxony*
https://youtu.be/jKB-0Govtac?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Kimura Goro Christoph (Sophia-University, Tokyo): *Japan learns from Saxony*
https://youtube/3gVq1Btd5sc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0

Gregor Vogt-Spira
 (Philipps University of Marburg):
Emperor Augustus and the invention of 'cultural policy'
https://youtube/00iVWcYxYT?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Róża Zuzanna Różańska (Jagiellonian University Krakow): *Royal cultural policy of the Baroque era*
https://youtu.be/o4rVJFW1Yp4?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Stefan Garsztecki (Chemnitz):

Province takes place in the mind

https://youtu.be/_XavYiqjEi0?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Beate Sibylle Pfeil
(Council of Europe expert):

Minorities in three classes.

Current language policy in Ukraine

https://youtu.be/ZPjNQLPoiPc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0

[OrrW0](https://youtu.be/ZPjNQLPoiPc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0)



Luigi Ferrara (University of Federico II Naples): The Saxon Cultural Areas Act as a model for Italian legislation?

https://youtu.be/yKympfBwEGo?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0

[jc3E7rV8vtbJhOrrW0](https://youtu.be/yKympfBwEGo?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0)

(5) Coffee break in the auditorium





(6) Keynote speech

Matthias Theodor Vogt (IKS and HSZG):
On the future of cultural areas in Saxony
https://youtu.be/M5HIZcKotuc?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



(7) Discussion: 30 years of cultural areas in Saxony



Moderator: Cultural Secretary Annemarie Franke, Cultural Area Oberlausitz-Niederschlesien
 Theresa Jacobs (Leipzig): Sorbian Institute Bautzen and Leipzig Dance Theatre
 Franz Sodann MdL: Deputy Chairman of the Committee for Science, Higher Education, Media, Culture and Tourism in the Saxon State Parliament
 Thomas Zenker (Zittau): Lord Mayor and member of the convention
 Kirstin Zinke (Dresden): Senator for Culture and Managing Director of the Saxony State Association for Socio-Culture
https://youtu.be/Zev0Hpg3fYk?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0





(8) Closing remarks

Benedikt Hummel, Mayor for Culture of the City of Görlitz
as representative of the graduates of 'Culture and Management'
https://youtu.be/t7EuD-oQ_a4?list=PLwU1_FuHyok3HB_jc3E7rV8vtbJhOrrW0



Many thanks to all the hard-working helpers who made this conference possible:

Dr. Annemarie Franke and her team from the Upper Lusatia-Lower Silesia Cultural Area: Sabine Hohlfeld, Manuela Mieth, Maria Förster, Liane Seiffert, Sabine Zimmermann-Törne, Anna Caban
Dipl.-Ing.(FH) Andreas Sommer, IT administrator at the Faculty of Management and Cultural Studies,
Remigiusz Socha, Maximilian Helm, computer science students, Zittau/Görlitz University

Clara Linnemayr [remote coordination from the USA], Zoe Schulmayer, Victoria Hentschel, Antonia Weber (students of „Culture and Management“)

Joanna Bär and Alexandra Grochowski (translators)

Johanna Metzner, student of culture and management, and her family from the ‘Bierblume Görlitz’
<https://www.bierblume-goerlitz.de/>

Financing

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KULTURELLE INFRASTRUKTUR
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30 Jahre
1994 – 2024



Hochschule
Zittau/Görlitz



Freistaat
SACHSEN

Matthias Theodor Vogt, Görlitz
Photos von Andreas Zgraja, Görlitz

Documentation of the art night celebrating 30 years of IKS and the premiere of the film 'Görlitz Rhythms – A Dance of Cultures' at Benigna, Görlitz

<https://kultur.org/institut/30-years-iks/>



The Art Night took place at the 'Benigna' on Görlitz's Untermarkt, one of the city's most historically significant buildings. It is named after Benigna Horschel. On Pentecost Sunday 1464, she was impregnated by the mayor's son Georg Emmerich and then callously abandoned. The conflict between the Emmerich and Horschel families was to become a turning point in the city's history, far more exciting than the teenage drama Romeo and Juliet [https://kultur.org/wordpress/wp-content/uploads/Hoch_Benigna_Spannender-als-Romeo-und-Julia_in_Vogt-et-al-Benigna-2024-04-25.pdf].



In the fine tradition of debate among Görlitz students of 'Culture and Management' [https://kultur.org/wordpress/wp-content/uploads/Vogt_3Gruende-fuer-Goerlitz-als-Studiengangsort_Benigna-2024-04-25.pdf] with complex issues in the city and region (and often far beyond), the institute received an enquiry from Robert Lehleiter and Christian Weise. They wanted a concept for the use of the 'Benigna'. Supervised by Matthias Theodor Vogt and Maik Hosang, 12 female students and 1 male student explored this issue in a research seminar, in collaboration with council archivist Siegfried Hoche and a Bonn theatre group, supervised by René Harder.



The theory [download: https://kultur.org/wordpress/wp-content/uploads/Hoch_Benigna_Spannender-als-Romeo-und-Julia_in_Vogt-et-al-Benigna-2024-04-25.pdf] was put to the test at the art night on 24 May 2024.

Art Night

Photo documentation

[https://kultur.org/wordpress/wp-content/uploads/IKS30y-Benigna24Mai2024_PhotosZgraja-k.pdf] with photos by Andreas Zgraja, Görlitz mail@andi.film.



Maestro Luca Lombardi and Miriam Meghnagi from Rome performed a work to mark the institute's 30th anniversary (world premiere and first joint performance of the couple).



Former Prime Minister Georg Milbradt from Dresden gave the laudatory speech.



Maria Davydchyk performed a Belarusian folk song.



Steffi Bärman from Zittau recited in the Upper Lusatian dialect.



Elisabeth Domsgen from Görlitz recited a ballad by Bürger.



Honorary Consul Stefan Liebing from Hamburg commended the research and institute projects on Africa.



Princess Esperance from Bafoussam sang a Cameroonian song.



Joseline Amutuhair performed a Ugandan dance, accompanied on the drums by Tomas Ondrusek from Waldheim.



Hans-Peter Struppe from Görlitz and Cornelia Wosnitza from Dresden sang cheeky modern songs.



The art night ended with a song by 21 former UNESCO students of 'Culture and Management' (class of 1997), who offered their congratulations in Latvian, Polish, Sorbian, Czech and German.

Museum: Thirty Years of IKS

Some of the 30 years of work of the Institute for Cultural Infrastructure Saxony is documented at <https://kultur.org/>. To mark the institute's anniversary, the archives were opened and an exhibition was put together, supported by our student intern Jakob Bormann as curator.



Film Görlitz Rhythms – A Dance of Cultures

Premiere 24 May 2024, Benigna Görlitz

on the occasion of the thirtieth anniversary of the Institute for Cultural Infrastructure Saxony

Concept: Matthias Theodor Vogt, Görlitz

Camera and editing: Andreas Zgraja, Görlitz mail@andi.film

The film can be downloaded free of charge as Creative Commons ShareAlike CC BY-SA (1.0 2.0 2.5 3.0 4.0) and installed on your own website.

‘Without immigration, Görlitz is lost,’ said the then mayor Siegfried Deinege during research for the study ‘Arriving in the German world’ [<https://kultur.org/forschungen/merr/>]. However, immigration is a process in which preconceived assumptions – positive or negative stereotypes – play a decisive role in choosing a destination.

When Cameroonian mayor Roger Tafam promoted Görlitz in June 2023, he found that the city was so heavily disparaged as xenophobic on English-language social media that the parents of the young people he wanted to send to Görlitz for training vetoed the idea and none of them wanted to come.

The objective data tells a completely different story. No city in Saxony has a higher proportion of foreigners than Görlitz, not even Leipzig, and certainly not the state capital Dresden. Data from the Office for the Protection of the Constitution and the criminal investigation departments indicate peaceful coexistence (see Vogt 2023). If Görlitz entrepreneurs want to attract excellent workers in times of skilled labour shortages, they urgently need to counter the media's denigration with facts. The inglorious first-place finish of the Görlitz district in the European elections on 9 June 2024 has opened the door to further suspicions.

Roger Tafam suggested presenting parents with a film about the real Görlitz in English in YouTube format in order to respond to the allegations of ‘manifest xenophobia’ circulating on the internet. With the film **‘Görlitz Rhythms – A Dance of Cultures’** and in cooperation with the Municipal Hospital, the Maltese Hospital, the Zittau/Görlitz University and many civil society actors, the Institute implemented this idea together with Andi Zgraja, Görlitz (camera and editing).

The film is short and asks only one question: **What is so special about Görlitz?** The data is impressive and stimulates discussion.

To mark the institute's anniversary, we are making the film available to all Görlitz-based companies in two audio tracks: (a) with Leoš Janáček's 2nd String Quartet ‘Intimate Letters’ and (b) a brass recording. **Which music do you prefer? And which one do you think your contacts will like best?**

Film “Görlitz Rhythms – A Dance of Cultures”**Musik: Leoš Janáček (1854-1928): String**

[\[https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Janacek.2024-05-24_HD_neu_2.mp4\]](https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Janacek.2024-05-24_HD_neu_2.mp4)

Film “Görlitz Rhythms – A Dance of Cultures” Musik: Leoš Janáček (1854-1928): String Quartet No. 2, „Intimate Letters“, IV. Allegro – Andante – Adagio. With kind permission of Erica Brenner and Jessica Sherwood [6 December 2023) Alexi Kenney, violin 1 (Chamber Fest Cleveland Young Artist), David Bowlin, violin 2, Dimitri Murrath, viola, Julie Albers, cello Performed on June 24, 2016 Mixon Hall, Cleveland Institute of Music Cleveland, Ohio Chamber Fest Season 5 <http://chamberfestcleveland.com> Audio: Ian Dobie – Dobie Digital Productions, Editing: Erica Brenner <http://ericabrennerproductions.com>

Film “Görlitz Rhythms – A Dance of Cultures”**Musik: O Chanucah (Instrumental).****YouTube Audio-Bibliothek**

[\[https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Brass_2024-05-24_HD_neu_1.mp4?_=1\]](https://kultur.org/wordpress/wp-content/uploads/Goerlitz-Rhythms.IKS-30y.Brass_2024-05-24_HD_neu_1.mp4?_=1)

Görlitz Rhythms: A Dance of Cultures

Uraufführung 24. Mai 2024, Benigna Görlitz
aus Anlaß der Dreißigjahrfeier des
Instituts für kulturelle Infrastruktur Sachsen

Konzeption: Matthias Theodor Vogt, Görlitz
Film: Andreas Zgraja, Görlitz

Görlitz Rhythms: A Dance of Cultures

Uraufführung 24. Mai 2024, Benigna Görlitz
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Konzeption: Matthias Theodor Vogt, Görlitz
Film: Andreas Zgraja, Görlitz

Wissenschaftliche Vorarbeiten unter anderem

- Vogt, Matthias Theodor; Fritzsche, Erik; Meißelbach, Christoph (2016): *Ankommen in der deutschen Lebenswelt. Migranten-Enkulturation und regionale Resilienz in der Einen Welt*. Geleitwort von Rita Süßmuth und Nachwort von Olaf Zimmermann. Berliner Wissenschafts-Verlag 2016, 526 S., ISBN: 978-3-8305-3716-8.
- Vogt, Matthias Theodor (2021d): *On the threshold to visibility and dignity. The long story of Polish migrants at Görlitz/ Zgorzelec*. In: Inocent-Mária V. OP Szaniszló (Ed.), *Invisible migrant workers and visible human rights*. Angelicum Press., Rome (pp. 169-187). [Hier die deutsche Fassung]
- Vogt, Matthias Theodor (2021f): *Elemente einer Sozioökonomie der Frauen in Kamerun. Text und fünfzig kommentierte Graphiken*. In: Vogt et al: *Katalog Kamerun mit den Augen von tausend Frauen, Görlitz 2021*, S. 127-244. | *Elements of a socio-economy of women in Cameroon. Text and fifty annotated graphs*. In: Vogt et al: *Katalog Kamerun mit den Augen von tausend Frauen, Görlitz 2021*, S. 245-356.
- Vogt, Matthias Theodor (2022a): *The Corona Juventocide. Political immunosenescence due to distorted census weight at the expense of young age cohorts*. ISSN 2036-7821, Year 14, Volume 1/2022, pp. 33-94 amministrativamente. *Journal of Administrative Law (Classe A)*, Università degli Studi di Roma “Foro Italico” <http://www.amministrativamente.com/index.php/formez/issue/view/836>. [The German version in this volume]
- Vogt, Matthias Theodor (2023): *Umgang mit Unterschieden. In Vorbereitung von Forschung zu einer enkulturativen Pflegestrategie in der dreifachen Peripherie von Ostsachsen, Niederschlesien und Nordost-Böhmen*. [Deutsche Fassung von: Vogt, Matthias Theodor (2023): *Managing Difference. Preliminary Research to an Enculturational Care Strategy in the Triple Periphery of Eastern Saxony, Lower Silesia and North-Eastern Bohemia*. In: Koltai, Zsuzsa; Vogt, Matthias Theodor (editors): *Cross-cultural resilience building / Interkulturelle Resilienz stärken*. Tudásmenedzsment 2023/ special issue #3, Pécs University].
- Miguoué, Jean-Bertrand (2023): *Einführung*. In: Vogt, Matthias Theodor, Schreiter, Nathalie; Mandakh, Namuundari; Miguoué, Jean-Bertrand (2023): *Interkulturelles Erwartungsmanagement von Ankommenden, Stadtbevölkerung und Pflegeteams. Bericht über das Forschungsseminar zum Projekt Interkulturelles Jahr Pflege im Master Studiengang Kultur und Management*. Sommersemester 2023, Hochschule Zittau/Görlitz. [\[https://kultur.org/wordpress/wp-content/uploads/Vogt-Miguoue-Schreiter-Namundaari-Interkulturelles-Erwartungsmanagement-2023-10-30.pdf\]](https://kultur.org/wordpress/wp-content/uploads/Vogt-Miguoue-Schreiter-Namundaari-Interkulturelles-Erwartungsmanagement-2023-10-30.pdf)

**We would like to express our sincere thanks
to the following individuals for their cooperation:**

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Philipp Bormann

Administrative Director, Gerhart Hauptmann Theatre, Görlitz-Zittau

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Studied political science, constitutional, social and economic history, sociology and education in Bonn. Doctorate in 1979. From 1980 to 1999, Poland expert at the Federal Institute for Eastern European and International Studies in Cologne. From 1999 to 2019, director of the German Poland Institute in Darmstadt. Since 2004, he has been an honorary professor at the Zittau/Görlitz University of Applied Sciences. He was a visiting professor at the Technical University of Darmstadt from 2012 to 2014. He is chairman of the Scientific Advisory Board of the Institute for Cultural Infrastructure Saxony in Görlitz. Main areas of research: Polish contemporary history, politics and political system, Polish foreign and security policy, German-Polish relations since 1945. Numerous publications since 1978, including: *Die Polenpolitik der Bonner Republik von Adenauer bis Kohl 1949-1991* (The Polish Policy of the Bonn Republic from Adenauer to Kohl 1949-1991), 1998 (Polish edition 1997); with Marek Halub and Matthias Weber: *Mein Polen – meine Polen. Zugänge & Sichtweisen* (My Poland – My Poles: Approaches and Perspectives), 2016 (Polish edition 2016); *Denk mal an Polen. Eine deutsche Debatte* (Think of Poland: A German Debate), 2020 (Polish edition 2021). Numerous awards, including the International Bridge Prize of the European City of Görlitz/Zgorzelec 2023.

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of the Donnarregina Foundation for Contemporary Arts, which oversees the Museo Madre in Naples. He has authored approximately seventy scientific publications and is a member of the Editorial Board for the journal *P.A. Persona e Amministrazione: Ricerche Giuridiche sull'Amministrazione e l'Economia*, as well as for Brill Research Perspectives in Art and Law. He is also part of the Scientific Committee for the series *Diritto Comparato dell'Arte* and is affiliated with CIRTAM, the Interdepartmental Research Center from Late Antiquity to Modern times at the Federico II University of Naples.

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is a historian and has been working in cultural administration since 2023 as cultural secretary for the Upper Lusatia-Lower Silesia Cultural Area, based in Görlitz. 1990–1996: Studied modern and contemporary history (Eastern Europe), Slavic studies and political science in Bonn and Berlin (Master of Arts from Humboldt University in Berlin). Head of the Kreisau Foundation Memorial for European Understanding and member of the board between 2001 and 2012. 2015 Doctorate at the Historical Institute of the University of Wrocław on a topic related to German-Polish relations; 2013–2018 Cultural Officer for Silesia at the Silesian Museum in Görlitz; 2019–2023 Research project assistant at the European Network Remembrance and Solidarity in Warsaw.

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Professor Emeritus of Performing Arts, Cultural Policy, and Arts Management at the Graduate School of Intercultural Studies, Kobe University, and Professor Emeritus of the Hyogo Professional College of Arts and Tourism, Toooyka. His area of specialization is the relationship between art and society, mainly in the performing arts of Germany and Japan. He has published numerous books and articles on Richard Wagner. He was a researcher at the Collegium PONTES Görlitz-Zgorzelec-Zhořelec. He was a president of the Japan Association for Cultural Policy Research (2022-2025) and has been involved in many cultural policy initiatives on national and local level. Among his recent publications are *Cultural Policy of Basic Municipalities—Why Art is Needed in Cities* (2019) and *Lecture on Cultural Policy for Everyone—Creating Cultural Commons* (2022).

藤野一夫(神戸):神戸大学大学院国際文化学研究科名誉教授、兵庫県立芸術文化観光専門職大学副学長を経て名誉教授。専門は文化政策/アートマネジメント/音楽文化論/ドイツ思想史。特にリヒャルト・ワーグナーに関する数多くの著作を発表。コレギウム・ポンテスのシニアフェローも務めた。日本文化政策学会会長(2022-2025)を歴任し、国と地方自治体の数多くの文化審議会の座長、文化振興財団等の理事を務める。最近の著書に『基礎自治体の文化政策～まちにアートが必要なわけ』(2019)、『市民がつくる社会文化～ドイツの理念・運動・政策』(2021)、『みんなの文化政策講義～文化的コモンズをつくるために』(2022)などがある。

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Political scientist. From 1983 to 1989 he studied political science (major subject), modern and contemporary history and cultural geography (minor subjects) at the University of Bonn (Magister Artium in political science). From 1989 to 1994 he held a doctoral scholarship from the Friedrich Ebert Foundation. After completing his doctorate in political science in 1995 with Klaus Ziemer and Kurt Düwell at the University of Trier, he holds the Chair of Cultural and Area Studies at Chemnitz University of Technology since 2010.

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Minister of State for Science, Culture and Tourism of the Free State of Saxony since 2019. Studied law at the universities of Leipzig, Hamburg and Berlin, completed his legal training in Leipzig with the first and second state examinations. In 2007, he established himself as a lawyer in Leipzig, has been a member of the Saxon State Parliament since 2009 and President of the Parliamentary Forum for Central and Eastern Europe since 2010. In 2014, he became Honorary Consul of the Republic of Estonia for Saxony, Saxony-Anhalt and Thuringia. From 2014 to 2019, he was Saxon State Minister of Justice.

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Professor at the Faculty of Humanities at Charles University. His main areas of interest are questions of historical sociology of knowledge, theories of historiography and sociology, and the history of modern Czech thought. In 2002 and 2004/05, he was a visiting professor at the Institute for European Studies at Chemnitz University of Technology. In addition to numerous studies in domestic and foreign journals, he has published, among other things, the annotated two-volume anthology *Der Streit um die Bedeutung der tschechischen Geschichte* (The Dispute over the Meaning of Czech History), a collection of studies on historical sociology of knowledge *Ideen – Geschichte – Gesellschaft* (Ideas – History – Society), a collection of his polemical and critical texts *Geschichte und Kritik* (History and Criticism), and the anthology *Glaube, Kultur und Gesellschaft* (Faith, Culture, and Society). He is co-editor of the monograph series *Religious Cultures in Modern Europe*, published by Vandenhoeck & Ruprecht.

Prof. Dr. Goro Christoph Kimura (Tokyo) 木村 護郎 クリストフ (東京)

graduated from Hitotsubashi University in Tokyo in 2002 with a dissertation entitled *Perspectives on human intervention for the preservation and revitalisation of minority languages*. He has been employed at Sophia University in Tokyo since 2004. He has been an associate professor since 2007 and a full professor at Sophia University since 2012 and is currently Dean of the Faculty of Foreign Studies. He has worked as a visiting professor at the Slavic-Eurasian Research Centre of Hokkaido University in Sapporo and as a visiting scholar at the Sorbian Institute (Bautzen), the European University Viadrina, the University of Leipzig and the Collegium PONTES Görlitz-Zgorzelec-Zhořelec. Kimura has been a board member and managing director of the Japan Society for the Study of Slavic Languages and Literatures since 2022.

2002年に東京の単一橋大学を卒業し、博士論文「少数言語の保存と再生における人間の介入に関する展望」で学位を取得しました。2004年から東京のソフィア大学に勤務し、2007年から准教授、2012年から教授を務め、現在は外国語学部の学部長です。北海道大学(札幌)のスラヴ・ユーラシア研究センターで客員教授、ソルビアン研究所(バウツェン)、ヨーロッパ大学ヴィアドリーナ、ライプツィヒ大学で客員研究員として勤務。彼は、ポンテス・ゴリツィー・ズゴジェレツ・ゾルジェレツ・カレッジウムの研究員でした。2022年から日本スラヴ語文学研究会の理事兼事務局長を務めている。

Prof. Dr. Peter Lah (Rom)

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Prof. Dr. Luca Lombardi (Rom)

Luca Lombardi is one of his country's most internationally renowned composers. After graduating from the German School in Rome with Dr. Joseph Vogt, he studied in Rome, Vienna, Cologne, Utrecht and Berlin (with B.A. Zimmermann, K. Stockhausen and P. Dessau, among others). He received his doctorate in German studies from the University of Rome. From 1973 to 1994, he was professor of composition at the conservatories in Pesaro and Milan, and has been a freelance composer ever since. He

has composed around 180 works, including five operas. A selection of his writings has been published under the title *Construction of Freedom* (Baden-Baden, 2006). He is a member of the Academy of Arts in Berlin and the Bavarian Academy of Fine Arts (Munich). He lives alternately on Lake Albano (Rome) and in Tel Aviv. www.lucalombardi.net.

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Studied industrial engineering and economics. In 2006, he completed his studies with a thesis on *Energy efficiency comparison in the manufacturing industry for Germany, Poland, and the Czech Republic*. In 2007, he obtained the qualification of European Energy Manager (IHK Bildungszentrum). He received his doctorate in 2011 with a thesis on *Decision-making model for value chain-oriented emission reduction in transition countries*. He worked at SEC Energie-Contracting, at Nokia in Espoo, Finland, and was a guest lecturer at the German-Kazakh University in Almaty. He joined the Junge Union in 1998 and has been politically active ever since, currently as deputy CDU district chairman in the district of Görlitz. From 2009 to 2022, he was a member of the Saxon State Parliament, chairman of the Committee for Science and Higher Education, and parliamentary secretary of the CDU parliamentary group. Since September 2022 he is *Landrat* of the shire county Görlitz.

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Lawyer and independent researcher specialising in issues relating to national minorities in Europe. She has made a name for herself in her field through numerous lectures and seminal publications. From 1996 to 1999, she was a research assistant and from 1999 to 2016 deputy scientific director of the South Tyrolean Institute for Ethnic Groups in Bolzano, Italy. From 2017 to 2023, she was a Council of Europe expert responsible for the so-called Language Charter, and from 2017 to 2022, she was vice-chair of the European Centre for Minority Issues in Flensburg. Co-founder and co-editor of the *European Journal for Minority Issues*.

Prof. Dr. Oliver Reisner, (Tbilissi)

Since 2016, Oliver Reisner has been Jean Monnet Professor of European and Caucasian Studies at Ilia State University, teaching bachelor's, master's and doctoral students with a focus on European Studies and Caucasian Studies. In 2000, he received his doctorate from Georg August University in Göttingen, Germany, in Eastern European History, Slavic Studies, and Medieval and Modern History. From 2000 to 2003, he developed and coordinated a master's programme in Central Asia/Caucasus at the Institute for Central Asian Studies at Humboldt University in Berlin. From 2003 to 2005, he worked as a programme manager for human rights at World Vision Georgia, implementing a project on civil integration in the Samtskhe-Javakheti and Kvemo Kartli regions of Georgia. From 2005 to 2015, he was a project manager at the EU Delegation to Georgia, responsible for democratisation, minorities, education, youth, labour and social affairs. Main research topics: 1) Nation building and identity in the Caucasus in the 19th and 20th centuries; 2) Memory studies on dealing with the Soviet past in Georgia and the Caucasus; 3) History of Caucasian studies as a regional science; and 4) The role of religion in Georgia.

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President of the Saxon State Parliament from 2009 to 2024. Graduate engineer in mechanical engineering, 1979 to 1985 research assistant at the University of Transport with teaching assignment (doctorate in 1985), 1985 to 1990 development engineer and head of a research team at the Lokomotivbau – Elektronische Werke Hennigsdorf combine. 1989 to 1990 Member of the GDR Executive Committee of the 'Demokratischer Aufbruch' (Democratic Awakening), member of the Dresden District Round Table and the Coordination Committee for the Re-establishment of the Free State of Saxony. 1990–2024 Member of the state parliament. 1994 to 2002 Minister of State for Culture, 2002 to November 2004 Minister of State for Science and the Arts.

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Dipl.-Kffr. (FH) Una Sedleniece M.A. (Riga)

Deputy Director of the Latvian National Museum of Art (since 2015). She studied “Culture and Management” at the University of Applied Sciences Zittau/Görlitz and the Institute of Cultural Infrastructure Saxony (1997-2002) as well as international cultural relations (1992-1996) and museology at the Latvian Academy of Culture (2006-2010). Chairwoman of the Expert Committee for Cultural Heritage and member of the Board of Trustees of the State Cultural Capital Foundation (2023–2025). Head of the Baltic Summer School of Museology (since 2022) and Chair of the Board of the Baltic Society for the Promotion of Museology (since 2013). Head of the Latvian Museum Council (2020–2022). Worked in several Latvian museums, in the State Authority on Museums (2002–2005), in the Ministry of Culture of the Republic of Latvia (2005–2011), including as Deputy State Secretary for Cultural Policy (2006–2007).

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Beat Siebenhaar is a linguist and dialectologist specialising in the study of linguistic varieties, language in the new media, prosody and dialectology. He studied German, philosophy and literary criticism at the University of Zurich from 1983 to 1991 and received his doctorate in German linguistics in 1999 with a dissertation entitled *Sprachvariation, Sprachwandel und Einstellung. Der Dialekt der Stadt Aarau in der Labilitätszone zwischen Zürcher und Berner Mundartraum*. He holds the Chair of German Linguistics (specialising in linguistics of varieties) at the University of Leipzig since 2008. Before that, he worked at the University of Zurich, the University of Bern and the University of Lausanne, among others. Siebenhaar has been Dean of the Faculty of Philology at the University of Leipzig since October 2016 till October 2025.

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Professor emerita of Theatre Studies at the University of Bayreuth, lecturer in Theatre Studies and Musicology at the Universities of Vienna, Munich, Marburg, Erlangen, Zürich. Singer, director. Member and contributor of the International School of Theatre Anthropology (ISTA) and the European Music Theater Academy. Congress organizations and edition of conference reports: *Ausbildung für Musiktheater-Berufe* [Training for music theater professions] 1986 in Munich for the founding of the Bavarian Theater Academy; *Das Weib der Zukunft' - Frauengestalten und Frauenstimmen bei Wagner* [The Woman of the Future' – Female Characters and Female Voices in Wagner] 1997 in Bayreuth; *Richard Wagner und die Juden* [Richard Wagner and the Jews] in cooperation with Tel Aviv University 1998 in Bayreuth. Numerous publications on music, theater, opera, musicals, singing and media performances. Productions, theater studio with guest performances in Germany and abroad, concerts, radio recordings and television broadcasts. www.susanne-vill.at.

Prof. Dr. habil. Dr. h.c. Gregor Vogt-Spira (Marburg)

Professor emeritus of Classical Philology at the Philipps University Marburg. After completing his doctorate and his habilitation at the University of Freiburg i.Br., he was a Founding Professor of Classical Philology at the University of Greifswald from 1994 to 2006, where he helped to rebuild the Institute of Classical Studies. From 2008 to 2012, he was Secretary General of the German-Italian Centre Villa Vigoni on Lake Como (Italy), a European interface for the humanities and sciences, politics, economy and culture. In 2001, he founded (together with Jerker Blomqvist, Lund) the network Colloquium Balticum of the Baltic Sea countries. In 2020, he was awarded an honorary doctorate by the University of Riga.

Prof. Dr. phil. Dr. habil. Prof. h.c. Dr. iur. h.c. Matthias Theodor Vogt (Görlitz)

Managing director of the Saxonian Institute for Cultural Infrastructures (<https://kultur.org/>), professor emeritus at the Zittau/Görlitz University, honorary professor at the University of Pécs and Doctor iuris honoris causa of Ilia University, Tbilisi. Master of Arts in Theatre Studies with a focus on modern German literature and philosophy in Munich, Paris and Aix-en-Provence. Doctorate in musicology. Habilitation in urban studies. Visiting professor at universities and music academies in Vienna, Prague, Wrocław, Krakow, Dresden, Boston, Yaounde, Cairo, Ulaanbaatar, Shanghai, Kobe and Toyooka, as well as at the Pontifical Gregorian University and the Pontifical University of Saint Thomas Aquinas, both in Rome. Theatre experience at Moscow, Russe, Vienna, Salzburg, Venice, Milan, Rome, among others. Research interests: cultural policy and art policy, cultural history including medical history, minorities. Has taught at 60 universities in Europe, Africa, Asia and North America.

マティアス=テオドル・フォークト (ゲルリッツ)

は、ザクセン州文化インフラ研究所(<https://kultur.org/>)の所長兼経営責任者、ツィッタウ/ゲルリッツ高等専門学校名誉教授、ペッチ大学名誉教授、ティビリシのイリア大学名誉法学博士です。ミュンヘン、パリ、Aix-en-Provenceで演劇学、現代ドイツ文学、哲学の修士号を取得。音楽学の博士号を取得。都市計画学のハビリタツィオンを取得。ウィーン、プラハ、ヴロツワフ、クラクフ、ドレスデン、ボストン、ヤウンデ、カイロ、ウランバートル、上海、神戸、豊岡の大学および音楽大学、ならびにローマのグレゴリアナ大学とアンジェリカム大学で客員教授を歴任。演劇経験：モスクワ、ルッセ、ウィーン、ザルツブルク、ベネチア、ミラノ、ローマなど。研究分野：文化政策と芸術政策、文化史(医学史を含む)、少数民族。ヨーロッパ、アフリカ、アジア、北米の60の大学で教鞭を執る。

Dr. phil. Reiner Zimmermann (Dresden)

Former head of department, born in Neustadt/Orla, Thuringia. 1960–1965 Studied musicology, art history, and theater studies in Leipzig, editor at the music publishing house Editions Peters Leipzig/Dresden 1966–1985, music theater dramaturge at the Dresden Music Festival 1986–1991, 1991 to 2003 Head of the Art Department at the Saxon State Ministry of Science and the Arts. Publications include *Mehr Sein als Scheinen. Kulturpolitik in Sachsen nach 1990* (Donatus-Verlag, Niederjahna/Käbschütztal, 2022). Editor of musical works by Mendelssohn, Fauré, Debussy, Meyerbeer, and others; editor of the musical

writings of Camille Saint-Saens and the autobiography of Jules Massenet. Author of *Giacomo Meyerbeer - Biografie nach Dokumenten* (Giacomo Meyerbeer - Biography Based on Documents), 1991. Since 2009, editor-in-chief of the *Denkmäler der Tonkunst in Dresden* (Monuments of Music in Dresden). See also *Viele Stimmen. Festschrift für Reiner Zimmermann zum 75. Geburtstag am 27. November 2016*, published by his friends.



TECHNISCHE UNIVERSITÄT
IN DER KULTURHAUPTSTADT EUROPAS
CHEMNITZ



UNIVERSITÄT
LEIPZIG



上智大学
SOPHIA UNIVERSITY



To listen, to reflect, to act Cultural Policy against the Grain

What are the premises of today's cultural policy? What insights can the past, present and theory offer for a contemporary cultural policy? How can art counteract agoraphobia, digital isolation and populist temptations? How can local authorities give their citizens ample space to develop civil society solidarity 'for the good of the city. For only when the city is well will you be well.' (It should be noted that Jeremiah 29:7 addresses immigrants who are to become citizens in foreign Babylon. Does our cultural policy also achieve this?) Are the arts not precisely the place where we can first listen to the other before we think together and then act together?

It is the historical achievement of Matthias Theodor Vogt, in the Free State of Saxony, which was re-established in 1990, to not only conceive the Saxon Cultural Area Act between 1991 and 1995 in a unique process of analysis and dialogue with the state, municipal and civil society levels, but also to have it enshrined in law and, last but not least, to have it implemented with little friction. It was therefore only natural that, on the thirtieth anniversary of the law's entry into force, the cultural areas of Saxony invited Matthias Theodor Vogt's colleagues and students to a conference entitled 'Kulturpolitik gegen den Strich' (Cultural Policy Against the Grain). We are hereby presenting the results of this conference in a commemorative publication to mark his 65th birthday.

What can art do better and differently than the digital world? What political, structural, economic, and, last but not least, intellectual conditions are necessary for art to develop its own life for the benefit of humanity? The cover image shows Haus Klingewalde, Görlitz, home of the Institute for Cultural Infrastructure Saxony since 1998. The watercolour by Lynne Beal, Cologne, relates to a conversation with Matthias Theodor Vogt about the vanishing point in Alberti: *De pictura* | *De pictura* (1435 – 1436). According to Corinna Laude, in the *centricus punctus* of Alberti's intromission theory, 'the orthogonal vanishing lines, the depth lines of the representation, converge "quasi persino in infinito" (as it were out into infinity), it lies in infinity – and thus, according to contemporary understanding, in God'. Which "vanishing points" does today's post-secular society use?

How can political science in Chemnitz interact in a multidisciplinary, cross-continental manner, always with reference to human beings themselves, with cultural studies in Tokyo and linguistics in Leipzig, with legal studies in Naples and social sciences in Rome? This volume shows that cultural policy studies require a fact-based holistic approach and that this may be achieved by working together.

Cultural Policy against the Grain (Volume 2, English version)

liber amicorum for Matthias Theodor Vogt in honor of
his 65th birthday, edited by his colleagues and students

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