

SAXONY – LAND OF CULTURE



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SAXONY –

LAND

OF CULTURE

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Cover photo:

Break-dancers versus ballet soloists, hip-hop competing against pirouettes: "Floor on Fire – Battle of Styles" is a new form of dance initiated by HELLERAU – European Centre for the Arts in Dresden. It is based on the principle of a break-dance battle that has been reinterpreted: various dance styles and generations of dancers come together to put their individual skills to the test. The dancers take turns to trump their opponents' performances with their own. A panel of judges appoints the winners.

See the dancers from the cover page in action in the film "Floor On Fire – Battle of Styles": www.kulturland.sachsen.de

FOREWORD



The armoury of the Dresden State Art Collections

SAXONY is the home of art and culture – one of Germany’s richest cultural landscapes. The quantity and quality of artistic treasures and cultural institutions, such as museums, theatres, orchestras and libraries, not only shape the Saxon people’s external image, but also their own identity. This Land of Culture brand encompasses all that makes Saxony special: A land of music, a land of literature, a land of painting, and a land of theatre and film.

Art and culture, world famous museums with their unique collections, interesting galleries, opera houses and theatres, and orchestras like the Saxon State Orchestra and the Leipzig Gewandhaus attract enthusiasts and travelers from all over the world, and make the state a hotspot for cultural tourism. The high quality of our institutions and the artists working here also continuously encourages world renowned painters, singers, conductors and actors to exhibit and perform in Saxony.

As per Goethe’s reminder above the entrance to the Dresden State Theatre – “Old traditions well respected, innovations not rejected” –, the state’s development is not defined purely by its rich cultural heritage and strong traditions. A young scene has also established itself in Saxony, providing an environment which fosters creations in literature, music, film, dance, theatre and new media art. Graduates from five Saxon art academies are constantly expanding this scene, finding rich sources of inspiration here. Just as the Free State is becoming aware of its identity of industrial culture, so young artists and creative minds are discovering places to live and work in the form of factories which existed during and after the industrial revolution. In doing so, they revive and preserve these structural relics of industrial development, filling them with new life as art factories.

Saxons are proud of all this. They visit museums, theatres, libraries, cinemas and festivals. They are just as fond of Augustus the Strong’s treasury as they are



of the rich industrial cultural heritage. Art in Saxony is also increasingly stimulating discussions. It brings people together as they grapple with artists' work from a place of tolerance and creativity. Art is a way of life in Saxony. Artists involve themselves in social discourse. They cause provocation with their views. But they also take practical action by helping integrate newcomers, by enlivening the intercultural scene, and by providing cultural education for people of all ages.

Policymakers consider it their responsibility to embrace this vast notion of culture, from tradition and cultural heritage to modernity and experimentation. They must protect cultural values and enable them to be questioned – across all areas of art and culture. This is made possible through the concerted support of institutions, structures and projects. And through a number of art prizes. The vibrant cultural policy in Saxony is expressed through a culture of cosmopolitanism, plurality and tolerance.

The state of a society is also reflected in the way it treats its minorities. Germany's national minorities include the around 60,000 Sorbs. In Saxony, protecting and fostering the language and culture of the Sorbian people is a constitutional task. Culture also has constitutional status in Saxony. The state constitution stipulates that culture in all its diversity must be protected, and that everyone – artists and interested citizens – be given equal opportunities to participate in it. This expressly applies not only to major cities, but also the rural regions, not only to high-brow cultural institutions, but also to institutions of popular culture and socioculture. The latter is particularly important here, for it works across generations, and preserves or creates services and opportunities for families, children and the elderly, especially in rural areas.

For this reason, the annual budget allocations granted by the state government to the municipalities as part of

the Saxon Cultural Region Act to support major regional institutions and projects have currently been increased by over eight million Euros to 94.7 million Euros a year. The act is Germany's only model for joint financing, which ensures a strong cultural scene even in the rural areas where population is declining. Saxony as a Land of Culture is countering the depopulation of certain regions by explicitly supporting institutions and projects in small towns and in the country, and encouraging mobility for the people there, so that they too have access to art and culture. By establishing the framework conditions, policymakers are providing a sense of orientation and enabling future prospects. One particular area of focus here is the promotion of cultural education – for children and adolescents, and in the sense of life-long learning.

Being fostered and developed in this way, culture ceases to merely be an attestation of the rich heritage, vibrant modernity, and therefore high quality of life, in the Free State. It also becomes a factor which, through reflection, provocation and presentation, further develops society, because it is able to provide inspiration and ideas which would otherwise be lacking. Museums and theatres are not only increasingly enabling visitors and audiences to engage in self-reflection, but are also opening up into places of social discourse.

This brochure seeks to give you an insight into Saxony's rich cultural landscape, and showcases Saxony as a Land of Culture by taking you on a journey to explore its cultural treasures, traditions and artists.

Dr. Eva-Maria Stange
Saxon State Minister for Higher Education,
Research and the Arts

WHAT SHAPES US





The Saxon princes on horseback, with their characteristic epithets, from “the Great,” “the Illustrious” and “the Bitten,” to “the Wise” and “the Magnanimous,” to “the Strong,” “the Righteous” and “the Benign”. Followed by figures of the Saxon military nobility, scholars, artists and finally the unnamed: miners, farmers and children.

All are on display on the “Langer Gang” of the Stallhof (stable yard) at Dresden’s Royal Palace, which, to this day, continues to be a major attraction. It is known as the Procession of Princes – so not a portrayal of submissive servitude, but rather of the political situation in Saxony and the commitment to a sense of commonality and community as Saxons. It was the dynasty of princes, and later kings, in particular that took responsibility for cultivating the Saxon identity and associated itself with both the aristocracy and bourgeoisie. This alliance, which benefited all sides, served as a principle of sorts for the dynasty’s internal policies. A culture of curiosity, progress and constant modernisation had established itself in this long densely populated land – an atmosphere which today continues to define the Free State of Saxony in science, business and culture.

The “Fürstenzug” (“Path of Princes”) at the “Stallhof” (stable yard) of Dresden’s Royal Palace consists of 23,000 Meissen porcelain tiles.



News that the Ore Mountains were home to rich silver deposits became known in the 12th century. The "Berggeschrey" was a gold rush of sorts. Today, the Freiberg University of Mining and Technology draws on the traditions in silver mining and metallurgy to research geology, material, energy and the environment in the seismic lines.



Over three levels spanning over a total of 3,000 m², the State Museum of Archaeology Chemnitz (smac) showcases Saxony's development from the times of the first hunters and gatherers some 300,000 years ago to early industrialisation.

A changing land: successes in science and the arts

It was during a time of war that, in 929, King Henry I of Germany founded the fortress of Meissen on a rock plateau overlooking the Elbe River, in the heart of a region inhabited by Slavic peoples, attracting German settlers, Franks, (Lower) Saxons and even Flemings.

Around 60,000 Sorbs live in Lusatia today, with around 20,000 Lower Sorbs in the Brandenburg region of Lower Lusatia, and 40,000 Upper Sorbs in the Saxon region of Upper Lusatia. Protecting the promoting Sorbian language and culture is a constitutional obligation in Saxony. The work to preserve the culture of the minority native to Lusatia is funded by the Foundation for the Sorbian People (Stiftung für das sorbische Volk) and supported at schools, preschools and universities – through the Institute for Sorbian Studies at Leipzig University and the Upper Lusatia – Lower Silesia Cultural Region.

Today, villages with German names can be found right next to those with Slavic names. And, with their sibilant sounds, the names of many families, rivers and towns still attest to the strong Slavic influence at the time.

The economic policy of Otto II, the Rich (Margrave of Meissen 1156–1190) encouraged the development of many small towns, which became the patrons of education and art right across Saxony, and provided fertile ground for a diverse popular culture to thrive. This culture was formed out of Saxony's various regions, each with their own unique features. For centuries, the people of the Vogtland, Lusatia, the Ore Mountains and Lower Silesia were all able to preserve their independent cultures and dialects.

The Partition of Leipzig in 1485 marked a major turning point in Saxony's history: When the two sons of Frederick II, Elector of Brandenburg, jointly came into power, they divided the land. Albrecht received the eastern part, with the future royal city of Dresden, and Ernst received the west, with Wittenberg. This loss of power limited Saxony's role to that of a state with only a medium level of influence. Albrecht and his successors, the Albertines, ruled Saxony as dukes, electors and kings from 1485 to 1918.

Centuries of profitable mining in the Ore Mountains laid the foundations for Saxony's prosperity. The science associated with this attracted men who are today still considered among the greats in their field: Ulrich Rülein von Calw, humanist, doctor, town planner and mayor of



Founded by Maurice, Elector of Saxony in 1548, the Staatskapelle Dresden is one of the oldest historic orchestras in the world.

Freiberg in circa 1500, mathematician Adam Ries, and humanist and naturalist Georgius Agricola, who worked in Chemnitz from 1531 to 1555. It was around the same time that painter Lucas Cranach the Elder worked at the Ernestine court of Wittenberg. For 50 years, until his death, he remained the court painter of the Ernestine dynasty, influencing imagery in art for centuries.

In Wittenberg on 31 October 1517, Martin Luther published his 95 theses criticising the abuse of indulgence – marking the start of the Reformation, which would not have had the effect it did without the influence of the Saxon electors. The ideas of the Reformation inspired developments which endure to this day – in culture, society and matters of the church. Luther’s translation of the Bible into German had a significant impact, particularly in relation to the emerging book-printing industry.

As a young man of twenty, Duke Maurice became head of the Albertine line in 1541. Although his rule was only short, he was able to shape Saxony politically and culturally for centuries to come. He founded three famous Saxon princely schools (“Fürstenschulen”) in Meissen, Pforta and Grimma to educate a state-supporting Protestant elite. Middle-class children studied along-

side the sons of the nobility at these schools, and gifted children of the destitute were also awarded scholarships by the electors. These included men such as Gotthold Ephraim Lessing, Friedrich Gottlieb Klopstock, Johann Gottlieb Fichte and Friedrich Nietzsche.

The culture during Maurice’s rule represented not only power, but also wealth and a passion for the arts. It set a tone that resonated in the Saxon capital until well into the 19th century. In 1548, he founded the Dresdner Hofkapelle, an orchestra which has shaped the spirit of the city and region, and today thrills concert audiences all over the world with the “sounds of Dresden” as the Dresden State Orchestra.

Augustus, Elector of Saxony (reign 1553–1586), responded to the European renaissance and its revolutionary effects in science, the arts, philosophy, engineering, politics and religion by starting to collect virtually everything containing important information for him and Saxony. He founded a library today called the Saxon State and University Library (SLUB), and established an art gallery now perpetuated in the museums of the Dresden State Art Collections (SKD). With their famous wares, the SKD have become a major crowd-puller and sought-after exhibition partner around the world.

Heinrich Schütz began serving John George I (Elector of Saxony 1611–1656) in 1617, and at the age of 32 was appointed head of the Hofkapelle court orchestra in Dresden. It was here that Schütz, Germany’s first world renowned composer, worked as “Hofkapellmeister” (musical director) for almost 40 years.

When Augustus II, Elector of Saxony (Augustus the Strong) was crowned King of Poland in 1697, it saw the Albertines rise up the ranks to become one of Europe’s most supreme princely dynasties. Saxony was experiencing

Saxony, the motherland of the Reformation, has a wealth of artistic treasures from the Reformation period. The Old Masters Picture Gallery at the Dresden State Art Collections boasts the world’s largest Cranach collection. And since April 2017, visitors to Dresden’s Royal Palace have been able to see some of the world’s only relics of the 16th/17th-century rulers, including some magnificent gowns. Torgau, a former centre of power during the Reformation, is another authentic site.



The mathematics and physics hall at the Dresden State Art Collections: founded under Augustus II the Strong in 1728, today it still counts as one of the world's most prominent museums of historic scientific instruments.

Left: White porcelain was first manufactured in 1708 under the supervision of Johann Friedrich Böttger. Two years later, the Meissen porcelain manufactory was established in Meissen's Albrechtsburg.

an economic and cultural resurgence, which is reflected in Dresden's baroque buildings and the founding of the Meissen Porcelain Manufactory in 1710. Educated Europe recognised the prestige of the flourishing arts scene under Augustinian rule, and talent from all corners of the continent began converging here. While bourgeois culture was German, courtly culture was international.

Leipzig, meanwhile, was not just the electorate's commercial metropolis, but also an inspiring centre of science. It was within the walls of Leipzig University, founded in 1409 and therefore the second oldest in Germany, that the German Enlightenment took root. With a strong emphasis on humanities and social sciences, the university became a hive of academic and political discourse – a step indispensable to the Free State's economic, cultural and social development.

The works of Johann Sebastian Bach, a cantor at St Thomas' Church for 27 years until his death in 1750, played a key role in the revival of the German bourgeoisie music scene in the 18th century. The Gewandhaus Orchestra, Germany's oldest civic concert orchestra, is today one of the great orchestras of the world, and is closely linked with Leipzig's reputation as a city of music: Many major works were first performed by the orchestra, and the Old Gewandhaus played host to prominent national and international soloists, including Mozart, Schumann, Wieck, Weber, Paganini, Liszt, Berlioz, Chopin, Mendelssohn Bartholdy, Wagner and Brahms. Mendelssohn founded Germany's first academy of music in the form of Leipzig's Conservatorium in 1843. With the city having become one of the largest printing and publishing hubs in Europe since the Ref-

Augustus, Elector of Saxony began systematically building a private library in 1556. The Saxon State and University Library (SLUB) in Dresden dates back to this library, founded in 1556 as an elector's library, and is today one of the largest scientific libraries in Germany.



The sonorous, interactive Bach Museum in Leipzig presents the life and works of Johann Sebastian Bach and his family over 450 m² of exhibition space.



ormation, international trade later also galvanised the world famous university, and aided Leipzig's rise as a media centre.

In 1722, the Dresden city council decided to build a Church of Our Lady, or "Frauenkirche". Augustus the Strong wanted a symbol of royal power, while the city wanted to demonstrate its Protestant spirit to the Catholic court. The baroque Frauenkirche, completed in 1743, crowned the city's skyline for over 200 years. As a monument of faith cast in stone, and the grandest domed structure north of the Alps, it inspired awe amongst architectural experts and laymen alike. George Bähr's dome even survived the bombing of 13 February 1945. It collapsed only the next day, when the pillars fractured in the heat of the embers. The ruins of the church were left lying as a moving memorial in the heart of the city until the early '90s, when, on 13 February 1990, Dresden called on the rest of the world help with a global campaign to rebuild the Frauenkirche. Countless people donated to the cause, and on 30 October 2005, the Frauenkirche was consecrated with great international involvement. While it will continue to bear witness to the history of its destruction, it also remains an icon of hope and reconciliation. A symbol of both 18th and 21st-century bourgeoisie power and self-confidence, but also a reminder of the painful history of Nazi rule and World War II.

The Martin Luther monument in front of Dresden's Frauenkirche





Our roots: culture and identity shaped by industry

The light of baroque splendour, of the impressive, world famous artistic treasures of the Saxon electors, kings and patrons, today continues to shine brightly. But this great wealth was based on the toils of thousands of miners, tradespeople and industrial workers. Saxony as a region of culture has always been founded on economic prosperity, which is why the Free State also considers itself a land of culture and industry – industrial culture is part of Saxon culture and identity.



The former Knappenrode briquette factory near Hoyerswerda is today part of the Saxon Museum of Industry.

Numerous historic industrial structures are the most visible evidence of the Saxon people's diligence and hard work. To this day, townscapes across the state's regions and cities are characterised by the often impressive factory buildings of the 19th and early 20th century – as well as technical monuments of preindustrial times –, which serve as part of the regional identity. This heritage of industrial culture in the Free State of Saxony is preserved and expressed through a wide range of museums, associations and initiatives. As a traditional export region, Saxony is dependent on global exchange, free competition and peaceful co-operation. Its historic developments, its industrial cultural heritage, and the contributions it has made towards the developments of the industrial era have seen Saxony become a central region of European industrial culture.

The prominent issue of industrial culture, which shapes every facet of our life and will continue to have a bearing on the future of industry, is the focus of the 4th Saxon State Exhibition. The aim of the exhibition is to show how industrial developments have shaped identity, wealth and coexistence in present-day Saxony. It will place particular emphasis on open trade and exchanging

The 19th century saw Saxony transform from a commercial landscape, which had grown solidly since the late Middle Ages and had been involved in global trade very early on, into a heartland for European industrialisation. With its technically and culturally educated population, its wide range of small and medium-sized businesses, and its role as a sales market, Saxony has always been an attractive economic hub drawing entrepreneurs, businessowners and job-seekers.

The cultivated landscape of the Ore Mountains, industrial landscapes in the river valleys of the Ore Mountain floodplains, in Lusatia and in the Vogtland region, industrial towns and cities, and the industrial landscapes resulting from agriculture and mining – particularly of brown coal and uranium – are all products of a history of trade and industry dating back to Reformation times. Saxony's unique social character is also reflected in the proverbial Saxon "Fischelanz" – the ability to adapt, innovate and co-operate –, along with its positive attitude and openness to industrial progress.

The first buildings of the Tuchfabrik Gebrüder Pfau cloth factory were erected in Crimmitschau in 1885.





The museum's historic façade along Zwickauer Strasse in Chemnitz



The Museum of Industry in Chemnitz, a striking, heritage-listed factory building, showcases genius technical innovations and objects which revolutionised our everyday life.

of ideas. The feature exhibit of the State Exhibition (which will run from 25 April to 1 November 2020 in Zwickau) will be accompanied by other museums providing insights into sector-specific aspects of industrial culture, and serving as authentic stages of industrial culture. These museums are: The Chemnitz Museum of Industry (mechanical engineering), the Saxon Rail Museum (railways and goods transportation), Tuchfabrik Gebrüder Pfau (Pfau brothers' textile mill) in Crimmitschau (textile industry), the Oelsnitz/Ore Mountains Mining Museum (coal mining), and the August Horch Museum in Zwickau (automotive industry). The Himmelfahrt Fundgrube mining landscape in Freiberg (ore mining, resource management) has also been invited to participate. The feature exhibit will revolve around the profound technical and social changes industrialisation has been bringing to the people and their communities since the early 19th century. It draws on the fundamental issues of life in an age of modernity and industry, and on humans' relationship with nature, technology and science. The State Exhibition is sponsored by the Deutsches Hygiene-Museum in Dresden.

The Saxon Museum of Industry in Chemnitz already invites visitors to explore 220 years of Saxon industrial history. It is part of the state-funded Saxon Museum of Industry association, which is committed to researching and presenting Saxony's industrial, economic and social history as important aspects of the state's overall histo-

ry and tradition. Along with the Museum of Industry, the association also includes the Tuchfabrik Gebrüder Pfau (Pfau brothers' textile mill) in Crimmitschau, the Ehrenfriedersdorf Tin Mine Mineralogical Museum/display mine and the Knappenrode Energy Factory. The Museum of Industry is an important stop on the "Saxon Route of Industrial Culture", which covers over 50 relics of the industrial age up to 1945.

Industrial culture is also manifested in artefacts, monuments, landscapes and urban architecture, as well as in knowledge, social conditioning and mentalities. In a bid to preserve and further develop Saxon industrial culture, the Saxon State Ministry of Higher Education, Research and the Arts established the Industrial Culture co-ordination centre, based at the Kulturstiftung des Freistaates Sachsen (Cultural Foundation of the Free State of Saxony). The state-wide network of industrial culture is managed through the latter's information and communication platform.



Leipzig has been a printing hub for more than 500 years, and its Museum of the Printing Arts displays old techniques of the printing trade.

Saxony's industrial age began with textile manufacturing. The first spinning workshops were established in Chemnitz in 1799, and the Königliche Gewerbschule (Royal Crafts Academy) was founded in 1836. By 1837, 490,000 spindles were operating at 120 Saxon spinning workshops. The production of textile machinery – initially as replicas of English models – laid the foundations for Saxony's prominent mechanical engineering industry.

Today, former factory halls are also sought-after as exhibition venues for the cultural and creative industries, such as here in Leipzig's former cotton spinning workshops.



Remembrance and education: memorial sites

On 30 January 1934, the Free State of Saxony ceased to exist under constitutional law, after the state government was placed under the control of the Reich. The “Gleichschaltung der Länder” or nazification/alignment of all states with the Nazi ideology resulted in Hitler’s confidant Martin Mutschmann becoming the Reich Governor of Saxony. It was under him, one of Nazi Germany’s most powerful state politicians, that thousands of Jews were deported en masse in Saxony from October 1938 onwards. On the other hand, Saxony was also a stronghold of the resistance movement against the National Socialists. One of Germany’s most active resistance groups, for example, was Leipzig’s Schumann-Engert-Kresse Group in 1943/44.

In July 1945, Saxony became part of the Soviet-occupied zone, and was given a new constitution. As time went on, the separate districts of Dresden, Leipzig and Chemnitz/Karl-Marx-Stadt were formed. The Monday demonstrations in Plauen, Dresden and Leipzig began in 1989, and played a crucial role in ending the Socialist Unity Party’s regime. The Free State of Saxony was finally re-established on the Albrechtsburg in Meissen on 3 October 1990, German Unity Day, and its constitution came into effect on 6 June 1992.

Various memorials and information centres across Saxony document Saxony’s recent history, with victims of the Nazi dictatorship, Soviet occupation and Socialist Unity Party’s regime commemorated at authentic remembrance sites.

“It’s not easy to describe freedom to someone who already has it.”

Erich Loest (1926–2013),
writer and prisoner at Bautzen II

Our society’s culture and internal cohesion depend largely on which lessons from history people remember and base their actions on. Examining and addressing the various crimes committed during the National Socialist tyranny, particularly the Holocaust crimes against humanity, and the crimes and breaches of human rights witnessed during the communist dictatorship is designed to provide modern-day guidance in terms of the rule of

The times of intolerance, bigotry and racism that began in 1933 saw Saxony’s positive developments come to an abrupt halt. Dresden, Leipzig and Chemnitz all witnessed the burning of books in 1933, synagogues in 1938, and eventually the cities themselves in 1945.



In East Germany, crossing frontiers from one artistic medium to another, from fine arts to sound production, to super-8 film, to performance, to text and theatre in the 1970s and '80s was part of the strategy adopted by the obstreperous, which counteracted the regulations initiated by the ruling Socialist Unity Party and artist association. Photo: Cassette cover in the “Geniale Dilletanten” exhibition at the Dresden State Art Collections.

law and democratic values. Once the cruel lessons of the 20th century have been accepted, that knowledge of our history must adopt a permanent place in our collective memory through remembrance days, memorial sites, and commemorative foundations.

The memorial sites at authentic locations across Saxony play a key role in addressing the Nazi tyranny and communist dictatorship in the Soviet-occupied zone and East Germany. They largely serve as museums, as they gather, preserve and research evidence relating to the sites of political persecution, and impart knowledge through exhibitions. They also particularly reach out to young people through lectures, concerts, theatre and other art projects. The Saxon Memorial Foundation commemorating the victims of political tyranny was founded on 15 February 1994.

BAUTZEN MEMORIAL

During the days of the Nazi regime, Soviet occupation and the GDR (East Germany), political objectors were incarcerated in inhumane conditions at the Bautzen I and II prisons. Respect is paid to the different periods of persecution through three phases of remembrance in one location.

The building of the Bautzen II “Stasi prison” houses a memorial to the victims of the two Bautzen prisons, focusing on the victims of the Soviet occupation and GDR government.

MÜNCHNER PLATZ MEMORIAL, DRESDEN

Dresden’s Münchner Platz memorial is also dedicated to recalling several layers of history. It revolves around the victims of the politicised criminal justice system that used the complex at Münchner Platz during the Nazi dictatorship, Soviet occupation, and early years of the GDR. From 1907, when it was opened as the Royal Saxon Regional Court, until late 1956, when the East German judiciary had its last death sentence carried out, the building at Münchner Platz was used as a courthouse, jail and place of execution. More than 1,300 victims of the judiciary, predominantly Czechoslovakian citizens, were executed there during the Nazi period. The memorial’s research and education work also extends to other sites addressing the abuse of judicial power in Dresden. These included the Dresden Superior Regional Court on Pillnitzer Strasse, and the affiliated remand jail II at Mathildenstrasse 59. The jail, nicknamed “Mathilde”, was a branch of the main facility adjoining the Dresden Regional Court at George-Bähr-Strasse 7.



Elfriede Lohse-Wächtler “Self-portrait with hand study” pencil drawing on cardboard (1932). Elfriede Lohse-Wächtler was one of the thousands of people murdered by the Nazis at the Pirna-Sonnenstein “euthanasia” facility in 1940/41. Today she is acknowledged as one of the most prominent German artists of the early 20th century.

PIRNA-SONNENSTEIN MEMORIAL

In 1940 and 1941, the Nazis murdered 13,720 people, most of them mentally ill or intellectually disabled, including many children, at the former Pirna-Sonnenstein care facility, an institution previously renowned for its humanistic traditions. The victims were killed in a gas chamber as part of “Operation T4”, the Nazis’ medical murder campaign. More than a thousand prisoners from Nazi concentration camps died here in the summer of 1941. It was not until 1989 that the almost-forgotten mass murders gradually started resurfacing in public consciousness. In 1991, citizens of Pirna and relatives of the victims founded the Trustees of the Sonnenstein Memorial association (“Kuratorium Gedenkstätte Sonnenstein e.V.”) to establish a memorial, which was opened at the historic site in June 2000. A remembrance area and permanent exhibition have been recounting the history of this place ever since.

TORGAU DOCUMENTATION AND INFORMATION CENTRE

The Fort Zinna and Brückenkopf military prisons and the Reich Military Court, which was moved from Berlin to Torgau in August 1943, saw Torgau become the



Exhibition at the Silesian Museum in Görlitz

Left: The Zeitgeschichtliches Forum in Leipzig provides insights into the history of dictatorship and resistance in the Soviet occupation zone and GDR.

hub of the Wehrmacht penal system during World War II. After the war, the Soviet secret police (NKWD) established Special Camps 8 and 10 at Fort Zinna and the nearby Seydlitz Barracks. Germans were interned at Camp No. 8, while German and Soviet citizens who had been convicted by the Soviet military tribunals were imprisoned at Camp No. 10. The East German People's Police used Fort Zinna prison as a penal institution from 1950 to 1990, primarily incarcerating political prisoners here in the 1950s and '60s. Juvenile offenders were also imprisoned in Torgau until 1975.

The Torgau Documentation and Information Centre ("DIZ") was founded in 1991 as an organisation designed to document the history of the Torgau prisons during the Nazi era, Soviet occupation and GDR rule. Today, the DIZ Torgau is part of the Saxon Memorial Foundation dedicated to commemorating the victims of political tyranny.

Due to the fact the main prison site – Fort Zinna – is currently used by the Free State of Saxony as a correctional facility, the DIZ Torgau and its exhibition are instead located at Hartenfels Castle. A memorial site providing spaces for the various phases of remembrance is situated next to the present-day correctional facility at Fort Zinna.

ZEITHAIN MEMORIAL GROVE

The memorial commemorates the victims of the POW camp located in Zeithain, near Riesa, between 1941 and 1945. It was established in April 1941, before Nazi Germany's attack on the Soviet Union, and from October 1943 onwards started housing Soviet, Italian, Serbian, British, French and Polish prisoners. In total, around 25,000 to 30,000 Soviet prisoners of war and more than

900 prisoners from other countries – including at least 862 Italians – died in Zeithain, primarily from malnutrition and horrific sanitation.

The camp's victims are buried at four cemeteries around the former site at Jacobsthal train station. A permanent exhibition in the document building at Zeithain Memorial Grove and a former barracks facility recounts the history of this camp, which was the largest of its kind in Germany. The memorial is intended as a meeting place for the former POWs' relatives, and as an international centre of information and education, especially for young people.

The Saxon State Ministry for the Arts also contributes funding to independent memorials, such as Dresden's Bautzner Strasse memorial (a former Stasi remand jail) and Leipzig's "Runde Ecke" Museum (the former Stasi district administration offices). The Saxon Memorial Foundation also uses state and federal funds to support independent agencies such as the Memorial and Community Centre at the former Torgau Closed Youth Detention Centre, the Archives of the East German Civil Rights Movement, and other memorial institutions.

The amendment to the Saxon Memorials Act dated 16/12/2012 enables additional memorials to qualify for funding. These particularly include the Leipzig Forced Labour Memorial, the former central East German execution centre in Leipzig, the former Sachsenburg Nazi concentration camp, the Torgau Closed Youth Detention Facility Memorial, the former Hoheneck Women's Prison, and the Memorial to the Victims of Euthanasia in Grossschweidnitz.

The Documentation Bureau on the History of Resistance and Repression in the Nazi Period, Soviet Occupation Zone and the GDR is a Dresden-based historic research

institution run by Saxon Memorials Foundation commemorating the victims of political tyranny. Its work focuses on the history of resistance and repression during the Nazi era, World War II and post-war period, the history of the Soviet occupied zone and the history of the GDR.

In addition to its memorials, Saxony is also home to other museums centred on our state's more recent history.

The Leipzig Historical Forum features exhibitions, events and educational services relating to the history of Germany and Europe after World War II. The modern museum in downtown Leipzig also helps describe the experiences of people in East and West Germany to facilitate mutual understanding. The museum is run by the "Haus der Geschichte" history foundation in Bonn, which is supported and financed by the federal German government.

The Silesian Museum in Görlitz, financed by the German federal government, Free State of Saxony and City of Görlitz, focuses on 20th-century Silesian history, painting a detailed picture of politics, culture and everyday life during the times of the Weimar Republic and Nazi dictatorship. Films, sound recordings, photos and memoirs document the horrors endured by old Silesia: Nazi tyranny, World War II and the expulsion of the German people. The museum also focuses on the Polish settlement of Silesia, and the fates of those expelled in East and West Germany.

The Bundeswehr Military History Museum is one of Europe's most important history museums. Its exhibitions revolve around people and the causes of war and violence. Different perspectives, views and fates are featured in over 10,000 exhibits recounting numerous moving stories. The museum is intended as a forum for examining military history and discussing the role of war and the military.

The Bundeswehr Military History Museum in Dresden with the "wedge" by architect Daniel Libeskind



Big names: from the worlds of music, painting, theatre, dance and literature

Saxony has always enchanted people, be they artists, poets, scholars, naturalists, humanists, entrepreneurs or men and women simply seeking a better future there. Some were born in Saxony, such as Johann Gottlieb Fichte and Gotthold Ephraim Lessing, while others, like Arthur Schopenhauer, Friedrich Schiller, Johann Gottfried Herder and Ludwig Tieck, were immigrants. In any case, many of Germany's great intellectuals have ties with Saxony, whether through their origins or residence here.



The names of the Old Masters who lived and worked in Saxony over the centuries – in the fields of painting, music, fine arts, architecture, literature dance and theatre – would fill pages. They honed their craft in Saxony, and helped give Saxon art and culture its unique character – thereby writing key chapters in the history of German and European culture. The heritage of the “Old Masters” thus serves as both inspiration and the basis for constructive debate.

Just as Heinrich Schütz is rightly called the “father” of German music, so he is joined by a whole host of other dazzling names. There would never have been a Caspar David Friedrich without Johann Alexander Thiele, or a Johann Christoph Knöffel without Matthäus Daniel

Canaletto and Caspar David Friedrich came to the region to capture its beauty on canvas. Otto Dix was heavily influenced by Saxony, and the Gunzenhauser Museum in Chemnitz today houses one of the largest collections of his works. Groups of artists like the “Die Brücke” expressionists, the Leipzig School involving Bernhard Heisig, Wolfgang Mattheuer and Werner Tübke, and the New Leipzig School, which conquered the world with its EIGEN + ART gallery, discovered their creative flair in Saxony and consequently wrote art history. And artists such as Georg Baselitz, A. R. Penck, Gerhard Richter and Neo Rauch, who trade very highly on the modern-day market, also all have Saxon roots.



Exhibition with works by Gerhard Richter, one of the most prominent artists of the 20th and 21st centuries, at the Dresden State Art Collections. The Gerhard Richter Archive here covers some 300 publications on Gerhard Richter, and around 4,500 other books and catalogues examining his work.

Left: Not far from Leipzig's Gewandhaus is Felix Mendelssohn Bartholdy's (1809–1847) place of birth and last residence. The Mendelssohn House takes visitors on an exciting journey through the artist's life and work.

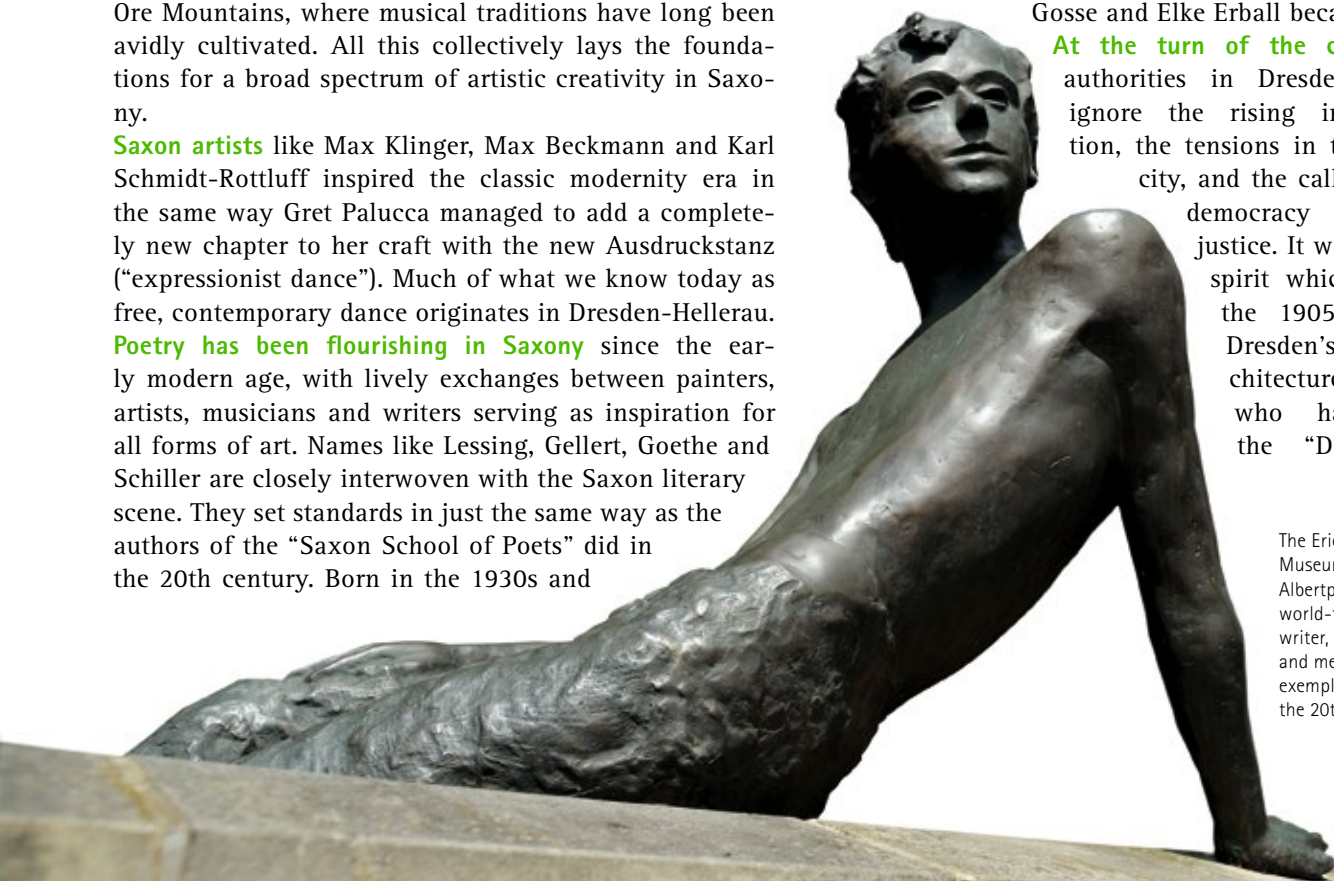
Pöppelmann, or a Carl Maria von Weber without Johann Gottlieb Naumann. And it wasn't just at the court in Dresden; special talent also emerged from the state's small towns. The roots of many Saxon musicians and church musicians can be traced back to vicarages in the Ore Mountains, where musical traditions have long been avidly cultivated. All this collectively lays the foundations for a broad spectrum of artistic creativity in Saxony.

Saxon artists like Max Klinger, Max Beckmann and Karl Schmidt-Rottluff inspired the classic modernity era in the same way Gret Palucca managed to add a completely new chapter to her craft with the new Ausdruckstanz ("expressionist dance"). Much of what we know today as free, contemporary dance originates in Dresden-Hellerau.

Poetry has been flourishing in Saxony since the early modern age, with lively exchanges between painters, artists, musicians and writers serving as inspiration for all forms of art. Names like Lessing, Gellert, Goethe and Schiller are closely interwoven with the Saxon literary scene. They set standards in just the same way as the authors of the "Saxon School of Poets" did in the 20th century. Born in the 1930s and

1940s, and largely influenced by Leipzig's "Johannes R. Becher" German Institute for Literature and the lyric poet Georg Maurer, names like Karl Mickel, Volker Braun, Sarah and Rainer Kirsch, Heinz Czechowski, Adolf Endler, Bernd Jentzsch, Wulf Kirsten, Peter Gosse and Elke Erball became famous.

At the turn of the century, the authorities in Dresden tried to ignore the rising industrialisation, the tensions in the growing city, and the call for greater democracy and social justice. It was this regal spirit which triggered the 1905 revolt by Dresden's young architecture students, who had formed the "Die Brücke"



The Erich Kästner Museum at Dresden's Albertplatz presents the world-famous children's writer, poet, journalist and media figure as an exemplary author of the 20th century.



The "Karl Schmidt-Rottluff. Paintings and sculptures" permanent exhibition at the Chemnitz Art Collections at Theaterplatz

artists' community. The founding members Fritz Bleyl, Erich Heckel, Ernst Ludwig Kirchner and Karl Schmidt-Rottluff were later joined by Max Pechstein and Emil Nolde, and together they campaigned against established artistry and moral hypocrisy as part of their commitment to freedom of work. Other big names like Robert Sterl, Oskar Kokoschka and Otto Dix are all inextricably linked with the Dresden Academy of Fine Arts, founded by the Wettins in 1764 as "Haupt-Kunst-Akademie".

Despite the new media available at the turn of the century, young Saxon art students stuck with what the Academy of Fine Arts Leipzig (Hochschule für Grafik und Buchkunst Leipzig) had always been good at: skilfully taught painting. In the meantime, they had already made a name for themselves on the world stage as the "New Leipzig School", and were enjoying incredible success in the major art metropolises. Neo Rauch, Tilo Baumgärtel, Tim Eitel and David Schnell all learned under Arno Rink, while Matthias Weischer was influenced by Sighard Gille. Rink and Gille are former students of the "Leipzig School" members Bernhard Heisig, Wolfgang Mattheuer and Werner Tübke.

Many artists born in East Germany, including world famous painters such as Gerhard Richter, Georg Baselitz and A. R. Penck, ended up leaving the country, deeming it too intellectually limiting and without prospects. But others who remained, such as Hermann Glöckner, Gerhard Altenbourg, Carl Friedrich Claus, Michael

Morgner, Max Uhlig and Hartwig Ebersbach, were by no means behind international standards in modern art. And while the Saxon music scene continues to ruminate on its "Old Masters", unheard works of the 20th and 21st centuries are often also premiered and performed.

Famous teachers and alumni at Saxony's music academies have influenced, and continue to influence, the international cultural landscape: Wilhelm Backhaus, Ludwig Güttler, Sebastian Krumbiegel, Tobias Künzel, Kurt Masur, Ulrich Mühe, Tom Pauls, Max Reger, Robert Schumann, Sir Arthur Sullivan and Nadja Uhl, along with founder Felix Mendelssohn Bartholdy at the Leipzig University of Music and Theatre, for example, and names like Günter "Baby" Sommer, René Pape, Till Brönner, Annette Jahns, Eckart Haupt and Céline Rudolph at the Carl Maria von Weber University of Music in Dresden. And the list goes on: In theatre with names like Corinna Harfouch, Rolf Hoppe; and in literature with Thomas Rosenlöcher, Marcel Beyer, Durs Grünbein, Peter Richter, Franziska Gerstenberg, and Uwe Tellkamp. Just to name a few.

Handrij Zejler (1804–1872) is considered the founder of modern Sorbian poetry. The Zejler Prize awarded by the Saxon State Ministry for the Arts in recognition of outstanding work in acquiring, using and teaching the Sorbian language is named after him.



The Zwickau Art Collections at the Max Pechstein Museum are 100 years old. Lucas Cranach, Franz von Lenbach and Max Liebermann are just a few of the many artists whose work has made its way into the museum's halls. Particular focus is placed on the works of native Zwickauer and "Brücke" artist Max Pechstein (1881–1955).

Dance matinée at the Palucca Hochschule für Tanz Dresden (University of Dance). The academy was founded by Gret Palucca in 1925.



CULTURE TODAY: FOR EVERYONE, EVERYWHERE

Saxony is known for its rich, vibrant art and cultural scene, attracting millions of guests and visitors every year. They go to the museums and theatres, listen to concerts and operas, or participate therein themselves: at the many socio-cultural centres, in choirs and music ensembles, and in theatre productions.

Experiencing culture or being culturally active means being truly alive – with creativity, curiosity and imagination. Culture is important for societies, as it facilitates dialogue and interaction. Cultural institutions, artists and socio-cultural centres are open to new, inspiring cultures, and thus promote genuine understanding. Culture, in turn, can also be more acute, and itself address conflicts in the community – serving us as a mirror and also sparking controversy.

"Montagscafé" at the Small House at Dresden State Theatre (Staatsschauspiel Dresden), an open meeting place for Dresdeners and refugees.





A cultural scene encouraging people to stroll around discovering and marvelling. During the "Lange Nacht der Theater" open theatres night, for example, Dresden's theatres and ensembles showcase samples of their work on over thirty different stages.

Solid foundations: promoting culture at a high level

Culture can build bridges, but itself also needs a foundation. How can we make art and culture accessible to as many people as possible, regardless of age, social standing or background? How can we preserve Saxony's cultural heritage? And how can we create a space for new forms of culture, for artistic expression and for social participation in art and culture? These are all questions cultural policy needs to address.



The Academy of Fine Arts Leipzig (Hochschule für Grafik und Buchkunst Leipzig) is one of Germany's oldest art academies, and has around 600 students.

The Free State of Saxony, and the Saxon State Ministry for the Arts in particular, is responsible for a number of cultural institutions and projects. In keeping with the principle of subsidiarity (whereby a governmental task is performed by the lower level/smaller unit wherever possible), particular areas of responsibility fall first to local governments, then to the cultural regions, the Saxon Cultural Foundation (Kulturstiftung Sachsen) and the Ministry for the Arts.

The clearly structured funding policy distinguishes between state funding by the Saxon State Ministry for Higher Education, Research and the Arts – i.e. the funding of state institutions and general funding of the arts and culture –, cultural region funding, local government cultural funding, and finally funding by the Free State of Saxony's Cultural Foundation.

Institutions under the immediate supervision of the Saxon State Ministry for Higher Education, Research and the

Arts include the Dresden State Art Collections (SKD), the Saxon State Opera with the Saxon State Orchestra (Sächsische Staatskapelle), the Dresden State Theatre (Staatschauspiel Dresden), the Archaeological Heritage Office with the State Museum of Archaeology Chemnitz (smac), the Saxon State and University Library (SLUB), and the German Central Library for the Blind (DZB) in Leipzig.

The Free State of Saxony is additionally the sole shareholder of Landes Bühnen Sachsen GmbH, Staatliche Schlösser, Burgen und Gärten Sachsen gGmbH, Augustusburg/Scharfenstein/Lichtenwalde Schlossbetriebe gGmbH, Festung Königstein gGmbH, and Meissen Porzellan-Stiftung GmbH.

The 2016 (8th) cultural financing report filed by the federal and state bureaus of statistics found that Saxony has the highest per-capita cultural expenditure of any German state, excluding city-states. The State Ministry for Higher Education, Research and the Arts will budget

Actions to preserve culture in Saxony can also draw on the independent advice of Saxony's Cultural Senate (Kultursenat) and the **Saxon Arts Academy** (Sächsische Akademie der Künste). The role of the latter, as an institution run by the Free State of Saxony, is to promote art, submit proposals regarding promotion and funding, and preserve the traditions of the Saxon Cultural Region. The **Saxon Cultural Senate** addresses fundamental cultural issues, advising and assisting with funding policy in the field of state and municipal art and culture. The main focus here is on structural issues and issues of principle.

213.4 million Euros for culture in 2017, and 216.2 million Euros in 2018 – an increase of around 13 million Euros compared to previous years. Apart from financing the major cultural institutions such as the SKD, the Archaeological Heritage Office with the smac, and the Saxon State Theatre with the State Opera and Dresden State Theatre, the Ministry for the Arts/Free State also maintain financial holdings in other establishments/foundations.

These include the Free State of Saxony's Cultural Foundation (Kulturstiftung), the Saxon Cultural Senate (Kultursenat), the Foundation for the Sorbian People (Stiftung für das Sorbische Volk), the Saxon Memorials Foundation (Stiftung Sächsische Gedenkstätten), the Bach-Archive Leipzig Foundation, the Mendelssohn Foundation, the Saxon Museum of Industry, the Leipzig Museum of Contemporary Art, The Silesian Museum in Görlitz, the Deutsches Hygiene-Museum in Dresden and the Saxon Arts Academy. The Ministry also funds projects aimed at preserving performing arts and music, and revolving around fine arts, private museums, films, literature, socioculture and cross-genre art forms. In other areas, such as construction, the cultural and creative industries, and integration, culture in Saxony is supported by additional ministries.

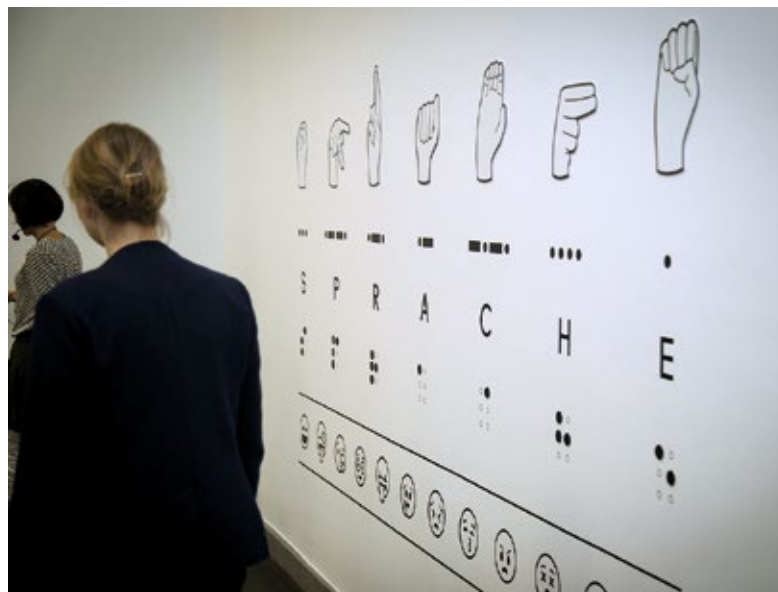
Contemporary art and cultural works receive funding by the Free State of Saxony across the board, including in the field of socioculture, as well as fine and performing arts, literature, cultural films and cross-genre art forms. The funding is focused on Saxony-based artists and their contemporary art projects.

The Ministry for the Arts recognises outstanding work and promising talent by awarding prizes, such as:

- The Sächsischer Museumspreis (Saxon Museum Prize, every two years, worth 30,000 Euros – one main prize and two special prizes); alternating with the “Museum Volunteer” award
- The Free State of Saxony’s Lessing Prize and study awards for the Lessing Prize (every two years, worth a total of 24,000 Euros)
- Sächsischer Literaturpreis (Saxon Literature Prize, every two years, worth 5,500 Euros)
- Leipziger Buchpreis zur europäischen Verständigung (Leipzig Book Prize for European Understanding, annually, worth 20,000 Euros, in co-operation with the City of Leipzig)
- Sächsischer Industriekulturpreis (Saxon Industrial Culture Prize, every two years, worth 10,000 Euros, together with the Vereinigung der Sächsischen Wirtschaft e.V. and the Johann-Andreas-Schubert Foundation)
- Sächsischer Bibliothekspreis (Saxon Library Award, annually, worth 10,000 Euros, in co-operation with the Landesverband Sachsen im Deutschen Bibliotheksverband e.V.)
- Filmförderpreis (Film prize, annually, worth 20,000 Euros)
- Europäischer Kinderfilmpreis (European Children’s Film Award, annually, worth 12,500 Euros)
- Neisse-Filmpreis (annually, worth 5,000 Euros)
- Preis für sorbische Sprache Zejler-Preis (Zejler Sorbian Language Prize, every two years, worth 5,000 Euros)
- Sächsischer Tanzpreis (Saxon Dance Prize, every two years, worth 10,000 Euros, sponsored by Sparkassen-Versicherung Sachsen)

The national “Jugend musiziert” competition motivates young musicians to put on unique artistic performances, enriching both guests and participants alike. It has become a fine tradition of the Saxon State Ministry for the Arts, together with the Saxon Music Council (Sächsischer Musikrat) to honour the final winners with a concert at the end of the competition.





More and more accessibility at a growing number of museums. This means barrier-free wheelchair access, tours in simple language, and services for the blind, visually impaired or hearing impaired – such as here at the Deutsches Hygiene-Museum in Dresden.

Left: Presenting the "Museum voluntary work" award

- Förderpreis für Computer- und technikbasierte Kunst (Award for computer-based and technology-based art, every two years, worth 10,000 Euros)
- Förderpreis für Kunst und Demografie (Art and demography award, every two years, worth 10,000 Euros, in co-operation with the Landesverband Soziokultur Sachsen e.V., and donated by the Johanna und Fritz Buch Gedächtnis-Stiftung (Johanna and Fritz Buch Memorial Foundation))
- Sächsischer Preis für Kulturelle Bildung (Saxon Award for Cultural Education, every two years, worth 8,500 Euros, in co-operation with the Landesverband Soziokultur Sachsen e.V.)
- Sächsischer Verlagspreis (ab 2018, worth 10,000 Euro, in co-operation with State Ministry for Economic Affairs, Labour and Transportation and Börsenverein des Deutschen Buchhandels, Landesverband Sachsen, Sachsen-Anhalt, Thüringen)

Around 87,000 architects, art dealers, composers, musicians, authors, stage performers, journalists, broadcasters, publishers and game developers work **in Saxony's cultural and creative industry**. Many young artists and cultural professionals need help with communications, looking for offices, or networking with others if they are freelance or set up a small business. With 2.5 million Euros in state-government start-up financing and "help for self-help", Saxony's cultural and creative industry is creating a central hub, supported by the Landesverband der Kultur- und Kreativwirtschaft Sachsen e.V.

If nothing else, the state of a society is measured on the way it treats its minorities. Germany's national minorities include around 60,000 Sorbs, whose rights are established and protected in the Brandenburg and Saxon constitutions. The Stiftung für das sorbische Volk (Foundation for the Sorbian People) plays a valuable role in preserving, developing, supporting and promoting Sorbian language, culture and traditions. Continuing to support the foundation is a matter of importance for the Free State of Saxony, as this financial aid is the only way to ensure the aforementioned good work can keep going. In the Third Agreement governing the joint financing of the Foundation for the Sorbian People between the federal government, Free State of Saxony and the State of Brandenburg, 9.3 million Euros are provided by the federal government, 6.2 million by the Free State of Saxony, and 3.1 million by Brandenburg. On this basis, the foundation receives 18.6 million Euros in total funding every year.

Along with the state and municipal sponsorship and funding of culture, other important elements include civic involvement and volunteer work. These range from recreational musical/artistic work, membership of sponsor associations, voluntary support and the volunteer service, to gifting and donating private cultural assets to museums, to classic patronage and private cultural sponsoring. Without private foundations, and the personal commitment of the many volunteers, Saxony's cultural scene would be much poorer, and in some cases non-existent. The churches and religious communities also act as important links in preserving Saxon culture.

Right amongst it: boosting cultural education

Culture for everyone,
everywhere – that means
facilitating easy, unobstructed
access to culture for everyone,
whether in urban or rural areas.
It also means ensuring people
of all ages in rural regions have
the same opportunities to
participate in, contribute to
and help shape Saxony's rich
cultural scene.

A task requiring great patience, and which constantly poses new challenges. Many stakeholders have already dedicated themselves to the issue, with art and cultural associations, local governments, the Cultural Regions' networking centres, artists themselves, schools, the employment agency, the youth welfare office, museums, theatres, music schools and others all providing cultural education.

Every year, the State Ministry for the Arts provides cultural-education projects and structures with around one million Euros in funding. This helps finance networking centres in several Cultural Regions, which put schools, artists and cultural institutions in contact with one another. There are also other projects, such as the Co-ordination Centre for Schools and Theatre (KOST) jointly financed with the Ministry for Education and Culture, which supports theatre projects at schools and organises student theatre get-togethers in the Free State of Saxony. The Ministry for the Arts additionally funds transport projects enabling art-loving children and cultural institutions to come together in rural regions.

25 music schools also receive over five million Euros a year in funding as part of the Verband deutscher Musikschulen (German music schools association). The statewide "Jedem Kind ein Instrument" ("an instrument for every child") project sponsored by the Verband deutscher Musikschulen – Landesverband Sachsen e. V. is another component of the cultural-education policy. It sees more than 50 primary schools, predominantly from rural areas, co-operate with municipal music schools.

A statewide concept is designed to highlight cultural education at schools, promote cultural and intercultural competence, boost cultural education services (especially outside urban centres), and develop a digital platform for presenting services and funding options. It also involves a transport concept for rural schools, facilitating access to the cultural education services.

Socioculture, which can maintain or create services for families, children and the elderly, transcends generations, especially in rural areas. As the most vibrant and diverse form of culture, socioculture is given particular importance here. On the one hand, it coexists at an equal level along with all other sectors, and on the other, it performs an interdisciplinary function. It is not classic theatre, classic fine arts or classic literature; it is always a mixture of everything, with different forms of expression and appeal for various generations.



The Landesverband Soziokultur Sachsen e.V. is the umbrella association for over 50 socio-cultural establishments and initiatives across Saxony.



Theatre can inspire. "Get up! Stand up!," the first project to be run by the Dresden State Theatre, which involves an entire school group up on stage, has once again proven this.

Culture is for everyone, which means not leaving out those with any kind of impairment. This includes people with disabilities – both as staff members and as visitors and cultural institutions. Accessibility means giving everyone the chance to enjoy and use all areas of life without restriction. Saxony's cultural institutions are endeavouring to expand their accessibility services, including structural accessibility, tours in plain language, and services for the blind, visually impaired or hearing-impaired. As part of the Saxon state government's action plan to implement the UN Convention on the Rights of Persons with Disabilities, a decision has been made to promote and support accessible educational services at government-run museums and theatres. Measures to enable accessibility at private museums and other cultural institutions are being aided through a separate "Inclusion" directive. One million Euros in funding has been provided annually since June 2017 to improve opportunities for people with disabilities to participate and be involved. The aim is to for it to no longer be a case of integrating specific cases, but rather ensuring all conditions cater to the needs of all people, with or without disabilities or impairments, right from the outset – as required by the UN Convention on the Rights of Persons with Disabilities.



Tours are also available in simple language at the State Museum of Archaeology Chemnitz (smac).

Stars of the future: internationally renowned training for artists

Saxony offers unique artistic education in many areas, with five prestigious universities of fine arts training young artists from all over the world.

Palucca University of Dance Dresden builds on its over-85-year tradition, offering the highest level of interdisciplinary dance training. The university's philosophy is to enable creative learning in which all students, whether they be training to become dancers, dance teachers or choreographers, are encouraged to find, learn and develop their own artistic expression.

With a history spanning more than 250 years, the Dresden Academy of Fine Arts is one of Europe's oldest fine arts training schools. It was founded as the "Haupt-Kunst-Akade-

mie" in 1764, having previously existed as a "Zeichen- und Malerschule" ("drawing and painting school") since 1680. It provides a wide range of practical artistic workshops, including "graphic design workshops", "sculptor workshops", an "open media laboratory" and the "video studio", and also offers additional, subject-specific facilities for the individual courses.

University of Music Carl Maria von Weber Dresden, one of the oldest institutions of its kind in Germany, has more than 600 students from all over the world. The services offered at the university and adjoining Landesgymnasium music school mean this Dresden institution has one of Germany's most innovative educational concepts. With a new concert hall, the Kleiner Saal and many external venues, the university is the region's largest concert organiser. Over 400 events are held every year – from children's concerts to operas, workshops to master-classes, competitions to jazz concerts.

Leipzig also boasts top international class at the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig. The Leipzig Conservatory of Music was opened on 2 April 1843 at the instigation of then-Gewandhauskapellmeister Mendelssohn Bartholdy and

At the Carl Maria von Weber
University of Music Dresden





Theatre painting course at the Dresden Academy of Fine Arts

Right: Palucca University of Dance Dresden with the piece "Aufforderung zum Tanz" ("Call to dance")



other art-minded citizens, making it the first tertiary institution for musicians in what is today Germany. Holding 700 events, the university has one of the busiest yearly calendars, with symphony concerts, operas, organ concerts, jazz events, theatre productions and competitions all integral parts of the Leipzig cultural scene.

Founded by Elector Frederick Christian of Saxony as the "Zeichnungs-, Mahlerey- und Architectur-Akademie" ("academy of drawing, painting and architecture"), along with the Dresdener Akademie and a drawing school at the Meissen Porcelain Manufactory, the Academy of Fine Arts Leipzig (HGB) is one of the oldest universities of fine arts in Europe. Its excellently equipped workshops for woodcarving, artistic offset printing, lithographs, etching, screenprinting, letterpress, bookbinding and hand setting, coupled with the audiovisual laboratory and 3D laboratory, ensure the university caters perfectly to

It's about exchange, new perspectives, lively interactions and opportunities: Many of the **refugees** who have fled to Germany are also young people who were studying art or graphic design in their home countries, but were unable to complete their studies. The HGB's Academy for Transcultural Exchange – started as the only project of its kind in Germany – enables them to continue their studies after taking an aptitude test.

both innovation and tradition. Its Institut für Buchkunst (Institute of Book Arts) produces elaborate, unusual publications which regularly receive awards in national and international competitions.


The German Institute for Literature (DLL) at Leipzig University offers outstanding university education for writers in the German-speaking world. Alumni of the institute who later made a name for themselves as writers include: Ralph Giordano, Kerstin Hensel, Sarah Kirsch, Rainer Kirsch, Angela Krauss, Erich Loest, Dieter Mucke, Andreas Reimann, Gerti Tetzner, Fred Wander and other aforementioned artists from the "Saxon School of Poets" ("Sächsische Dichterschule").

The University of Applied Sciences Leipzig continues the city's long tradition of training librarians, booksellers and museologists, establishing a prominent position with its rare, book-related courses. Students of the University of Applied Sciences Zwickau can study wood design, fashion design and textile art/design at the Applied Arts faculty in Schneeberg, while future musical instrument builders learn their trade in Markneukirchen. The University of Applied Sciences Dresden, meanwhile, runs a product design course. The wide range of options on offer at Saxony's state-run universities are joined by other private or church-run institutions, such as the Dresden College of Church Music, operated by the Evangelical-Lutheran Church of Saxony in Dresden.

SAXONY – LAND OF CULTURE



Saxony is inextricably linked with a great wealth of music, theatre, museums, film, dance, literature and fine arts. The state's cultural scene, with its rich cultural heritage but also the courage to embrace innovation, makes the region highly liveable, unique and attractive, creates identity, and provides grounding and guidance. It is for this reason that protecting, maintaining and promoting art and culture is a constitutional task in the Free State.



The DOK Leipzig, founded in 1955, is the world's oldest documentary film festival. The DOK Neuland programme is part of the festival's official selection. It presents the latest developments in interactive work.



The "Fürst-Pückler-Park Bad Muskau", with two thirds located in Poland and one third in Germany

Preserving cultural heritage

Visitors and locals alike are attracted by the well preserved or restored old town centres, historic buildings, archaeological monuments, cultural tourism trails, palaces, castles and gardens, as well as modern architecture.

The most important museums are housed in highly prestigious buildings, monuments, in their own right. Well over 300 million Euros have been invested in rebuilding Dresden's Royal Palace alone since the 1990s. With Augustusburg Palace, Pillnitz Palace, the historic centres of Meissen, Torgau and Bautzen, Wilhelminian districts such as Chemnitz's Kassberg, and numerous monuments, the list of Saxon architecture is a long one. "Staatliche Schlösser, Burgen und Gärten Sachsen gemeinnützige GmbH" markets, manages and presents nineteen of the most interesting cultural monuments. The "Fürst-Pückler-Park Bad Muskau" German-Polish landscape park is a UNESCO World Heritage Site and is a particular focus of conservation efforts. It is an excel-

lent example of European landscaping, and the largest English-style park in Central Europe. The Erzgebirge Ore Mountain region, meanwhile, is a tentative candidate for the UNESCO list.

The intangible cultural heritage represents a lively everyday culture passed down from generation to generation. This includes dance, theatre, music, oral traditions, natural medicine and craftsmanship – all of which constitute knowledge and skills which give people a sense of belonging and identity. Germany has been part of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage since 2013. The co-operative idea has been part of the Intangible Cultural Heritage of Humanity since the end of 2016, and the national application for admission was formulated in Rhineland-Palatinate and Saxony. Saxony boasts additional entries in the national register of intangible heritage, including choral music in Germany's amateur choirs, customs and festivals of the Lusatian Sorbs, the char-burner trade and tar distilling, Vogtland musical instrument building in Markneukirchen and surrounds, Saxon boys' choirs, as well as miners' parades and processions. It also has its own state register.

Three Leipzig sites are recognised as part of the "Iron Curtain" European Cultural Heritage in the form of St Nicholas' Church, the Leipziger Ring (main street circle around the old town), and the "Museum in der Runden Ecke" ("Museum in the Round Corner"). In late 2016, the expert committee of the Kultusministerkonferenz (Stand-



Included in the national list of intangible cultural heritage: Vogtland musical instrument building in Markneukirchen and surrounds

ing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany) also approved the City of Leipzig's application for the European Cultural Heritage Seal, and forwarded the "Leipzig's Musical Heritage Sites" application (the only one received in Germany) to the European Commission for a final decision.

The Saxon State and University Library (SLUB) in Dresden houses several world renowned manuscripts. The Documentary Heritage is a register kept as part of UNESCO's Memory of the World programme to preserve the documentary heritage of humanity. It covers precious manuscripts, scores, books, pictorial documents and

audiovisual files representing the collective memory of humanity in the various countries. The World Documentary Heritage at the SLUB includes a personal manuscript by Martin Luther, which he used for his first lecture on the psalms as a newly qualified professor of theology at Wittenberg University from 1513 to 1515. The "Corvinas" archived at the SLUB are also classified as World Documentary Heritage. Matthias Corvinus, King of Hungary, owned one of the largest and most distinguished book collections of the Renaissance. In 2005, UNESCO declared the 216 Corvinas preserved from 52 public and private collections around the world as World Documentary Heritage.

It is hard to believe that the Royal Palace was only rebuilt a few years ago. It burnt almost completely to the ground during the air raids on Dresden in February 1945 – only one section of the Historic Green Vault and cellars remained intact. Photo: The large courtyard of Dresden's Royal Palace.







Where the music plays

Saxony is synonymous with prominent figures of music history. Composers like Schütz, Bach, Weber, Schumann, Mendelssohn Bartholdy and Wagner all worked in Dresden and Leipzig. And even today, Saxony continues to be a region envied for its cultural and particularly musical wealth. The wide range and high concentration of top musical services range from amateur music cultivated at schools and music academies, in choirs, young bands, almost every church community, affiliated with other establishments and theatres, to educational institutions like Saxony's universities of music, to the freelance scene, to world renowned professional ensembles.

Saxony has the highest concentration of theatres and orchestras of any German state. Between Plauen and Görlitz sixteen theatres can be found, ten of which are more than 100 years old, while the Saxon State Opera in Dresden and Leipzig Opera are both more than 300 years old. Among Saxony's most distinguished orchestras are the Saxon State Orchestra (Sächsische Staatskapelle), the Leipzig Gewandhaus Orchestra and the Dresden

Leipzig's Gewandhausorchester is one of the world's leading ensembles.



Dresden's Semperoper provides a grand setting for opera, orchestra, ballet and youth scene performances. It has also become a symbol of the city, and is synonymous worldwide with prominent opera productions.

Philharmonic Orchestra. A further nine independent orchestras exist across the Free State.

The Saxon State Opera in Dresden, known as the Semperoper, is one of the world's most famous opera houses. It is committed to Dresden's great opera traditions, which also include contemporary musical theatre. In keeping with its international prominence and cul-

It is the task of the **Saxon Music Council** (Sächsischer Musikrat) to preserve the state's music traditions and support contemporary music. As Saxony's largest cultural umbrella organisation, its members currently cover 49 state associations and institutions, including the Saxon branch of the Deutsche Orchestervereinigung e.V.

tural mandate, the State Opera works with artists of national and international acclaim. It is home to the Saxon State Orchestra (Sächsische Staatskapelle Dresden), one of the world's oldest and most historic orchestras, having been conducted by Heinrich Schütz, Johann Adolf Hasse, Carl Maria von Weber and Richard Wagner. Many composers wrote pieces premiered by or dedicated to the Staatskapelle. "Like the glitter of old gold" was how Herbert von Karajan described the sound of the Saxon State Orchestra in the joint recording of the "Meistersinger" in 1972, thereby characterising yet another of the orchestra's unique traits. Over the centuries, the orchestra has managed to preserve its own tonal identity, which distinguishes it from other leading orchestras. **The Leipzig Opera** boasts a history spanning more than 300 years, joining the Leipzig Gewandhaus Orchestra

and Dresden Philharmonic Orchestra as internationally renowned highlights. Saxony is home to countless (church) choirs, musician communities and lay ensembles.

The Elbland Philharmonic Orchestra (Elblandphilharmonie) is a large, top-class ensemble capable of forming various sub-ensembles and music genres, and which travels across Saxony playing outstanding music. Based on a co-operative agreement, the Elblandphilharmonie also serves as the orchestra of the Landesbühnen Sachsen GmbH, reaching audiences at musical theatre productions at its headquarters in Radebeul, as well as at the unique Rathen Open Air Stage (Felsenbühne Rathen).

Since the 13th century, Saxony has been producing boys' choirs whose primary aim is to add a musical element to liturgy: Leipzig's St Thomas' Church has the Thomanerchor (founded in 1212), Dresden's Kreuzkirche (Church of the Holy Cross) has the Kreuzchor (first documented in 1300), and in 1548, the Schlosskapelle in Dresden had the Hofkapelle ("court orchestra") with boys' voices, which, in 1709, became the present-day Dresdner Kapellknaben boys' choir. Liturgical singing continues to play a key role for today's choirs; the Kreuzchor vespers and services at Dresden Cathedral (Hofkirche) with the Kapellknaben attract tens of thousands of listeners every year, as do the motet and oratorio performances and church services by the Thomaner in Leipzig. Religious concerts ensure the choirs remain an integral part of their cities' musical scene, and numerous invitations to perform abroad have also allowed them to establish an international reputation.

With around 60 music festivals held annually, an extremely diverse, youthful scene has established itself in Saxony. The vibrant cultural programme features around 950 events at 370 venues every year. Leipzig's Bachfest, the Dresden Music Festival (Musik-



The originally eleven-member Dresden brass band "Banda Comunale," which has expanded to include several refugee musicians from all over the world as "Banda Internationale," makes "Heimatmusik," fusing traditional and contemporary music from all the artists' homelands. Banda Internationale has received a number of awards.

festspiele) and the Wave-Gotik-Treffen in Leipzig are all internationally renowned music festivals. A number of other festivals have also taken root in Saxony's cultural landscape following repeated success. These include the Mittelsächsischer Kultursommer, the Moritzburg Festival, the Lausitzer Musiksommer, the International Shostakovich Festival in Gohrisch, the Musikfest Erzgebirge, and the Silbermann Festival, though jazz, Dixieland and pop also all have a tradition in Saxony.

The many initiatives are joined by competent sponsors such as the Saxon Music Council, which co-ordinates, provides advanced training, and showcases young musical talent with the "Jugend musiziert" competition. Or the "Mitteldeutsche Barockmusik", an institution which uses funds from the federal government and three state governments of Saxony, Saxony-Anhalt and Thuringia to preserve the great tradition of baroque music in these states in all kinds of formats and the most diverse of locations. As such, thousands of visitors from all over Europe and beyond enjoy the annual Heinrich Schütz Musikfest, whose main venue is in Dresden.

St Thomas' Church was founded as a late-Gothic monastery church in 1212 and has become known around the world as the home of the Thomanerchor boys' choir. The tradition and performance of sacred music by Saxon boys' choirs has now been included in the UNESCO nationwide list of intangible cultural heritage.



Theatre pitches in

The ideal theatre, in all its facets, is a unique place of culture and experimentation, a political and social platform, a scene of both art and dialogue, a place enabling lively discussion of contemporary issues – a broadening of horizons!

With 80 venues in the public sector alone and almost 30,000 seats – according to the 2014/15 statistics of the Deutscher Bühnenverein –, Saxony has a particularly rich theatre scene. It is characterised by two outstanding state theatres and a plethora of different municipal establishments. These, along with private and amateur theatres, make for a diverse cultural landscape. Saxony's theatres cover all genres – from operettas to cabaret to puppet shows and plays in local dialects. It also includes bilingual Sorbian theatre performances.

Sponsored by the Free State of Saxony, the Saxon State Theatre's famous Saxon State Opera, with the Saxon State Orchestra (Sächsische Staatskapelle), and the Dresden State Theatre (Staatsschauspiel Dresden) boast a world-class repertoire. Both establishments are beacons of Saxon theatre. The Semperoper is an internationally acclaimed opera house. With its four focus areas – opera, ballet, concerts and the youth scene – it is committed to Dresden's great opera tradition, which has always

Modern and passionate theatre at the Dresden State Theatre: pictured here is the acclaimed production of "Hamlet" with Christian Friedel.





Semperoper Dresden

also included contemporary musical theatre. The ballet, with its dance company renowned well beyond Germany's borders, performs a broad repertoire ranging from classical to contemporary dance, while the Saxon State Orchestra – also affectionately known as the Wunderharfe – is similarly an integral part of this scene, dedicated to ensuring a top level of concert performances. The opera and ballet companies of major establishments like the Semperoper are characterised by their international element – in addition to nationwide audiences, the artists themselves come from all over the world.

The Dresden State Theatre (Staatsschauspiel Dresden) is one of Germany's leading and now multi-award winning theatres. Over a century ago, the township of Dresden financed the construction of a theatre by taking out a theatre loan. Today, the Staatsschauspiel is a permanent fixture in the city's cultural life, committed to Germany's theatre traditions and promoting contemporary theatre. The Schauspielhaus at the Zwinger, which was opened in 1913 and then reopened in 1948 after being destroyed during the war, is joined by the Kleines

Haus in Dresden's Neustadt district as popular venue. While the Staatsschauspiel would do guest performances in cities like Berlin, Vienna, Copenhagen and Wrocław, other theatres would bring their productions to Dresden, facilitating exchange and interaction on many levels, including with festivals and the "Lange Nacht der Theater" open theatres night.

A few years ago, the Dresden State Theatre opened a theatre for lay performers in the form of the Bürgerbühne ("citizens' theatre") – an opportunity seized by Dresdeners

Leipzig's "Felix Mendelssohn Bartholdy" University of Music and Theatre guarantees **top training in theatre and drama**, while a new competence centre at Leipzig University has been broadening the work of its Dramatics Institute, particularly to include practical components, since 2016. The "Centre of Competence for Theatre" co-operates with regional and national theatres, promoting practice-oriented research with partners within and outside of the university.



Based in Radebeul but travelling the country: the Landesbühnen Sachsen theatre. Photo: the Landesbühnen Sachsen theatre's dance company

seeking to participate and interact. The focus is on people who otherwise would never have been heard. The new actors bring their friends and families along, creating an entirely new circle of people who would perhaps never have otherwise gone to the theatre. The Montagscafé at the Kleines Haus has become a place where Dresdeners and refugees come together.

Passionate performances can be found at more than just the theatres of the state capital, which also include the Societaetstheater founded in 1776. The Leipzig Opera, which enjoys an outstanding reputation with the opera house, Musikalische Komödie theatre and Leipzig Ballet; the Schauspiel Leipzig theatre, with its special options for people with disabilities; the internationally acclaimed Theater Chemnitz, with opera, plays and the Robert Schumann Philharmonic Orchestra; the Mittelsächsisches Theater with the Theater Freiberg, Theater Döbeln and Seebühne Kriebstein; and the Annaberg-

Buchholz Eduard-von-Winterstein-Theater with the Erzgebirgische Philharmonie Aue orchestra are deep rooted in the cities, just as Plauen and Zwickau have equally close ties with musical theatre, ballet and plays.

The Gerhart-Hauptmann-Theatre has made culture an international affair in Zittau and Görlitz. J-O-Š, an international initiative founded in 2013 by theatres from Jelenia Góra, Liberec and Zittau – named after the three striking peaks in the tri-border area: Ještěd-Oybin-Śnieżka –, celebrates its annual highlight here with the “3LänderSpiel” festival.

The Landesbühnen Sachsen – Saxony’s traveling repertory theater, which has been run by a theatre company as a successful multidisciplinary theatre since 2012, is housed at the Radebeul headquarters and Rathen Open Air Stage, but also stages performances in rural areas. It is Germany’s second largest travelling theatre, enriching the regional theatre scene with its rural involvement.

The history of Saxony’s theatre scene is closely linked with names like **Gotthold Ephraim Lessing** and **Friederike Caroline Neuber**. In his writings, Kamenz-born Enlightenment philosopher Lessing advocated the notion that German theatre should move away from the French model, and played a key role in developing civic German theatre. Friederike Caroline Neuber, born in Reichenbach/Vogtland, founded the Neuber’sche Komödiantengesellschaft in the 18th century, and soon after one of Germany’s first established theatres in Leipzig.

Not only are the types of shows performed at Saxony's venues very different, audiences can also choose from a Renaissance building in Zwickau, to the neo-baroque State Theatre in Dresden, to the open-air stages in Rathen and the Greifenstein rock stages in the Ore Mountains. Street theatre is also an integral part of Saxony's cultural scene. One of the most historic student theatres – die Bühne – is based at the Technische Universität Dresden. Late 2016 saw the Junge Generation theatre, with its three divisions (tjg. schauspiel, tjg. puppentheater and tjg. Theaterakademie), move to a new location at Dresden's Kraftwerk Mitte. With over 600 performances a year, it is one of Germany's largest children's and youth theatre. The Kraftwerk Mitte is also the new home of the Dresden State Operetta, which, with its predecessors, boasts a 235-year-old tradition as a public musical theatre.



Every year in May, the J-O-S Trinational Theatre Festival transforms Zittau's Gerhart-Hauptmann-Theatre into an international stage.

With the Landesverband Sachsen state association as a member of the Deutscher Bühnenverein, which organises the Sächsisches Puppentheatertreffen (Saxon puppet theatre gathering), the Sächsisches Theatertreffen (Saxon theatre gathering) and theatre teacher gatherings, as well as the Landesverband Freie Theater Sachsen e.V. and Landesverband Amateurtheater Sachsen e.V., Saxony has plenty of ambassadors in this field. The Landesbüro Darstellende Künste Sachsene.V. operates as a main service and liaison centre.

Puppet shows have a 500-year tradition in Saxony. A vibrant puppet-show scene continues to exist today, such as here at Chemnitz Theatre.





The "Lipsiusbau" art hall, run by the Dresden State Art Collections, has seen Dresden regain an impressive venue for art exhibitions. Visitors are offered an informative, varied programme through a number of special exhibitions. The hall's main purpose, though, remains to serve as a place for contemporary art.

Museums as knowledge stores

A vast variety of museums across Saxony provides visitors with more information on art, culture and history. Countless representational, visual and written art objects and collection pieces showcased at museums and libraries are a boundless fountain of knowledge – and serve as important evidence of social developments.

Museums are places focused on the past, but also help people understand their present-day society. They are places of interaction, discussion and education, extra-curricular centres of learning, and places of research. There are government-run museums like the Dresden State Art Collections and the State Museum of Archaeology in Chemnitz, but also over 400 museums run by different patrons – including prominent establishments such as the Museum of Fine Arts in Leipzig, the Kunstsammlungen Chemnitz (Art Collections)

The quality pieces in the Dresden Sculptures Collection range from classic antiquity to Renaissance, baroque and expressionist art, to 21st-century art.





Founded in 1912, the Deutsches Hygiene-Museum is unique among European museums. In addition to the "Abenteuer Mensch" ("Human Adventure") permanent popular-science exhibition with the Glass Woman and "Unsere fünf Sinne" ("Our five senses") interactive children's museum, visitors can experience special, elaborately presented exhibitions discussing the latest cultural, scientific and social issues.

and the Militärhistorische Museum der Bundeswehr in Dresden (Military History Museum) –, all of which invite visitors to remember, admire and learn. The Saxon State Office for Museum Affairs (Sächsische Landesstelle für Museumswesen) acts as the central point for contact for all queries relating to collecting, preserving, researching, documenting, exhibiting and teaching.

The Dresden State Art Collections (SKD), with their 12 museums and other institutions, are among the world's oldest and most distinguished museum alliances. They resulted from the 16th-century collections of Saxony's electors, particularly the art chamber established at Dresden's Royal Palace. The SKD have intensely boosted their international reputation over the last few years by gradually incorporating the collections into the rebuilt Residential Palace, by radically restoring and redesigning the Albertinum, through numerous prestigious special exhibitions within Germany and abroad, and through a recent scientific overhaul.

The Art Library (Kunstabibliothek), Art Fund (Kunstfonds) and Gerhard Richter Archive also form part of the alliance. The SKD staff engage with their colleagues all over the world; much of their everyday work revolves around international co-operations and exhibition projects. The art collections enjoy a worldwide presence through major exhibitions. Recent years have seen their art treas-

ures displayed in cities like Beijing, Tokyo, Moscow, Kiev, Versailles, London, Madrid and Rome.

The State Museum of Archaeology Chemnitz (smac), as part of the Saxon State Office for Archaeology, has been housed at Chemnitz's former Schocken department store since 2014. With over 6,000 exhibits, the permanent exhibition presents around 300,000 years of Saxon state history over an area of 3,000 square metres – from the early Neanderthals to industrialisation. The museum enables Saxony to permanently showcase its archaeological treasures. Using smart, modern, multimedia features, it presents unique insights into the formation and settlement of the region today known as Saxony.

Natural history has a long tradition in Saxony. Dresden's Natural History Collections, for example, date back to the electors' art and nature chamber, in which Saxony's rulers collected natural objects from as early as the 16th century. The Dresden Natural History Collections and

Egidio Marzona is considered one of the world's most prominent collectors of 20th-century art and design. So it is very fortunate for Saxony that he has chosen to donate his avant-garde archive to the SKD. The collection is estimated to be worth 120 million Euros, and is showcased at Dresden's Blockhaus.

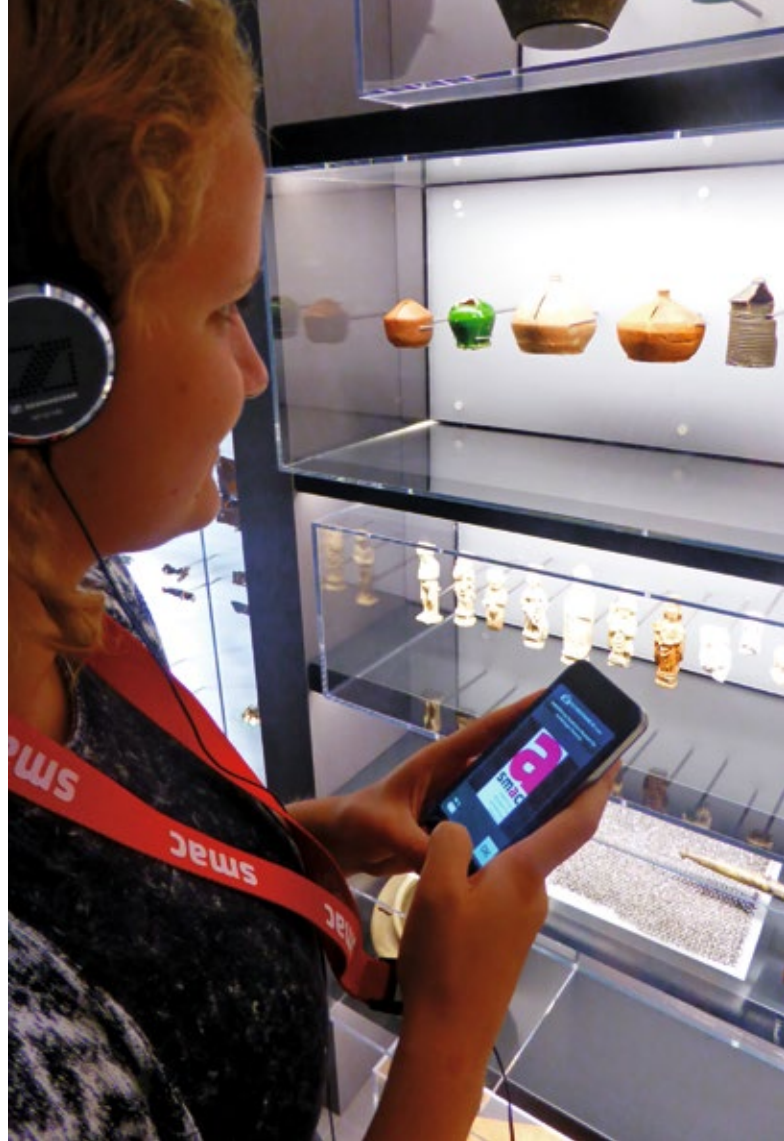
DISCOVERING ARTISTIC TREASURES THROUGH RESEARCH

Along with collecting, preserving, presenting and educating, research is another area of museum work. Museums are not only centres of the arts and humanities; they are also forums of exchange between humanities and natural sciences.

The Dresden State Art Collections (SKD) have for centuries been an institution of intense research and for which international scientific exchange has played a major role. In 2008, they started the Daphne Project, a project focused on researching, recording and creating inventories for the approx. 1.2 million objects owned by the SKD. For the first time ever, it enables the origins of all entries since 1933 to be systematically researched. The Saxon state government provided an additional 20 million Euros for Daphne between 2008 and 2016. Like the Deutsches Hygiene-Museum Dresden, the Saxon State and University Library (SLUB), the Military History Museum, and the research facilities, the SKD are a partner of the Dresden-concept (Dresden Research and Education Synergies for the Development of Excellence and Novelty) network run by the TU Dresden.

The Saxon State Archaeological Heritage Office with the Chemnitz State Museum of Archaeology similarly has decades of interdisciplinary research and presentation work behind it. Both are responsible for researching prehistoric and early archaeology in Saxony based on national and international co-operative research projects, and presenting the results as part of scientific exhibitions, publications, symposia and workshops.

16 Fraunhofer institutes, the SKD and the SLUB have been co-operating on various research projects to preserve and restore valuable Saxon cultural assets since 2015. The Fraunhofer Society has been conducting research to preserve cultural heritage for over 25 years. In 2008, it founded a "Cultural Heritage Research Alliance" with the Leibniz Association and the Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation). Right from the outset, it has also worked closely with the SKD and SLUB on projects such as the reconstruction of the Green Vault and the restoration and preservation of historic records.



The State Museum of Archaeology in Chemnitz

the Museum of Natural History Görlitz have belonged to the Senckenberg Nature Research Society (Senckenberg Gesellschaft für Naturforschung), and therefore also to the Leibniz Association (Wissenschaftsgemeinschaft Gottfried Wilhelm Leibniz), since 2009. In doing so, they have been committed to researching biodiversity.

In 1911, the Deutsches Hygiene-Museum Dresden saw Dresden Odol mouthwash manufacturer Karl August Lingner establish an institution which remains the world's only one of its kind to this day. As a modern science museum, it brings the biological, social and cultural dimensions of humans to life, explaining them in a clear, simple manner for a wide audience. In a nutshell, the museum's central question is one asked of us all: How do we want to live? The exciting exhibitions address current and historic issues from the realms of science, society, art and culture. In addition, the museum also organises a wide range of tours and educational options for all generations.

The Chemnitz Museum of Industry – part of the Saxon Museum of Industry association funded by the Free State government – showcases exhibits from 220 years of Saxon industrial history, from mining and the textile industry, to mechanical and automotive engineering, to the social consequences of industrialisation. The silver strip



The foundations for Leipzig's Museum of Fine Arts were laid in 1858, when members of the Leipzig Art Association went through with their idea of establishing a museum with a civic trust. Today, contemporary works and spatial installations are presented on the terraces, in the courtyards and in the stairways, bringing art and architecture to life in a unique way.

running along the entire hall serves as an aesthetic highlight, featuring a selection of prominent Saxon products and inventions. It's astonishing to see everything that has come out of Saxony, and what new developments the state has to offer.

The Silesian Museum in Görlitz presents Silesian history and a modern exhibition design. Görlitz's elaborately restored Schönhof is one of Germany's oldest Renaissance buildings, and houses the permanent exhibition. Over an area of 2,000 square metres, visitors are able to learn about Silesia's history and culture – both in terms of their regional traditions and European relations.

Large state exhibitions on cultural themes typical of the region are held sporadically in Saxony. These exhibitions are designed as prominent cultural events imparting Saxon history, identity and cultural values throughout the summer months. St Marienstern monastery in

Panschwitz-Kuckau, Torgau and Görlitz have also hosted state exhibitions in the past. The 4th Saxon state exhibition on the topic of industrial culture will be heading to Zwickau and other sites in western Saxony in 2020.

Saxony also has many other exciting museums to offer its visitors. The West Lusatian Museum (Museum der Westlausitz) in Kamenz, the Chemnitz Museum of Natural History (Museum für Naturkunde Chemnitz), the Bautzen Museum, the Grassi Museum für Angewandte Kunst (Grassi Museum of Applied Art) in Leipzig and the Deutsches Hygiene-Museum Dresden have all been particularly recognised in recent years, having been awarded the Saxon Museum Prize by the State Ministry for the Arts.

Saxony's universities are also home to museums and collections. The treasury of the SLUB's Book Museum, for example, displays precious items such as a Maya manuscript, incunables and other unique manuscripts.



A variety of film festivals not to be found anywhere else in Germany have emerged in Saxony. Pictured here is the opening of DOK Leipzig.

A variety of film festivals

Saxony is a heartland of the film industry – and not just as the setting for cinema and TV productions in Görlitz, a.k.a. “Görliwood”. Apart from a wide range of cinemas supported through the State Ministry for Arts’ Saxon cinema digitisation programme, Saxony is also home to Germany’s highest concentration of renowned film festivals.

The Saxon festival season kicks off with the KURZSUECHTIG Leipzig Short-Film Festival. Later in the year is the Filmfest Dresden, one of Europe’s best short-film events, which also became wheelchair-accessible for the first time in 2017. And after that is the Neisse Film Festival with venues in Poland, the Czech Republic and Upper Lusatia. In autumn, guests are invited to Chemnitz for the SCHLINGEL international children’s film festival,

and to Leipzig for one of Europe’s richest documentary film festivals: The DOK Leipzig Festival for Documentary and Animated Film, sponsored by the State Ministry for the Arts. Films set cultural standards here, but also encourage dialogue within society – both in relation to historic and current issues. The Ministry for the Arts has thus significantly increased film funding for these festivals and other institutions like the AG Kurzfilm short



The historic centre of Görlitz is often used as a backdrop for international film productions.

film association, AG Animationsfilm animated film association, the German Institute for Animated Film, and the Saxon State Film Association in recent years.

The Saxon State Ministry for Higher Education, Research and the Arts specialises in cultural film sponsoring, while **Mitteldeutsche Medienförderungs-GmbH (MDM)** in Leipzig takes charge of economic film sponsoring. This is supported by the Free States of Saxony and Thuringia, the State of Saxony-Anhalt, Mitteldeutscher Rundfunk, and Zweites Deutsches Fernsehen.

According to a survey, around 47,600 hours of film and video – corresponding to approx. 32,000 motion pictures – and sound files totalling some 48,000 hours are stored in the archives of governmental and non-governmental establishments, production companies and TV broadcasters in the Free State of Saxony. They contain records of key historic movements from the last 150 years, and constitute essential, unique evidence of the past, proving very valuable for historic memories. Audiovisual heritage is a key part of the cultural heritage intended to be protected in Saxony through a special programme. A model project has seen Sorbian films digitised, restored and archived.

SCHLINGEL is an international film festival for children and young audiences. It has been held in Chemnitz every year since 1996 in the week before the Saxon autumn holidays, and provides an overview of the latest international productions in children's and adolescent films.





The Hellerau Festival Theatre – built in 1911 as a rhythmic training centre – is today home to HELLERAU – European Centre for the Arts in Dresden. Following the theatre's turbulent history, the 1990s saw the site revived through art. HELLERAU is now one of Germany's and Europe's largest interdisciplinary centres of the contemporary arts. Contemporary dance, new music, theatre, performance, fine arts and new media are all to be found here – including the Dresden Frankfurt Dance Company, which splits its time equally between Dresden and Frankfurt.

Let them dance

Saxony is not just the cradle of modern expressive dance; it today also has an active, diverse dance scene which continues to expand its network and grow.

The ballet at Dresden's Semperoper – an ensemble whose history dates back to 1825, when Carl Maria von Weber established a permanent ballet ensemble at the Hoftheater – boasts a vast repertoire of classical ballet. Its dance and ballet work today also includes fascinating choreographies, e.g. by Mats Ek, David Dawson and William Forsythe, and continues to make it one of the world's largest ballet ensembles. Stage dancing is also embraced creatively and vibrantly at many other venues across the Free State – such as the Theater Chemnitz, the Leipzig Opera, the Dresden State Operetta and the Landesbühnen Sachsen – Saxony's traveling repertory theater in Radebeul

Dance teaching plays a special role in Saxony. In Hellerau, on the outskirts of Dresden, a centre for modern dance which gained worldwide fame was formed in approximately 1900. Emile Jaques-Dalcroze taught dancers rhythmic gymnastics here. The focus was not on studied dances, but rather on improvisation and body control. It was in Hellerau that Jacques-Dalcroze trained dancers who went on to become world renowned. After

he fled during World War I, his students, like Mary Wigman and her student Gret Palucca, continued to develop his dance theories and methods. Gret Palucca indeed founded the Palucca School in 1925. To this day, the Palucca University of Dance in Dresden remains a highly unique institution for training young dancers. Contemporary dance, classical dance and improvisation are all taught in equal measure.

Expressive dance has always been rooted in Saxony: The European Centre for the Arts in Hellerau is a long-established player on the international dance scene, and international dance ensembles regularly, like the Tanztheater Derevo and Heike Hennig & Co, regularly put on guest performances in the Free State. Saxon dancing traditions are also perpetuated through independent projects such as those at Dresden's Societaetstheater or the Kellertheater ("basement theatre") at Leipzig Opera. Leipzig is also home to the International Choreography Centre, which serves as an independent training centre and dance archive which organises presentations, conferences and a festival. Another famous event is the Internationale Tanzwoche Dresden, which presents the latest developments from dance theatre and performance.

The 10,000-Euro "URSULA CAIN PRIZE – SAXON DANCE PRIZE" was first awarded in 2015. It is presented every two years to recognise Saxon artists who transcend boundaries, combine classical and modern dance, inspire the old and young, and help shape Saxony as a land of dance. Ursula Cain (1927–2011), after whom the prize is named, was trained as a dancer and teacher at the Mary Wigman School and the Conservatory's Dance Academy.

The Chemnitz Theatre ballet was awarded the Saxon Dance Prize in 2017 for the "Gesichter der Grossstadt" ("Faces of the big city") production.





Relaxed reading time at the Saxon State and University Library (SLUB) in Dresden

Saxony reads

What would the world be without literature? There are many different books which come into people's lives just at the right time. By teaching us something about ourselves through language, in-depth, thorough studies of reality, and an open, contemplative view, literature has the ability to leap out of book pages and into real life. Be it during the times of Johann Wolfgang Goethe, Erich Kästner, Victor Klemperer or the present day.

Saxony is incidentally home to **Germany's oldest public library**: It was established in Grossenhain in 1828 with 132 books. Karl Benjamin Preusker (1786–1871) is considered the founder of Germany's first civic library.

Literature in Saxony enjoys a great tradition, and even a considerable number of today's generation of prominent German authors come from Saxony. Some no longer live in their region of origin, while others chose to live here later in life. Either way, this part of the world has influenced their literature. Saxony's literature scene continues to be rich and varied. Writers, translators, booksellers, town chroniclers, librarians, associations, festivals and museums are all associated with literature. The Leipzig Book Fair, with the "Leipzig reads" reading festival, and the Meissen Literature Festival, which has become Germany's largest free-entry open-air reading festival, are just two examples of this state's passion for reading. The German Institute for Literature (DLL) at Leipzig University provides top-class training for budding authors.

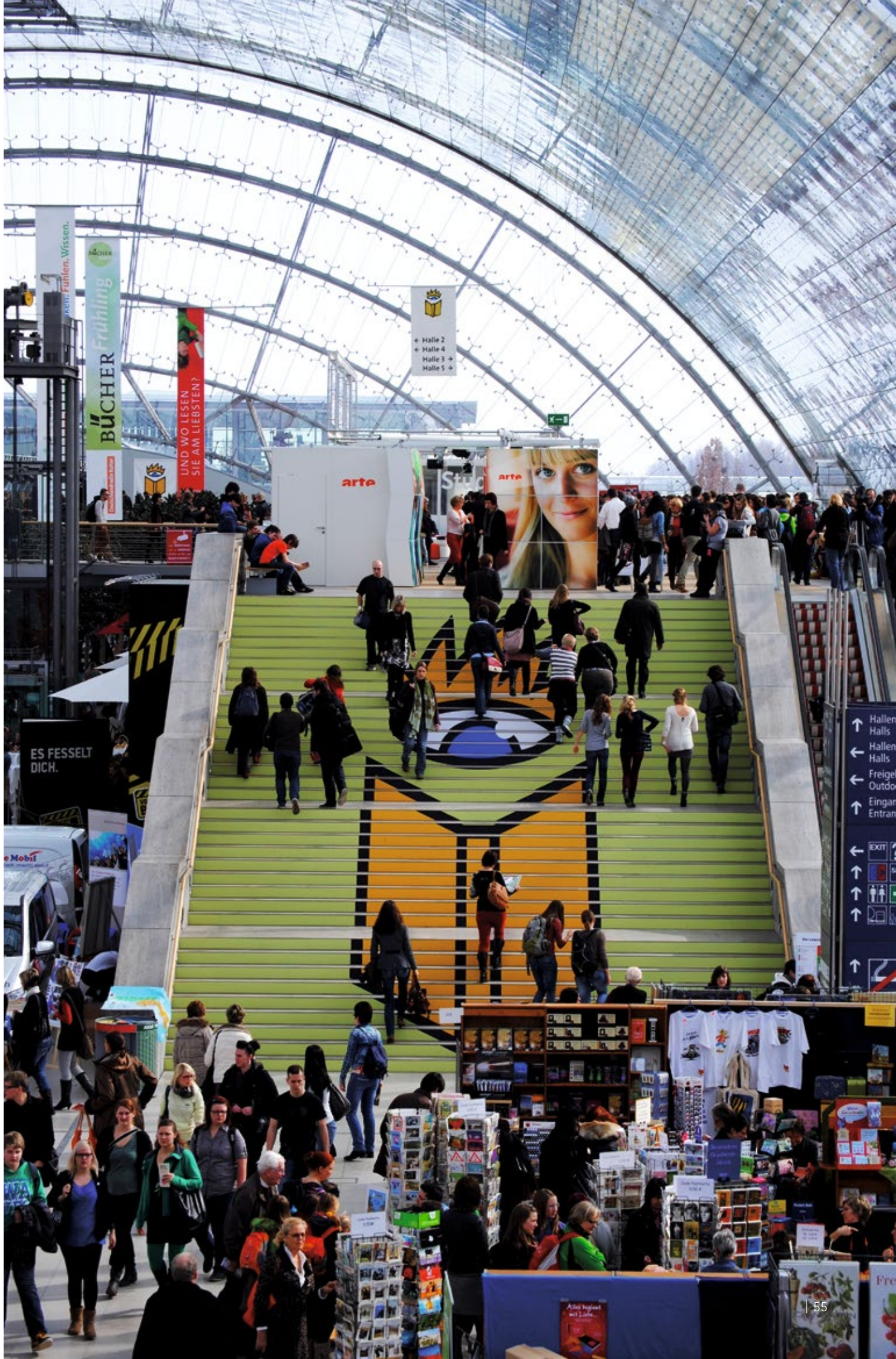
Literary figures have a strong, valued ally in the form of the over-20-year-old Saxon Literature Council (Sächsischer Literaturrat). It organises projects of Saxony-wide importance, such as the "Landnahme" reading series, the successful "Literaturforum Bibliothek" in co-operation with the Saxon Library Association, and the Saxon Literature Prize, organised by the Literature Council along with the State Ministry for the Arts.

The Free State of Saxony promotes literature and language with the aim of preserving and encouraging independent literary work and public literary life in across the state. The Sächsischer Literaturrat e.V. receives institutional funding. Another focus area of literature promotion is the individual sponsorship of, in particular, talented young writers and literary translators. Interdisciplinary scholarships are also awarded in co-operation with the federal government's culture and media representative for study opportunities abroad.

Every two years since 1993, the Free State of Saxony has been awarding the Lessing Prize to recognise figures whose works perpetuate the Lessing-inspired intellectual traditions, and who have made outstanding contributions to German-language literature or theatre. Recipients include Kurt Drawert, Carolin Emcke, Volker Lösch, Monika Maron, Kito Lorenc and Ruth Klüger. The prize consists of two study awards.

The Leipzig Book Prize for European Understanding is awarded by a board of trustees from the Free State of Saxony, City of Leipzig, the Börsenverein des Deutschen Buchhandels (German book trade association) and Leipziger Messe GmbH, with the Ministry for the Arts and the City of Leipzig donating the prize money. The Ministry for the Arts also awards the biennial Art Minister's

Right: Leipzig Book Fair



BÜCHER Frühling

UND WO LESEN SIE AM LIEBSTEN?

Halle 2
Halle 4
Halle 3
Halle 5

arte



ES FESSELT DICH.

Hallen
Halls
Hallen
Freigelegte
Outdoor
Eingänge
Entrances
EXIT
↑
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The Bibliotheca Albertina is the central establishment of the Leipzig University Library.

Literature Prize to a younger author with particular ties to Saxony. Well known recipients include Franziska Gerstenberg, Jan Kuhlbrodt, Andreas Altmann, Jens Wonneberger, Undine Materni and Thomas Böhme.

The publishing industry in Saxony suffered a lot after German reunification, with many companies having to refocus and secure a new place on the fiercely competitive market. Today, many publishing houses have managed to establish themselves, and young publishers have successfully found niches.

Domowina-Verlag publishes Sorbian and German-language books, magazines and newspapers on Sorbian issues.

Small, private, often award-winning bookshops have passionately and creatively held their ground or emerged as new businesses. Many of them are the cultural centres of their towns.

Leading the way for Saxony's scientific libraries is the Saxon State and University Library (SLUB). The Techni-

sche Universität, along with other universities, also has outstanding libraries. The Leipzig University Library, for example, was named "2017 Library of the Year". The German Central Library for the Blind (DZB), meanwhile, is an establishment unique to Saxony, enabling thousands of DAISY audio books to be loaned through Saxony's libraries. DAISY is the name of a worldwide standard for navigable, accessible multimedia documents.

Public libraries receive around 27 million Euros a year in subsidies from Saxony's Cultural Regions, whose work the Free State substantially co-finances through the Saxon Cultural Regions Act. The State Libraries Office (Landesfachstelle für Bibliotheken) in Chemnitz al-

Libraries are today the most frequently visited cultural establishments. With over 450 public and 43 scientific libraries, Saxony's library scene is particularly diverse.

so provides ongoing professional support. The Saxon State Ministry for the Arts puts 50,000 Euros in funding towards readings by Saxon authors and translators at the state's libraries in the form of the Literaturforum Bibliothek.

The 10,000-Euro Saxon Library Prize awarded by the Saxon State Ministry for the Arts in co-operation with the Landesverband Sachsen im Deutschen Bibliotheksverband e.V. recognises outstanding, user-oriented library work and inspiring concepts for handling the challenges of demographic change.

The Free State of Saxony provides additional funding to digitise stock from scientific and public libraries, and of important records from other cultural and scientific institutions. The aim is to facilitate the broadest possi-

ble online access to information and objects relating to the state's cultural and scientific traditions for the purposes of teaching and research, and for a wide audience. The SLUB co-ordinates this state digitisation programme, runs a leading centre for mass digitisation in the form of the Dresden Digitisation Centre (Dresdner Digitalisierungszentrum), and is a member of the Deutsche Digitale Bibliothek ("German Digital Library") competence network.

Extensive governmental and private cultural assets are stored at the Saxon State Archives, a division of the Saxon State Ministry of the Interior, as well as in municipal archives. At local archives, there is thus a close overlap in the tasks performed by archives, libraries and museums.

The German Central Library for the Blind (DZB) provides the blind and visually impaired with a wide variety of information and literature. It's more than just a library. The DZB produces braille and audio books, magazines, reliefs, notes and much more, and makes these available for free hire or sale.





The paintings collection at the Chemnitz Art Collections, comprising some 1400 pieces, ranges from late-18th-century art to the present.

The old and new Saxon school

Sculpture. Painting. Drawing or graphic design – the great traditions of fine art endure to this day in Saxony. And not just at the Dresden State Art Collections; the works of painters, sculptors, graphic designers, photographers, applied artists and representatives of new genres can also be enjoyed at art museums, galleries and studios. Artists present themselves at symposia, art fairs and festivals, as well as so-called “Off rooms”. Many of them are part of the Landesverband Bildende Kunst Sachsen e.V. state fine arts association, art clubs or associations for design and applied art.



The Leipzig Gallery of Contemporary Art (GfZK) is an exhibition facility for contemporary art and a museum for post-1945 art. The GfZK supports and arranges national and international artist slots.

When it comes to funding and promotion, the main focus is on developing new artistic forms of expression, sustainably presenting contemporary art and culture, and cultivating young artists. The Kulturstiftung (Cultural Foundation) uses state funding to sponsor study-abroad stints for artists in Columbus (Ohio), Rome, Olevano Romano, Paris, Venice and other cities, award scholarships, and support projects. The State Art Trust run by the Dresden State Art Collections, meanwhile, purchases works by visual artists.

The Dresden Academy of Fine Arts and Leipzig Academy of Fine Arts are both highly regarded establishments for

visual artists in Saxony. Students here are looked after by professors and teachers of international acclaim, who have produced artworks of note.

At a state level, the Ministry for the Arts provides funding for the Landesverband Bildende Kunst Sachsen e. V. Institutional funding is also granted to the Leipzig Museum of Contemporary Art, whose benefactors include the City of Leipzig, the Förderkreis der Galerie für Zeitgenössische Kunst e.V. (the museum's funding group) and the Free State of Saxony.

Saxony traditionally feels particularly committed to public art, and even the Saxon state government has facilitated a number of fascinating artworks here in recent years. The Free State of Saxony has set itself the duty of awarding contracts to artists for Percent for Art on suitable structures being built on its orders. This promotes contemporary visual art, and adds design features to Saxony's cities and municipalities. There are also discussions as to how the art work can be preserved and made visible in Saxony during artists' lives and even after their deaths. Part of the solution may be a database which the artists fill with their work throughout their lifetimes, or which successors fill with the artists' work later on – this initiative is currently being developed in co-operation with artists, and with funding from the Free State. Efforts are also being made to design a site to protect artists' estates.

The Free State of Saxony purchases important works by Saxon artists every year. This serves to promote young artists and recognise older artists, as well as enhance existing collections. The collection run by the State Art Trust is one of the most distinguished collections of post-1945 Saxon art. It covers more than 30,000 works of all genres of fine art, including painting, sculpture, graphic design, photography, arts and crafts, conceptual art, video art, installation art and public art. Since 1992, contemporary, Saxony-related visual art of all genres has been continuously added to the collection through the state government's annual purchases. The Free State of Saxony has so far invested around 3.2 million Euros in total.

Strong local presence: the nation's only model for the cultural scene

Saxony is the only German state to have created a transparent, democratic instrument ensuring the collective financing of regionally prominent cultural institutions in the form of the Kulturräumgesetz (Cultural Regions Act). It has proven its worth throughout its 20-year history.

The Cultural Regions have a duty to support cultural institutions, including music schools, and regionally important initiatives. Decisions to fund cultural institutions and projects are made locally within the municipalities. The state provides the municipalities with cultural funding of currently 94.7 million Euros a year (amounts for 2017 and 2018); in 2014, it was 86.7 million Euros. This has enabled Saxony to maintain and support an extensive range of regionally prominent cultural establishments.

Saxony is divided into eight Cultural Regions: The three self-governing cities of Chemnitz, Dresden and Leipzig each form their own urban cultural region. They are joined by five rural cultural regions, each consisting of two districts. These make their own independent decisions regarding the funding of cultural institutions and projects. To do this, every cultural region develops separate directives and assessment criteria for cultural funding, in consultation with experts and political decision-makers. Joint cultural financing between the local rural territorial authorities and the Free State is guaranteed through governmental sharing of cultural burdens and a cultural cost allowance raised by the municipalities themselves. Coupled with the Free State's budget appropriation at a ratio of at least 2:1, the districts are able to independently establish cost allocation for cultural expenses. The local municipalities help finance regionally prominent institutions and initiatives based on how many institutions and initiatives are situated within the respective municipality.





The cultural sovereignty of the German states means responsibility for issues relating to art and culture lies with each individual state. As such, each state takes **charge** of its own cultural scene and values.



Dresden: a cultured sandstone gem on the Elbe

Life on the river. The Elbe River has carved out a vast valley here. Around 1,000 hectares of green space line its banks. Vineyards near the city and castles on the hillsides, sprawling meadows and flood plains – all creating a unique atmosphere and quality of life.

Ever since the first steamboat sailed down the Elbe in 1837, passenger steamers from the world's oldest paddle-wheel fleet, the Sächsische Dampfschiffahrtsgesellschaft, have been part of the Elbe landscape. Elector Frederick Augustus I, known as Augustus the Strong (reigned 1694–1733), was inspired by a grand tour of Italy to develop the Elbe as a Canal Grande, providing access to palaces and castles based on the Venetian model. The legendary elector made Dresden's historic centre his royal residence, with majestic buildings like the palace, Hofkirche, Zwinger and Japanese Palace – all facing the river. Later additions included the Semperoper, Brühl's Terrace, the Albertinum museum, the Academy of Fine Arts, and the Ständehaus parliamentary building. Each of these buildings is a landmark in itself. The fun-loving, art-minded regent's festive culture extended from Übigau Palace in the west to Pillnitz Palace in the east.

For centuries, Saxony's electors and kings collected precious and curious objects from the worlds of art, science and technology. In 1650, Elector Augustus, under whose reign Dresden rose to prosperity, established the Kunstkammer, the cornerstone of Dresden's first art collection, which by the 17th century had grown to become one of the most famous sights in Europe.

The type and number of pieces collected grew so quickly that specialised museums were being founded as early as



The skyline of Dresden's historic old town, with the Academy of Fine Arts, the Frauenkirche, the Ständehaus, palace, cathedral and Semperoper

The Dresden Royal Palace complex is today home to the New and Old Green Vault and Turkish Chamber.





April 2017 saw the completely renovated Kulturpalast at Dresden's Altmarkt open its doors.

the 18th century. These collections today make Dresden one of Europe's richest museum cities. The best known museum of the Dresden State Art Collections (SKD) is undoubtedly the Old Masters Picture Gallery, whose most famous exhibit is Raphael's "Sistine Madonna". This gallery is one of 12 SKD museums. The various museums are spread over seven magnificent buildings, which are each worth a visit in their own right. In the heart of Dresden's historic centre is the Royal Palace. The former seat of the Albertine line of the Wettin dynasty houses the Green Vault, the Coin Cabinet, the Cabinet of Prints, Drawings and Photographs, the Armoury and the Turkish Chamber. The latter features a unique collection of Ottoman art. A 160-sq-m Oriental oasis of gold and silk gives an idea of Augustus the Strong's passion for Ottoman culture.

As a museum of modern art, the Albertinum, which houses the New Masters Gallery and the Sculpture Collection, also draws the crowds. After extensive renovations and modifications, its vast glassed-in storage areas permit insights into the museum and its once hidden collection. The redesign of the museum was prompted by the hundred-year flood of the Elbe and its tributaries in 2002. What began as a disaster, damaging the store rooms in the basement of the historic building, proved to be an

opportunity, with more than 40 contemporary artists auctioning off their famed works three months later. The over 3.4 million Euros in proceeds were used to kick-start the Albertinum's full restoration – creating a special, flood-proof museum building unique the world over. The Lipsius Building with its striking glass dome (nicknamed the "lemon juicer" by Dresdeners) is another attraction for many architecture and art enthusiasts. It also houses the Kunstakademie, one of the three buildings of the Dresden Academy of Fine Arts.

Other SKD museums are located at the Zwinger, including The Old Masters Picture Gallery, the Porcelain Collection and the Royal Cabinet of Mathematical and Physical Instruments; at the Japanese Palace, with the Ethnographical Museum; at the Jägerhof with the Saxon Folk Art Museum and Puppet Theatre Collection; and at Pillnitz Palace with the Museum of Decorative Arts. Egidio Marzona's 20th-century Avant-garde Archive has belonged to the SKD since late 2016. This donation by the German-Italian art collector has been given its own museum in the historic Blockhaus located on the Elbe. The association of museums similarly includes the public Art Library at the Royal Palace, the Art Trust, with a collection of all genres of fine art, and the Gerhard Richter Archive in the Albertinum.

The Saxon State Library is another establishment founded by Elector Augustus of Saxony in 1556. It was opened to the public as early as the end of the 18th century. The collections on Saxon regional studies, art, music and stenography are all internationally acclaimed. In 1996, the university library of TU Dresden merged with the Saxon State Library to form the Saxon State and University Library (SLUB), which today leads the way in digitising cultural assets in Germany. The manuscript collection and musical collection are also world renowned.

Over 40 museums across Dresden open their doors to visitors. The Bundeswehr Military History Museum, which was reopened in 2011 following extensive renovations led by Daniel Libeskind, showcases military history as a cultural history of force and violence over an area spanning almost 20,000 square metres. Founded at the initiative of Odol mouthwash manufacturer Karl August Lingner, the Deutsches Hygiene-Museum Dresden, with its special exhibitions on health education, art presentation and political discussion, attracts attention well beyond Saxony's borders. The Technical Collections are equally worth admiring. It was here that major companies of the photo and film industry were once based. Today, the former production areas contain fascinating exhibitions on German and predominantly Saxon industrial and engineering history. Along with the Technical Collections, the ten museums run by the City of Dresden also include



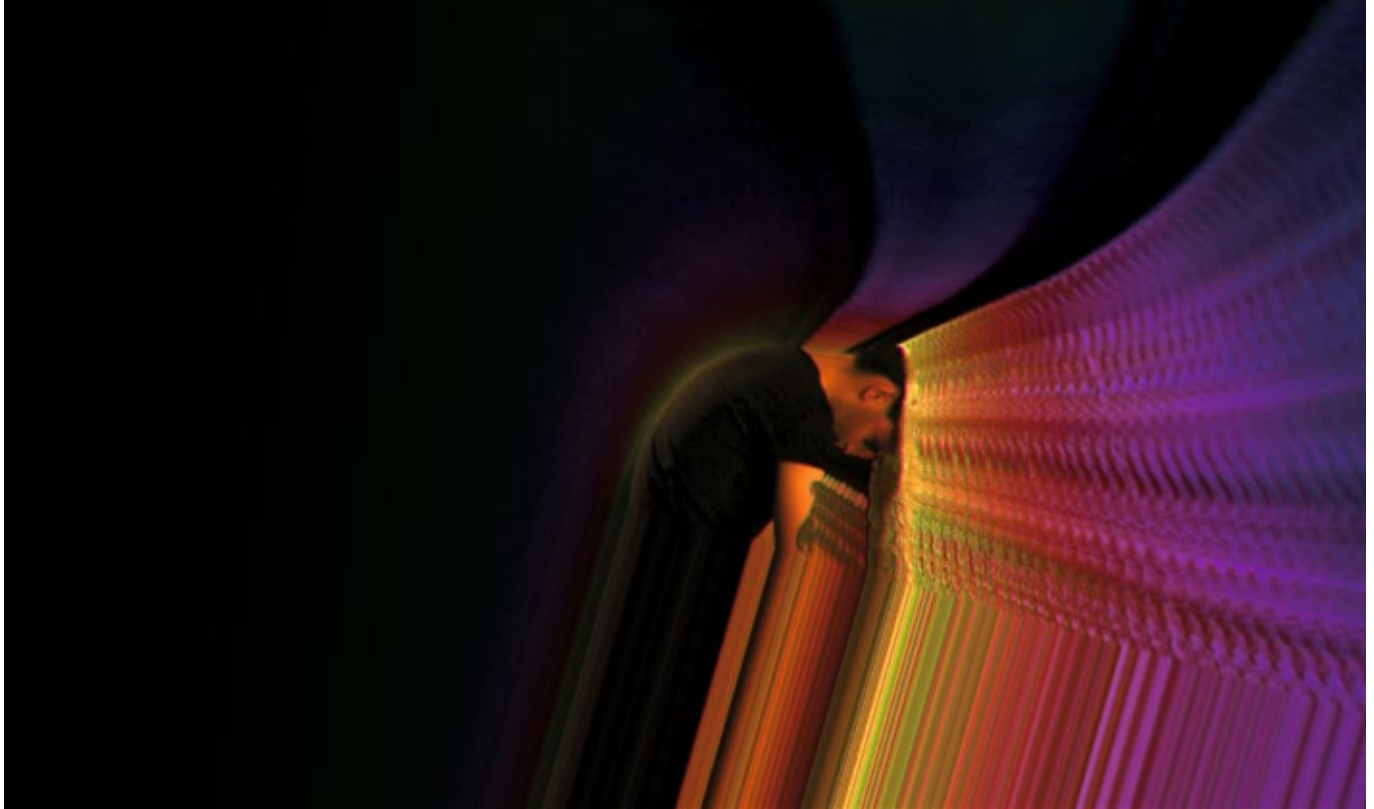
Over its 40-year history, the Dresden Music Festival has now become a major attraction for concert audiences and artists from all over the world – pictured here is a concert at Dresden's Frauenkirche.

the Dresden City Art Gallery situated in the Landhaus, not far from the Frauenkirche. The permanent exhibition presents a foray through 20th and 21st-century Dresden art, and is enhanced by several special exhibits.

Dresden loves music. The Saxon State Orchestra (Sächsische Staatskapelle), founded in 1548 by Elector Maurice of Saxony as the Dresdner Musikalische Kapelle, is Europe's oldest orchestra, and the official ensemble of the Semperoper. Its directors have included Schütz, Hasse, Weber and Wagner. Wagner celebrated numerous triumphs as director of the (first) Semperoper, before having to flee the city – like Gottfried Semper – after the failed revolution of May 1848. The Dresden Philharmonic Orchestra is a familiar name to all music lovers

The Movie Nights by the Elbe provide open-air concerts and cinema in a spectacular setting.





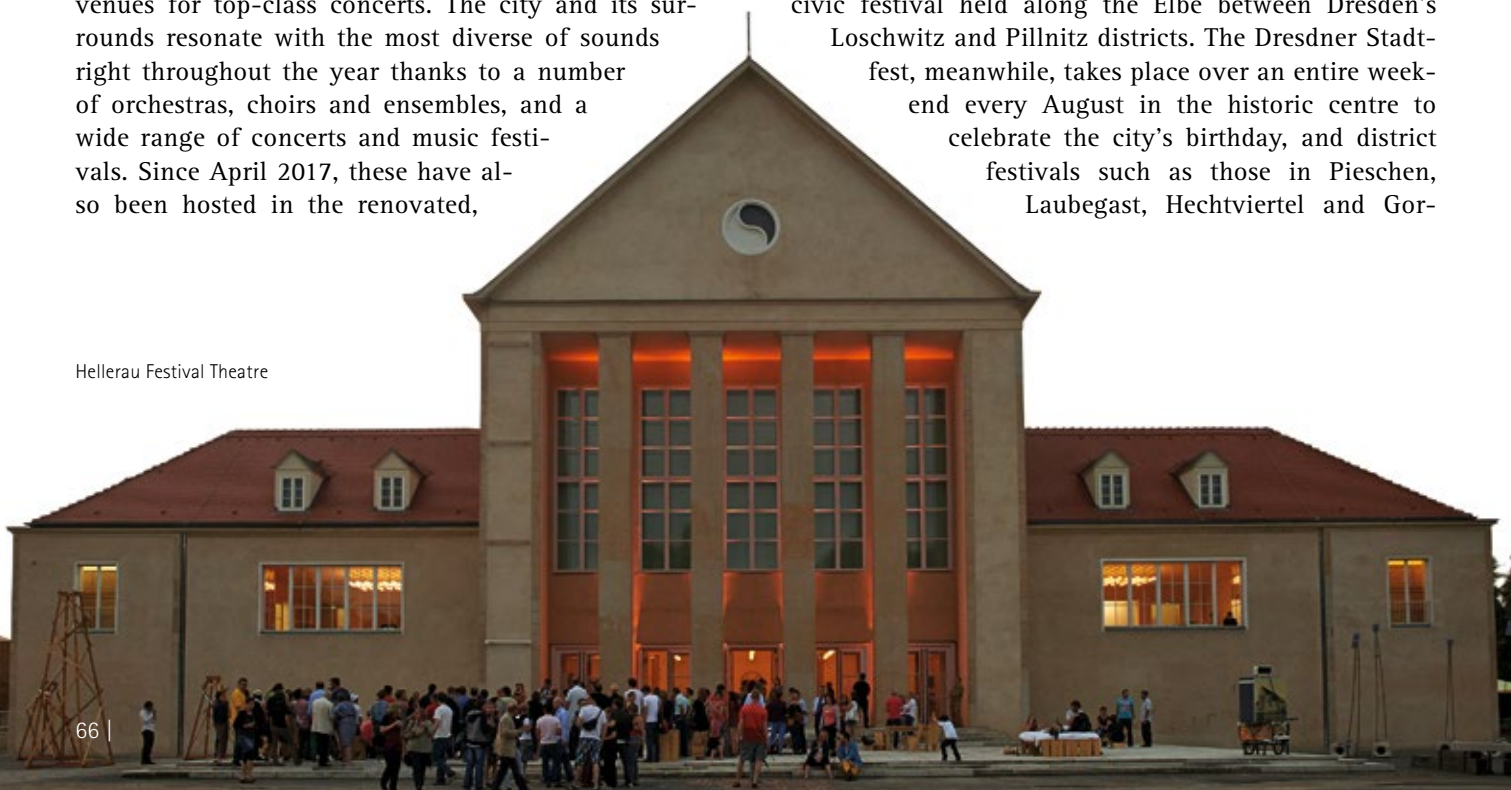
An electronic music performance at CYNETART, international festival for computerised art

around the world. The Dresden Kreuzchor boys' choir, meanwhile, can look back on a history spanning more than eight hundred years. Of the 28 Kreuzkirche cantors since the Reformation, no one influenced the choir more than Rudolf Mauersberger, who worked there for over 40 years. He revived it after World War II, preserved its Christian identity through two dictatorships, and led the choir to its present, internationally acclaimed status.

The University of Music Carl Maria von Weber Dresden is a prominent hub for opera and orchestra musicians, and future pros of jazz, rock, pop and new music. The Dresden College of Church Music (Evangelische Hochschule für Kirchenmusik) is another respected training institution for musicians, just as the major churches like the Frauenkirche, Kreuzkirche and Cathedral serve as venues for top-class concerts. The city and its surrounds resonate with the most diverse of sounds right throughout the year thanks to a number of orchestras, choirs and ensembles, and a wide range of concerts and music festivals. Since April 2017, these have also been hosted in the renovated,

newly reopened and heritage-listed Kulturpalast, whose showpiece, the highly acclaimed Konzertsaal concert hall, regularly sees performances by the Dresden Philharmonic Orchestra. The Kulturpalast is also home to the Central Municipal Library, and a venue of the Herkuleskeule cabaret.

Dresden has a centuries-old tradition of glittering parties and festivities. The Saxon princes of old had their tournaments, hunts and pageants accompanied by music, song and dance. The Dresden Carnival was legendary. And a varied, vibrant festival culture has been preserved to this day. It includes Germany's oldest Christmas market, the Striezelmarkt, founded in 1434. Even today, Dresdeners know how to party. Every year, tens of thousands of visitors flock to the Elbhangfest, an art and civic festival held along the Elbe between Dresden's Loschwitz and Pillnitz districts. The Dresdner Stadtfest, meanwhile, takes place over an entire weekend every August in the historic centre to celebrate the city's birthday, and district festivals such as those in Pieschen, Laubegast, Hechtviertel and Gor-



Hellerau Festival Theatre



Kraftwerk Mitte

bitz, and the Bunte Republik Neustadt (BRN) festival, make for a festive vibe all summer long.

The Dresden Music Festival – which has now become one of the city’s formative cultural institutions – has been attracting visitors to Dresden every May and June for forty years. The vision of its director, Jan Vogler, is to spread the festival’s reputation worldwide, and “establish Dresden in the top league of the world’s festival cities.”

Every May, 400,000 Dixieland fans transform Dresden into the European capital of Dixieland jazz. Large concerts featuring bands from all over the world at the Kulturpalast, the Junge Garde open-air stage and the Alter Schlachthof ensure the reputation of Dresden’s Dixieland Festival, founded in 1971, is trumpeted far and wide.

The Hellerau European Centre for the Arts, formerly the Dresden Centre for Contemporary Music, builds on its founders’ original idea of being an intellectual and artistic hub for contemporary art and related discourse across all disciplines. The Hellerau Festival Theatre is one of more than 30 private theatres in the city, which, in addition to symbolic landmarks like the Semperoper, also

include a range of comedy, cabaret, open-air and puppet theatre, Europe’s only fairytale theatre, the Theaterkahn on the Elbe, and the Kammerspiel. The former Kraftwerk Mitte Dresden, an industrial monument from the 19th century, which has housed the State Operetta and Junge Generation theatre since late 2016, is a new cultural and creative hub. The establishment of the Bürgerbühne (“citizens’ theatre”) and controversial productions has seen the Dresden State Theatre (Staatsschauspiel Dresden) become an essential place of social debate; contemporary art also manages to pave its way through the theatre scene of a city which consciously preserves its precious traditions and cultural treasures.

The backdrop of this art and cultural metropolis also recently served as the stage for movements opposing the city’s and state’s democratic European spirit of tolerance. Since early 2015, the “Initiative weltoffenes Dresden”, a union of Dresden cultural institutions, has been holding events to set the course for an open society, tolerance and solidarity, and countering fear-mongering and populism.



Leipzig: a cool hub for creative minds

“You are certainly right. I have the greatest respect for my Leipzig. It is a little Paris, and it educates its people.”

Such was the homage by Goethe, the great scholar, to one of the oldest university cities. Leipzig’s new cultural life is driven by an age-old vitality. And the city continues to preserve a civic spirit of independence.

No one knows exactly how long the Leipzig Fair has been going on – in any case, the tradition dates well back. In 1687, one of Europe’s first trading exchanges opened at the Naschmarkt, and the Leipzig Book Fair eclipsed its Frankfurt-base rival. Printed sheet music from Breitkopf, the world’s oldest music publisher, was exported as far as America. And in the early 18th century, Bach became a cantor at St Thomas’ Church, spending half his life here. Leipzig was the birthplace of Germany’s first printed newspaper, the site of Gellert’s lectures on German poetry, and the place where literary figure Johann Christoph Gottsched laid the foundations of German drama. With its university, founded in 1409, as its intellectual centre, the city on the Pleisse attracted the likes of Wieland, Klopstock, Lessing and Goethe.

In the 19th century, Leipzig became a city of publishers and manufacturers. The early days of industrialisation in the Leipzig area date from around 1830. Germany’s first long-distance railway line, connecting Leipzig and Dresden, opened in 1839, and as other lines followed, Leipzig soon emerged as a rail transport hub. This enabled it to secure its role as a German and international trading centre for many decades, setting the scene for the industrial boom. The General German Workers’ Association (Allgemeiner Deutscher Arbeiterverein), which would later spawn the Social Democratic Party, held its founding assembly in 1863.

Leipzig is a city of music; this is evident at every turn. In its centre, school pupils lug their instruments to the municipal music school, while in the music quarter, students from the “Felix Mendelssohn Bartholdy” University of Music and Theatre can be heard practising through the open windows. In addition to regular concerts at the university, Gewandhaus, churches and many other locations, various music festivals have also been established, and street musicians have become part of the townscape.

Together with the Battle of Leipzig in 1813, music is the great connector weaving the city into the tapestry of European history. The lives of musicians such as Bach, Mendelssohn, Schumann, Mahler and Wagner are all closely linked with Leipzig’s history. What is more, all of the great composers of the 19th and early 20th centuries studied, composed, played or lectured here at some point. And it’s no wonder: Leipzig was home to Germany’s first conservatory – founded by Felix Mendelssohn. The Gewandhaus and Opera were major venues, joining the likes of music publishers and piano builders. Leipzig has a uniquely high concentration of composers’ houses,



Left: A concert by the Bach monument

Following the acoustic guide system at the Leipzig’s “Notenspur”



Leipzig Opera House

and a number of classical music venues. Since May 2012, the five-kilometre Leipzig Music Trail has connected 23 such locations across the city. Audio stations along the trail teach walkers about the city's musical history and music in general.

The city continues to ring out to this day. Anyone arriving at the central train station will be met by the first musical landmarks: The bell towers of St Thomas and St Nicholas, the churches where Bach worked during his 27 years in the city. This period is brought to life at the Bach Museum in the courtyard of St Thomas's Church and at the annual International Bach Festival, one

of the city's most prominent cultural events. In recent years, the Bach Archive Foundation, with its museum, research institute and library, has joined forces with the Bach Museum to establish Leipzig as an internationally recognised centre for all things Bach. Even today, the St Thomas' choir performs Bach's motets and cantatas at St Thomas's Church. The boys' choir helped transform Leipzig into a leading stronghold of Protestant church music. In addition to the St Thomas' choir, ensembles such as the Neues Bachisches Collegium Musicum and the Capella Fidinicia also help keep these traditions alive.

Leipzig's international reputation as a city of music ties in closely with the work of the Gewandhaus Orchestra. When Leipzig's merchants established a concert association, whose first concert took place in 1743, they ended up founding Germany's oldest civic symphony orchestra. This was later called the "Gewandhaus Orchestra" – a name which it has maintained to this day. The Mendelssohn Festival, commemorating the former Gewandhausdirector Felix Mendelssohn Bartholdy (1809–1847), is a particular highlight on Leipzig's musical calendar. The high standard of this city's great orchestra, with its

The Grassi Ethnological Museum in Leipzig showcases varied perspectives and global connections with an impressive collection of objects from every continent. It allows visitors to learn more about life, beliefs and trade in the world's various cultures and societies.





Augustusplatz in Leipzig with the Gewandhaus Leipzig; to the right, the 142.5-metre City-Hochhaus



Leipzig Museum of Fine Arts

top-class musicians who give the ensemble its unique sound, is also evident from the conductors who have led it. Even in recent times, these have been nothing short of world class – first with Kurt Masur, followed by Herbert Blomstedt and Ricardo Chailly, and now Andris Nelsons.

They all also draw on pieces by Albert Lortzing, Robert Schumann and Clara Schumann, nee Wieck, who lived and worked in the city. The Leipzig Opera was founded as early as 1693, and it has been associated with famed composers and musicians including Georg Philipp Telemann and E.T.A. Hoffmann. A relief plaque in the foyer of the Schauspielhaus theatre commemorates the actress and influential theatre director Caroline Neuber, who performed with her troupe at the Grosser Blumberg theatre on Leipzig's Brühl street. The city's Young World Theatre is the oldest youth and children's theatre in the German-speaking countries. The MDR Symphony Orchestra, which puts on acclaimed concerts both in Germany and abroad with the MDR Radio Choir, has close ties with the city and radio.

The Mendelssohn House is home to the Felix Mendelssohn Bartholdy Foundation, a worldwide institution aimed at maintaining and spreading the legacy of Felix Mendelssohn Bartholdy. It runs the museum at the originally preserved home where Mendelssohn lived and died – an authentic location with a high degree of musical expertise and an international reach.

Since 1991, "Leipzig reads", the unique reading festival accompanying the annual Leipzig Book Fair, has been

dotting the town and exhibition centre with over 2,000 events over four days, making it one of Leipzig's trademarks. "Leipzig reads", Europe's largest reading festival, draws on the interest generated by the Leipzig Book Fair, which welcomes around 200,000 visitors every year. In recent times, the fair has also helped the city's publishing scene re-emerge. Following World War II, many German publishers moved their headquarters to West Germany, with very few returning to their hometown even after reunification. But the city's strong, independent art scene is helping new publishing houses form and thrive.

Leipzig is an open-minded city which attracts many people. Those who today find Berlin too big and commercial can move from the river Spree to the Pleisse, where they will discover a compact cultural biotope. This is facilitated in part by long-established cultural institutions like the Museum of Fine Arts, whose spectacular but controversial new building ensures the paintings, sculpture collection and graphic arts collection can once again be housed separately in the heart of the city. The museum was founded in 1858 by Leipzig's merchants, publishers, traders and bankers. Since then, numerous collectors have followed their example, donating to the museum.

The Altes Rathaus (Old Town Hall), one of the city's finest buildings, now houses the museum of local history (Stadtgeschichtliches Museum), whose association also includes the Monument to the Battle of Leipzig (Monument to the Battle of the Nations). The extensively renovated Grassi Museum is home to the Ethnographi-



In recent years, the Young Spectator's Theatre, founded in 1946 as Germany's first professional theatre for children and adolescents, has become one of the most reputable German-language children's theatres, and enjoys a Germany-wide and international presence through a number of guest-performance and festival invitations.

cal Museum, which belongs to the Dresden State Art Collections, one of the world's most distinguished ethnography collections. It also includes the Museum of Applied Arts and Leipzig University's Museum of Musical Instruments.

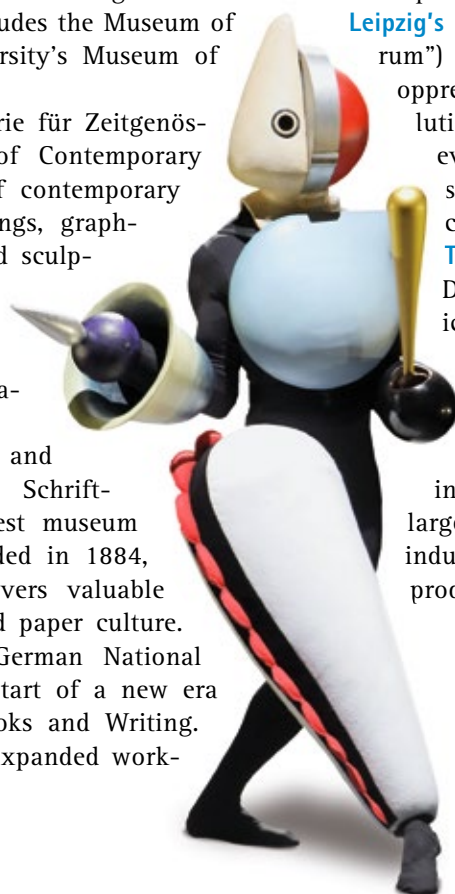
The works exhibited at the Galerie für Zeitgenössische Kunst, GfZK (Museum of Contemporary Art), opened as a laboratory of contemporary art in 1998, range from paintings, graphic art, photography, collages and sculptures to installations, video and media art. Innovative ideas and formats, coupled with intensive work in the field of cultural education, are the GfZK's trademarks.

The German Museum of Books and Writing (Deutsches Buch- und Schriftmuseum) in Leipzig is the oldest museum of its kind in the world. Founded in 1884, it collects, preserves and uncovers valuable records of the book, writing and paper culture. The fourth extension of the German National Library in Leipzig marked the start of a new era for the German Museum of Books and Writing. Climate-controlled warehouses, expanded work-

spaces and large public areas provide the perfect conditions for preserving stock.

Leipzig's Zeitgeschichtliches Forum ("Historical Forum") revisits the history of political repression, oppression and resistance and the Peaceful Revolution in the context of a divided Germany and everyday life under the communist dictatorship. It also addresses the reunification process.

The Museum of the Printing Arts (Museum für Druckkunst) is devoted to preserving a significant piece of industrial culture. By combining a production workshop and a museum, it allows visitors to experience 500 years of printing history up close. Modern developments in this trade are apparent in west Leipzig, considered to be Saxony's largest creative centre. After the factories and industrial plants traditionally based there ceased production, artists, craftspeople and cultural



A figure from the "Triadic Ballet" developed by Bauhaus teacher Oskar Schlemmer. At the euro-scene Leipzig, a festival of contemporary European theatre and dance

professionals gradually started coming to use the waste land, saving it from disrepair.

As such, the former **Baumwollspinnerei** (cotton mill) in Leipzig's west has become an important platform for many artists and galleries. A century ago, it was the scene of spools dancing over giant spinning machines. Nowadays the brick buildings are serving as bases for young artists, agencies, architects and tradespeople. Along with the mill, the Tapetenwerk (wallpaper factory) and Westwerk (west works) have also long been attracting visitors to their galleries and open workshops. Many fine artists from the "New Leipzig School", who are in high demand among enthusiasts and collectors on the international art market, also work in west Leipzig. Renowned artists such as Rauch, Baumgärtel, Baumgartner, Eitel, Triegel and others all have their studios based here, alongside young, promising talent. Painting has a long tradition in Leipzig, and it largely owes its good reputation to the Academy of Fine Arts.

Leipzig is a vibrant, pulsating city which enjoys serving as the stage for unique interest groups. For example every spring, when the city teems with ten thousand people clad in black, presenting their unusual wardrobes and celebrating the music of over a hundred bands. When the Wave Gothic Meeting (a music and cultural festival) hits town, Leipzig goes black and nobody minds. The DOK Leipzig, Leipzig's International Festival for Documentary and Animated Film, meanwhile, screens over 300 films from around 50 countries every year. It is Germany's largest and Europe's second largest festival for artistic documentary films. The euro-scene festival is the only festival for contemporary theatre and modern dance

Karl-Liebknecht-Strasse with the "die naTo" e. V. socio-cultural centre, which also houses a cinema.



The former cotton spinning workshop opens its doors for a tour through a dozen galleries twice a year.

to be held in Germany's new eastern states, and is one of the most important avant-garde festivals between Western and Eastern Europe.

The LOFFT is a production centre and venue for independent performing arts in Leipzig, showcasing plays, dance and drama. Its focus is on establishing contact between the Leipzig scene and national and international developments. This appears to be the most important objective, or at least a side effect, of all Leipzig activities in art and culture – connecting with the world. It welcomes students, artists, researchers and other specialists, who enjoy professional prospects and a high standard of living in the city, and who choose to settle here with their families. This makes Leipzig one of Germany's most dynamic metropolises, due in no small part to art and culture at all levels.



The centre of Chemnitz is mainly characterized by modern constructions.

Chemnitz: the city of modernity

CHEMNITZ, around 850 years old and located in the heart of Saxony, reinvented itself with this slogan. Shaped by industry, and deeply marked as a socialist model city by the almighty call for “Workers of the world, unite!” at the Karl Marx Monument, Chemnitz was faced with a radical change in 1990.

The city in western Saxony used this as an opportunity to redefine itself. Today, it is not only a modern technological hub, but also a place of culture. This is symbolised by the buildings in the new city centre, which reflect the work of architects such as Hans Kollhoff, Helmut Jahn and Christoph Ingenhoven. Coexisting alongside modern architecture are gems like Villa Esche and the Wilhelminian buildings in the Kassberg district. Classic modernity, Bauhaus, Art Nouveau – it can all be found in Chemnitz. The first new synagogue to be built in eastern Germany – along with Berlin – sent more than just an architectural signal.

Chemnitz is a city of museums: The famous semicircular department store building on Brückenstrasse – designed

by prominent architect Erich Mendelsohn in 1927 and opened three years later – houses the State Museum of Archaeology Chemnitz (smac), which, as part of the Saxony State Archaeological Heritage Office, has presented a permanent exhibition and temporary special exhibitions since 2014. Three hundred thousand years of human history are brought to life here.

The Kunstsammlungen Chemnitz (Chemnitz Art Collections) are among the leading art museums in Germany, featuring, for example, the second largest collection of paintings by Karl Schmidt-Rottluff, the Chemnitz-born expressionist painter and co-founder of the “Brücke” artists’ group. The Henry van de Velde Museum at Villa Esche and the Schlossbergmuseum as a museum of local



Exhibition area at the Chemnitz
Museum of Industry



The heritage-listed smac museum building was designed by famous architect Erich Mendelsohn and opened as a Schocken department store on 15 May 1930.

history operate under the umbrella of the Kunstsammlungen. 2007 saw the opening of the Gunzenhauser Museum, which includes a permanent exhibition on classic modern art and the art of the late 20th century with artists such as Edvard Munch, Otto Dix, Erich Heckel and Karl Schmidt-Rottluff.

DASTietz, the cultural centre housed in a former department store, combines an adult learning centre, municipal library, the museum of natural history (with its unique “Sterzeleanum”, a collection of petrified tree trunks), and the New Saxon Gallery, the city’s collection of post-1945 Saxon art. Once a temple of consumerism, the Tietz is today an unparalleled centre for culture, education and cross-generational interaction.

The German Games Museum (Deutsches SPIELmuseum Chemnitz), the only museum of its kind in Germany, collects historic, contemporary and interactive games, while the Saxon Railway Museum gives visitors the opportuni-

ty to see over 40 locomotives, as well as the largest originally preserved functional rail facility site.

Or how about the Museum of Industry, where a permanent exhibition displays more than two hundred years of industrial history. One of the exhibition’s highlights is a silver strip running through the entire hall, featuring a selection of prominent Saxon products and inventions. As part of the 4th Saxon State Exhibition, the Museum of Industry, as the “Machinery Stage”, will showcase the change in Saxon mechanical engineering from English master spinner and mechanical engineer Evan Evans to Industry 4.0.

A city reinventing itself. These developments have helped Chemnitz connect with the early 20th-century growth phase in industry, the arts and architecture – a time when textiles and machine tool building led to “Work, Prosperity and Beauty”, as Max Klinger portrayed it in his 1918 mural for the City Councillors’ Room (Stadtver-

ordnetensaal). The automotive industry followed soon after. In the 14th century, Chemnitz, having been granted a bleaching privilege by the Margrave of Meissen, became a centre for Upper Saxony's linen weaving industry, and later also textile production. Georgius Agricola (1494–1555), one of Saxony's most prominent humanists, lived in the city from 1531 to 1555, served as mayor, and wrote his chief work on mining, entitled "De re metallica", here.

The first spinning mill in Chemnitz was built in 1799; a decade and a half later, thousands of spindles were in operation across Saxony. The original English machinery was supplanted with Saxon designs, and the spinning mills were superseded by mechanical engineering plants which naturally used Ore-Mountain iron which was smelted with coal from Zwickau. Chemnitz grew to become a German Manchester.

And the culture developed along with it. The New City Theatre (Neues Stadttheater) officially opened for performances on 1 September 1909, and over the years which followed, a prominent figure in the form of Richard Tauber, made Chemnitz' theatres the talk of Saxony. Today, the Theater Chemnitz operates across five genres – opera, ballet, philharmonic orchestras, plays and puppetry. Theaterplatz, with the opera house, König Albert Museum and St Peter's Church (Petrikirche), is one of the city's first architectural complexes.

Every year during the autumn holidays, Chemnitz goes international with the "Schlingel" youth and children's film festival sponsored by the State Ministry for the Arts – a permanent fixture on Chemnitz's events calendar since 1996. Thousands of young visitors are given the opportunity to see over 150 films from around 50 countries. Eleven judging panels award 16 prizes, including the 12,500-Euro European Children's Film Prize, sponsored by the Saxon State Ministry for the Arts.

Many other cultural highlights further enrich life in this city, such as intercultural weeks, a Jewish cultural festival, and the Saxon Mozart Festival, which has estab-



DAStietz, cultural centre

lished a solid reputation as one of the most distinguished classical music festivals in the Dresden-Leipzig-Chemnitz metropolitan region of the Saxony. The Chemnitzer Filmwerkstatt association brings film to life for anyone wanting to independently produce motion pictures, focusing particularly on intercultural interaction and European exchange. Associations such as Kraftwerk e.V., meanwhile, have now become an integral part of Chemnitz with their sociocultural services for people of all ages.

New synagogue



South-west Saxony: the cradle of instrument-building

The air is full of the sounds of violins in Markneukirchen. Uprooted by religious conflicts, luthiers from Bohemia settled in the White Elster Valley in the 17th century, and founded the first guild for their craft in 1677. In doing so, they laid the foundations for musical instrument building in the Vogtland region. The people of Markneukirchen are proud of this tradition, which has endured for 350 years, and in 2014 was included on the list of intangible cultural heritage in Germany.

The "Vogtland music nook" is one of the world's centres of instrument building. Everything you can toot, twang, beat and strike is all made here. The Luthiers' Monument in front of the Paulus Schlüssel, Markneukirchen's musical instruments museum, commemorates the great tradition of instrument building. And the place where masterful hands crafted precious instruments is also the scene of music-making. Young instrumentalists from all over the world meet every year at music competitions in the Vogtland. The Klingenthal International Accordion Competition and the Markneukirchen International Instrumental Competition also draw on the unique atmosphere created by the instrument-building tradition.

The **Vogtland Philharmonic Orchestra** of Greiz/Reichenbach considers itself the "region's musical ambassador", connecting the Free States of Saxony and Thuringia musically through its concerts. The orchestra also co-operates with the Chursächsische Philharmonie of Bad Elster/Bad Brambach.

The **cultural and festival city of Bad Elster** primarily owes its long history of theatre to water. The volcanic mineral springs made Bad Elster and Bad Brambach popular spa destinations in the late 19th century. Guests came not only for the healing properties of the springs, but also for the music and theatre. With its concerts at the King Albert Theatre, Royal Bath House and Bad Elster outdoor theatre, the Chursächsische Philharmonie Orchestra today builds on this tradition, with the State Spas of

The Zwickau Art Collections at the Max Pechstein Museum are 100 years old. Founded as the König Albert Museum in 1914, they provide insights into various eras of art history.





Whether it is musical theatre, drama, ballet or concerts, the Plauen-Zwickau Theatre presents a varied repertoire which also includes many theatre-pedagogy services.

Saxony once again allowing patrons to “have a right royal time” at the Chursächsisches Festival.

Plauen is the largest city and cultural centre of the Vogtland region. Theater Plauen-Zwickau gGmbH, as a multi-disciplinary theatre, not only immerses audiences in the world of theatre at its historic main buildings; it also takes them to many other places across the Cultural Region and beyond.

Plauen is the place. Particularly for lace, its unique speciality. During its heyday, this craft earned the city a

Musical instruments have been manufactured in the region around Markneukirchen for around 350 years.



Grand Prix at the 1900 World Fair in Paris, and therefore world fame. To this day, Plauen lace can be found on the catwalks of the fashion industry, and as decorative accessories on tables and windows. The Lace Museum and Embroidery Machine Museum present the close ties between Plauen lace and the city’s developments.

Following large-scale renovations, Plauen’s Vogtland Museum is an architectural gem. The complex is one of the best examples of well preserved early classicist civic architecture in central Germany. The museum also includes the Hermann Vogel House in Krebs, and the e.o.plauen Gallery. Better known under his pseudonym “e.o.plauen” – honouring his hometown –, the gifted illustrator and cartoonist Erich Ohser made a name for himself worldwide, most notably with his father-son stories.

But Plauen is also the place to be when it comes to folk music, with a panel of judges and the audience at the Folkherbst festival presenting Germany’s only European folk music award, the Iron Everstein, every year at Plauen’s Malt House. One of Plauen’s oldest buildings, the Malt House has been a sociocultural centre since 1989 and thus a veritable cultural hub. Rock, jazz, blues and folk concerts, revues and cabaret share the stage here with an exhibition gallery and fine arts events.

The convent, Central Germany’s only preserved building of the Teutonic Order, a display mine and aerial defence museum, the lovingly preserved Weberhäuser in the oldest district of Plauen, and the Weisbach House, a former calico printing plant and Germany’s oldest baroque factory, which will soon serve as a history museum for Plauen lace, are other attractions to be found in the city.

The Neuberger house and museum in Reichenbach are named after Caroline Neuber, who founded her own theatre troupe in 1725 and became famous right across Europe. The house belongs to the district-run Vogtland Kultur GmbH, which also includes a small but interesting sociocultural establishment – the Göltzschtalgalerie

Nicolaikirche in Auerbach – and the Vogtländisches Freilichtmuseum Landwüst, an open-air museum which transports visitors back through time to the days of their great-grandmothers. The “Museum unter Tage” – the Grube Tannenberg display mine by the Schneckenstein, which, together with the Vogtland Minerals Centre and the Topasfelsen (topaz rocks), forms “Topaswelt” – similarly belongs to Vogtland Kultur GmbH.

Adorf Museum surprises visitors with Germany’s largest mother-of-pearl collection. Between 1719 and 1879, 22,000 pearls were found in the Vogtland region. As the industry grew, the river became more polluted, and pearl fishing ended here in 1927. The museum includes the “Mini Vogtland” display, which entices patrons to see the region’s attractions in person in their “true size”, and the Botanical Garden.

The birthplace of Sigmund Jähn, Germany’s first astronaut, presents the nation’s only space exhibition, spanning almost 900 square metres and featuring 1,000 exhibits, including the MIR training module. The museums perched high at Voigtsberg Castle in Oelsnitz are visible from afar. Among them is the Carpet Museum, with an exhibition on the history of carpet. The inner bailey houses the “Illusorium” – a permanent exhibition on illustration art.

But culture in the Vogtland is not just sponsored by government institutions; countless associations also strive to represent the established and preserved traditions

of the local region. Held every two years, the “Tag der Vogtländer” is an impressive example of this. The region’s largest cultural festival sees around 2,000 participants celebrate “their” day with a large procession and varied “Vogtland afternoon” programme.

Zwickau is a city both of automotive tradition and culture. From as early as the Reformation days, Zwickau’s strong bourgeoisie helped it achieve wealth and prosperity, and the magnificent façades of bourgeois homes from six centuries continue to attest to this day at the Hauptmarkt. Visitors can learn more about the city’s history at the priests’ houses, which not only serve as monuments to Germany’s oldest preserved residential buildings, but have also housed the Museum of Local and Cultural History since 2003. Directly opposite is the Galerie am Domhof, which was a Latin school during the Middle Ages, and today, in its neo-classicist building, is centred around contemporary art.

The Hauptmarkt is all about music. The Gewandhaus – once a clothiers’ guild hall – has been the main theatre venue since 1823, and the centre of multidisciplinary performance, with musical theatre, plays and ballet. The puppet theatre – whose history spans more than 60 years – has been part of Zwickau’s Kultour Z. as an independent cultural establishment since the 2016/17 season.

Robert Schumann was born in Zwickau in 1810. The Robert Schumann House features a permanent exhibition on the life and works of Schumann and his wife, the

The Chursächsische Philharmonie orchestra





The August Horch Museum at the former Zwickau Audi factory presents the history of the West Saxon automotive industry, which is more than a century old.

pianist Clara, nee Wieck. It is also home to the world's largest Schumann collection, with more than 4,000 of the couple's original manuscripts, and a concert hall. The concert hall serves as the centre of the annual Schumann Festival, whose tradition dates back to 1847. Every year, artists of national and international acclaim flock to the city to perpetuate Schumann's musical legacy. Every four years, Zwickau hosts the International Robert Schumann Competition for Piano and Voice, while young pianists showcase their talents at the Little Schumann Competition run by the Robert Schumann Conservatory.

The Saxionade, the Glauchau Jazz-Open-Air, and the **Swinging Saxonia** international swing festival add another dimension to the region's musical scene. The programme at the **Alter Gasometer e.V.** sociocultural centre has a modern focus, with events ranging from comedy, cabaret and cinema, to pub quizzes and poetry slams, to jazz and rock concerts.

In Zwickau's Nordvorstadt district, we encounter another of the city's famous sons: Max Pechstein. A special exhibition area is dedicated to the prominent expressionist and painter of the "Die Brücke" group here. The Zwickau Art Collections are nicknamed the **Max Pechstein Museum**. And the city's art prize, named after him, also serves as a "bridge" (German: "Brücke") to the active tradition of promoting contemporary art. The **Max Pechstein Prize** is an international art award for painting, graphic design, sculpture and artistic projects.

The "August Horch Automobile Museum" opened its new exhibition in the renovated buildings of the former Audi factory in 2004, paying tribute to automotive engineering, which became an important industry in the region in the early 20th century. Today, a Horch, Phaeton and Trabant all stand side by side here. In 2020, Zwickau will

be the main venue of the 4th Saxon State Exhibition on industrial culture, with the leading exhibition planned to be held in the Audi Building at Audustrasse 9.

The Daetz Centrum opened at Lichtenstein Palace in 2001 as the world's first centre for international wood sculpture. The museum, which includes a training and meeting centre for artists and craftspeople, showcases over 600 exhibits from five continents.

With well over 8,000 exhibits, the Natural History Cabinet at the Waldenburg Museum is one of the oldest natural history collections in Germany.

The Blankenheim Castle Agricultural and Open-Air Museum near Crimmitschau is the only one of its kind in Germany, presenting Central Germany's rural culture, technology, everyday life and work over an eleven-hectare site.

Robert Schumann House in Zwickau





Erzgebirge–Mittelsachsen: a region of mining, organs and castles

The year 1168 changed the course of history for Saxony. It was the year silver was found here. Margrave Otto II of Meissen responded by summoning experienced miners from the Harz Mountains to the “Free Mountain”. Their settlement marked the beginnings of Freiberg, which immediately received a town charter and, during the High Middle Ages, remained the largest city in the Margravate of Meissen. As such, Margrave Otto laid the foundations for the successful mining industry, which would assure the region’s prosperity for centuries. In the 19th century, a statue was erected to him at Freiberg’s market square. The pedestal also bears his old Saxon epithet, “der Reiche”: Otto the Rich.



The Silbermann organ in Freiberg's cathedral

The Church of St Mary, with its Romanesque Golden Door (built around 1230), and Freiberg Cathedral, with its tulip pulpit (built around 1508), are the stony witnesses of an age of might and splendour. Today, they are also cultural monuments of European acclaim. The display mines around Freiberg offer underground tours of the silver mines, where Saxony's wealth was once hewn from the rock. It was in these dark, narrow shafts that Saxony's economic, political and cultural greatness took root. Mine after mine was dug over the decades, and city after city was built off the back of miners in the area later to be known as the Erzgebirge (Ore Mountains). The margrave, as the supreme mining authority,

granted miners mining rights in exchange for payment of a tenth of the yield.

The cities that flourished from mining and trade also competed with one another in the arts: As Elector Maurice founded the "Hofcantorey" at his court in Dresden in 1548, towns like Döbeln appointed "town pipers", who later became the municipal orchestra. The royal stables similarly became the Comödiensaal auditorium. The citizens of Freiberg made their theatre a municipal institution in the late 18th century. And even at the turn of the century, the Erzgebirge region alone boasted no less than five symphony orchestras. This served as a solid foundation for further building – and establishing theatres: In 1993, the Döbeln and Freiberg municipal theatres merged to form the Mittelsächsische Theater Philharmonie gGmbH, whose programme of events spans the entire Cultural Region. The Saxon theatre scene was further enriched in 2007 with the opening of the 250-sq-m Seebühne ("lake stage") at Kriebstein reservoir.

Saxony, and the Eastern Ore Mountains in particular, is a Mecca for organ enthusiasts from all over the world. The organs built by Gottfried Silbermann, who was born in the Ore Mountain town of Kleinbobritzsch in 1683, are known for their exceptional tonal beauty and craftsmanship. Mozart himself labelled them exceedingly superb instruments. Despite devastating wars and fires, 31 of the original 46 organs have been preserved. The most famous can be heard at Freiberg Cathedral, and many smaller ones are located in the surrounding villages, such as Frankenstein, Oederan and Grosshartmannsdorf. Every two years, Saxony's great master organ-builder is honoured with the Gottfried Silbermann Festival in Freiberg, which includes the International Gottfried Silbermann Competition.

The miners' guild gave rise to a special sense of identity. Very few other trades would start each day's work with a prayer and song. The miners' rituals and disposition towards religious culture were in turn reflected in the Erzgebirge's hall churches and their iconography. The

View of Johanngeorgenstadt in the Ore Mountains





Ehrenfriedersdorf tin mine

miners' unions continue to preserve the mining traditions to this day, with grand processions, parades and festivals in the region's mining towns.

The great "Berggeschrey", the term denoting the rapid spread of news about the discovery of rich ore deposits in the 15th century, also had a lasting effect on science. Among the specialists who flocked to Annaberg for mining was Adam Ries, who arrived in 1523. For years, he worked as a mine accountant and the director of the renowned accounting school in Annaberg-Buchholz, which he had founded to teach arithmetic to "the common man". The school building today houses the Adam Ries Museum. The quality of his arithmetic books earned him lasting recognition long after his death in 1559. The original manuscript of his book "Coss", an algebra textbook containing more than 500 pages, is today stored at the Erzgebirge Museum in Annaberg-Buchholz.

After the ore deposits became depleted and mining declined in the 17th century, miners turned to textile production, wood products and toy manufacturing for their livelihoods. The woodwork reflected old mining philosophies and the miners' yearning for light. The angel, as a protector and light-bearer on the dark, treacher-

ous road into the mountain, became a symbol of the devout Erzgebirge miners.

The Erzgebirge region has one of the highest concentrations of museums in Germany. Mining equipment above and below ground, display mines, mining education trails and technical museums, such as the Oelsnitz/Erzgebirge Mining Museum, demonstrate the hard work, courage and inventiveness of the local residents. Their skills are showcased at the Freiberg City and Mining Museum, the Seiffen Toy Museum, and the Annaberg-Buchholz Erzgebirge Museum.

The artmontan cultural festival is devoted to artistic and musical experimentation, new compositions and stage productions set in mining and industrial locations. Space, atmosphere and acoustics combine with the artists' willingness to experiment, creating an extraordinary explosion of sound and colour.

The Erzgebirgische Theater und Orchester gGmbH is not just for the people of Annaberg – it consists of the Eduard von Winterstein Theatre in Annaberg-Buchholz and the Erzgebirge Symphony Orchestra in Aue, and serves as a cultural hub. The influence and aura of the theatre troupe and orchestra stretches from Aue to Olbernhau,



Minerals, precious stones and meteorites from all over the world can be viewed at the terra mineralia at Freudenstein Castle in Freiberg.

from Stollberg to Marienberg, and as far as the granite cliffs of the Greifensteine, the popular natural open-air stage.

While the Aue Erzgebirgsensemble and Erzgebirge Youth Cultural Festival are especially dedicated to preserving local traditions, the Kammerweg literary prize, the work of the Schwarzenberg Castle cultural centre, and the children's and youth theatre of the Stollberg Theatre Education Centre present a dynamic cultural scene where contemporary work plays a major role.

Established in 2010, the Erzgebirge Music Festival operates under the motto of "High art, deep roots", and is one of the region's newest cultural institutions.

Alternating each year with the Gottfried Silbermann Festival, these two co-operating festivals help enrich the region. National and international musicians, famous conductors and world renowned choirs come together at the Erzgebirge Music Festival every two years to sound a triad of landscape, architecture and music in Saxony's finest churches, such as those in Marienberg, Zschopau, Schneeberg, Lössnitz, Freiberg, Annaberg and Schwarzenberg.

The Mittelsachsen region in central Saxony bears traces of a glittering

past. Picturesque castles and palaces attest to turbulent histories, and thick walls tell of rulers, battles, hunting and a love of the forest. Today, Gothic defence fortifications, rounded Renaissance gables and manicured baroque gardens all set the stage for a vibrant cultural scene: Rochlitz Castle overlooking the Muldental valley, the mighty Kriebstein Castle perched atop a rocky outcrop above the wilderness of the Zschopau river, Lichtenwalde Castle, Rochsburg Castle, and Augustusburg Palace and hunting lodge, the crowning glory of the Erzgebirge region, overlooking the hilly landscape.

The cultural stakeholders in Mittelsachsen build on more than just the region's historic treasures. They have created their own cultural highlights, including a cultural festival which has now become one of the most diverse and distinguished in Saxony. Mittelsachsen lives and breathes culture every year from June to September. The festival motto of "Enjoy landscapes, experience culture" rings out loud and clear at castles, squares, churches, monasteries, parks and palaces – on land and on the water. Every year, more than 250,000 guests attend the over 50 events in Mittelsachsen's cities and municipalities, with thousands of volunteers helping ensure this great cultural festival is a success.





Portrait of Martin Luther from the workshop of Lucas Cranach the Elder, 1532

Around Leipzig: Luther, mills, new lakes

In May 1532, horse dealer Hans Kohlhasse from Cölln on the Spree River pleaded his case against Günter von Zschwitz at the castle of Bad Dübén, a town in the Saxon heath. The horse dealer claimed that the aristocrat von Zschwitz had stolen two horses from him at Wellaune on the River Mulde. In his fight for justice, the once peaceful Kohlhasse became a rebel.

Nimbschen Monastery became famous through Martin Luther's wife, Katharina von Bora. She lived here as a nun from 1509 to 1523. She managed to escape in 1523 with Martin Luther's help.



The contemporary of Martin Luther was executed in Berlin in 1540. Heinrich von Kleist paid a literary tribute to him in his novella “Michael Kohlhaas”. Frescoes in the tower of Düben Castle provide reminders of the “fighter for justice” to this day.

“Wittenberg is the mother of the Reformation; Torgau its nurse.” There is a certain truth to this saying. Martin Luther paid over forty visits to Torgau. The town’s middle class, which had prospered through the brewing and textile trades, had welcomed the Reformation. Under the protection of the dukes and electors of Saxony, Luther was able to advance his church reform in the province. This development led to a schism, and the Peace of Augsburg in 1555 recognised two Christian confessions. The close ties between faith and power in Saxony are symbolised by the chapel at Torgau’s Hartenfels Castle, consecrated by Martin Luther on 5 October 1544 as the first Protestant church building. Hartenfels Castle and the laneways of the historic town centre have maintained the feel of the former Renaissance royal seat of the Ernestine Electors of Saxony. In 2017 the chambers of the last Ernestine Elector John Frederick I (“the Magnanimous”) at Hartenfels Castle were opened as a permanent exhibition.

Only ruins remain from the Marienthron Cistercian convent, built in Nimbschen, near Grimma, in the 13th century. It was here that Katharina von Bora, who later became Martin Luther’s wife, lived until – according to legend – a merchant by the name of Koppe smuggled the noblewoman and eight other renegade nuns out of the convent to Torgau in empty herring barrels during the Easter of 1523. The restored Katharina Luther Stube, Germany’s only memorial site dedicated to the reformer’s wife, reopened to the public in 2017.

With its castles and palaces, the area along the Mulde River is part of the scenic “Valley of the Castles” which extends as far as Düben Heath. A place many would presume to only consist of 19th-century industrial landscapes in fact presents traces of Saxony’s past through historic town centres, palaces and parks.

Contained behind old walls are today numerous initiatives contributing to a dynamic cultural scene. Colditz Castle, for example, has become a cultural centre of national importance. It houses the Saxon State Music Academy (Landesmusikakademie Sachsen), which was extensively renovated by the state government and commenced operations in 2010, serving as a musical home for amateur musicians of all age groups, independent

Hartenfels Castle in Torgau: a prominent royal castle, fort complex and milestone in church and architectural history. Today home to a variety of exhibitions.





Mill landscape in northern Saxony

project ensembles, school ensembles and the Saxon State Youth Ensembles. The “hands-on” Frohburg Castle Museum focuses its educational work and cultural offerings on children, providing insights into schooling at the turn of the century through an “historic class”. A variety of initiatives ensures a wide range of art and culture across the region, such as the KuHstall sociocultural centre in Grosspösna, the Torgau Cultural Action Project (KAP) and its Kulturbastion centre, the E-Werk sociocultural centre in Oschatz, and the cultural scene in Grimma. The Prösitz Artists’ Manor is particularly committed to fostering young female artists with children. **With well over 100 concerts a year**, the Leipzig Symphony Orchestra has a major influence over the music scene in the Greater Leipzig Cultural Region, playing with local amateur ensembles and internationally renowned artists. Its youth development programme also gives young musicians the opportunity to prove themselves in concerts, and an intense co-operation has been maintained with

the “Felix Mendelssohn Bartholdy” University of Music and Theatre in Leipzig for many years. Founded in 1963, the orchestra and its ambitious, attractive programmes delight audiences both in the Greater Leipzig Region and as part of guest performances elsewhere in Germany and abroad.

A unique cultural landscape known as “Leipziger Neuseenland” (“new lakes district”) is emerging south of Leipzig. Ever since the closure of most of the open-pit mines after 1990, the pits have been filling with water. Open-cast lignite (brown coal) mining covered an area of up to 250 square kilometres, swallowing up 80 villages. The new Kulkwitzer, Cospudener, Markkleeberger, Schladitzer See and Grosser Goitzschsee lakes have given rise to an attractive recreational and leisure landscape.

Northern Saxony is mill country. A 25-km cycle path through the Mulde Valley alone passes by more than 20 picturesque mill sites. Owners and millers invite cyclists to visit the professionally and painstakingly



Whether it is following in the footsteps of Ringelnatz like here at Wurzen Museum or at writing and letters workshop: cultural education receives particular support through funding from the cultural region.



restored post mills, tower mills and paltrok mills, and discover interesting facts and curiosities, such as mills that were used as lookout towers during the Seven Years' War, Saxony's tallest mill, and mills which have been relocated or which have been owned by the same fami-

ly for five generations. To mark German Mills Day, held every year on Whit Monday, northern Saxony showcases these important witnesses of energy production and usage from centuries past amid a rich programme of exhibitions, farmers' markets, and concerts.

The Leipzig Symphony Orchestra



Along the Elbe: inspiration for artists

Sächsische Schweiz, or Saxon Switzerland – a place of gorges and ravines, shady beech forests, steep craggy cliffs, plateaus, and the Elbe Valley nestled in between. Over the course of millennia, the water from the Elbe and its tributaries has carved this bizarre rock landscape out of the sandstone, making it a paradise for hikers and climbers. In 1990, this unique natural landscape with its diverse flora and fauna acquired the status of “national park”. The Saxon State Foundation for Nature and the Environment operates one of Germany’s most modern conservation information centres in the form of the Nationalparkhaus in Bad Schandau.

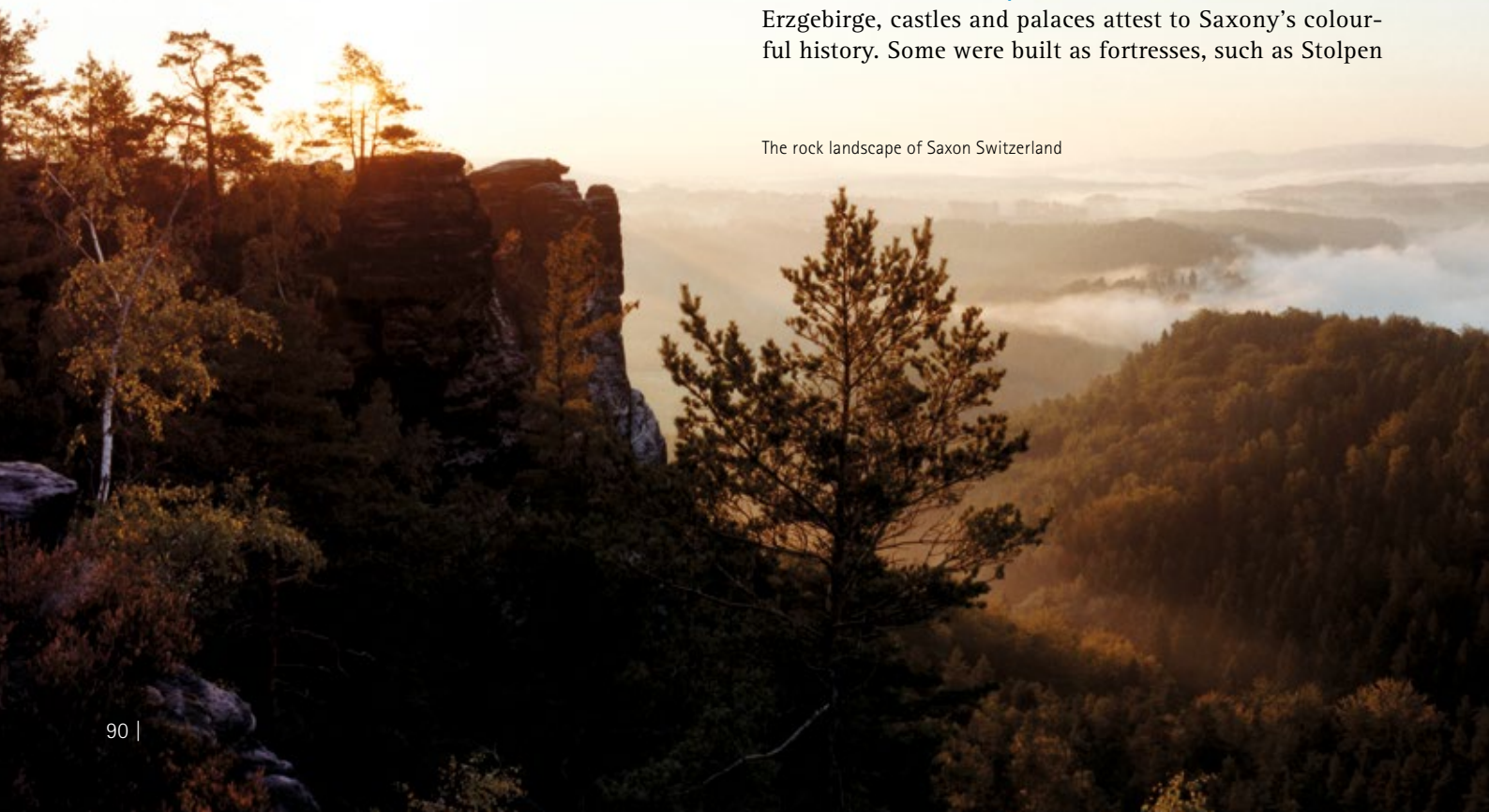
Since the 18th century, painters, writers and composers have never failed to be inspired by the Elbe Sandstone Mountains. Romanticist artists found this area to contain everything they needed for their idealised landscapes: Rock arches and abysses, waterfalls and medieval castles, moonlight and mist rising from the gorges. Caspar David Friedrich, Ludwig Richter and Carl Friedrich Carusall came and painted here. Since then, it has been a tradition of the Dresden Academy of Fine Arts for students to hike up the Elbe into Saxon Switzerland to study nature. That is perhaps why pictures inspired by

this region grace the works of nearly every artist associated with Saxon landscapes.

This is where Carl Maria von Weber wrote his opera “Der Freischütz” (“The Marksman”). No theatre could provide a better setting for the „wolf’s gorge scene” than one of Europe’s most beautiful natural amphitheatres, the Rathen Open Air Stage – best accessed from Dresden by steamboat on the Elbe, followed by a fifteen-minute walk up the Amselgrund. The “Sandstone and Music” festival also draws its inspiration and name from its Elbe Sandstone Mountains backdrop.

From the Elbe Valley to the crests of the Eastern Erzgebirge, castles and palaces attest to Saxony’s colourful history. Some were built as fortresses, such as Stolpen

The rock landscape of Saxon Switzerland





Germany's oldest castle: the Albrechtsburg in Meissen; pictured here is the largest room, the Grosse Hofstube

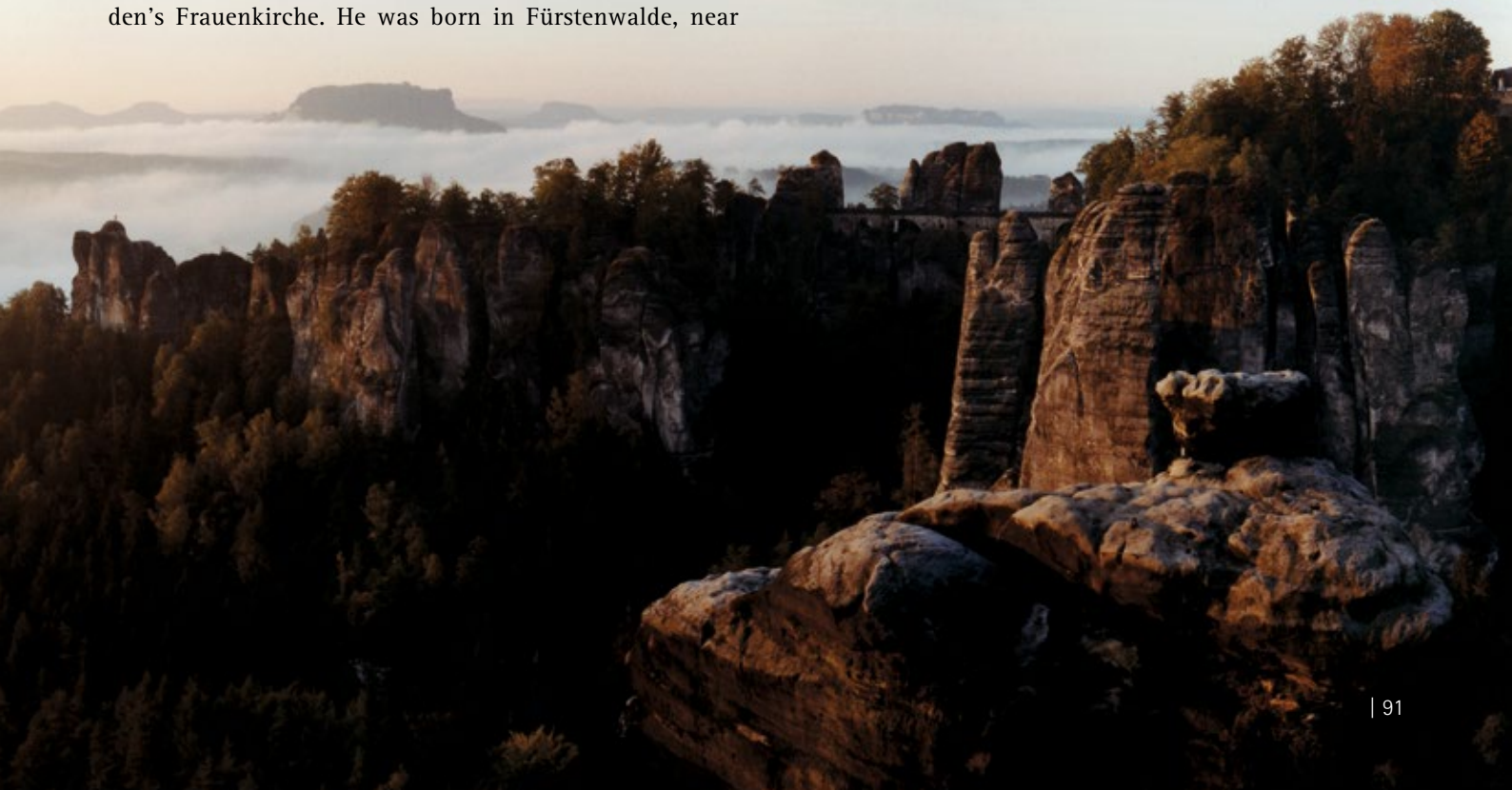
Castle and the mighty bastion atop the Königstein overlooking the bend in the Elbe opposite Lilienstein. Some were the strongholds of robber barons, such as Hohnstein, and some were the family homes of Saxon nobility, such as Kuckuckstein and Weesenstein palaces on the slopes of the Müglitz Valley. Today, most of the castles and palaces serve as museums, their thick walls protecting the historic witnesses of a turbulent past.

The Eastern Erzgebirge Museum housed in the Lauenstein Renaissance palace in the narrow Müglitz Valley presents various exhibitions on regional history, nature and folklore, as well as a permanent exhibition on the life and work of Georg Bähr, the famous architect of Dresden's Frauenkirche. He was born in Fürstenwalde, near

Lauenstein, in 1666, and spent his childhood here. A German-Czech artists' symposium is held at Lauenstein Palace every year.

As a tribute to Wagner's stay in Graupa, near Pirna, in the summer of 1846, memorial rooms were set up in the former "Schäfersches Gut" manor, now the Lohengrinhaus, in the early 20th century. The extensively renovated Richard-Wagner-Stätten in Graupa today invite visitors to explore the artist's life and works.

The Botanical Collections are part of the recent history of Pirna-Zuschendorf Palace. The Museum of Artifi-





Natural theatre with a unique backdrop: The Rathen Open Air Stage

cial Flowers in Sebnitz and the Chairmaking Museum in Rabenau, meanwhile, reflect the regional specialities of the smaller towns. The Dippoldiswalde Municipal and District Tanning Museum, housed in a faithfully reconstructed 18th-century tanners' house, shows visitors how hides were made into leather. A special gallery at the museum has collected over 1,800 works with themes and landscapes by the most prominent artists of the eastern Erzgebirge.

It has only been in recent years that archaeologists have found 12th-century silver mines in Dippoldiswalde. The unique climatic conditions in the hidden tunnels have enabled countless artefacts to survive over centuries – now revealing how miners worked in the narrow tunnels 800 years ago. Researchers at the Archaeological Heritage Office in Dresden have been measuring the uncovered fragments using a 3D scanner, and the resulting images can be put together on the computer like pieces of a puzzle, reconstructing the work equipment of yore by virtual means.

The Altenberg Mining Museum contains extensive evidence of the mining industry which began in the Eastern Erzgebirge in 1440, including an ore washer and a display tunnel.

Over the centuries, winegrowing on the slopes of Saxony's "sunroom", the Greater Meissen Region, developed into a major industry, influencing both the culture and appearance of the villages and cities along the Elbe Valley. Sandstone wells, half-timbered houses that have begun to tilt over the centuries and have now been painstakingly restored, seating alcoves in Renaissance doorways and vine-covered pergolas in secluded courtyards, crowned by the spires of the cathedral – the thousand-year-old city of Meissen captured by the painter Ludwig Richter can today be experienced in just the

same way. Europe's first porcelain started being made at the present-day Albrechtsburg Castle in 1710, and made the city's name famous the world over. Since 1863, it has been produced at the Meissen State Porcelain Manufactory in the Triebischtal district, where a display workshop allows visitors to watch the crafting process in person. The Meissen Municipal Museum and Theatre, Meissen District Music School, the Kunstverein Meissen e.V. arts association, the Hafenstrasse e. V. sociocultural centre and many other associations today contribute to Meissen's vibrant cultural scene.

Whether by bike or steamer – there are few more delightful ways to discover the Elbe Valley. Downstream from Meissen is Riesa, the former "Steel City" which has become a modern centre of business, sport and culture, and which is fast earning a reputation throughout Saxony and beyond with sporting highlights at the newly built SACHSENarena. The Elbland Philharmonie Sachsen GmbH is a beacon of the cultural scene, bringing a diverse musical programme to venues as far away as Sächsische Schweiz and the Eastern Erzgebirge. Upstream from Meissen via historic paddle steamer is Radebeul, with its eye-catching spectacular wineries, magnificent aristocratic manors and stylish villas. It all makes for a picturesque townscape, with the Wettinhöhe, water tower, Friedensburg Castle, Minckwitz winery, Bismarck Tower and the Spitzhaus, perched atop a straight staircase of 365 steps and 52 landings leading up from the valley.

**The Elbe sparkles in the valley,
while grapes ripen on the hillside.
Over 800 years ago, monks began
planting vines on the sunny slopes
overlooking the Elbe. Today, the
vineyards between the Elbe wine-
growing villages, from Diesbar-
Seusslitz upstream to Pillnitz,
are among the most northerly
situated in Europe.**

The colourful stones of old vineyard terrace walls store the sun's heat. The soft green tones of rolling vineyard hills. A rhapsody of hues and wine. A southern land-

scape. It was here that a young Gerhart Hauptmann discovered paradise in the “Eden of Hohenhaus”. It was here that Karl May, the “adventurer in spirit” found a place to dream and write. His home, the sprawling Villa Shatterhand, is today the Karl May Museum. Right alongside it in the garden is the Villa Bärenfett (“bear grease”) log cabin, housing an American Indian museum. It was also here in Radebeul that naturopath Friedrich Eduard Bilz realised his ideas for reform, building Germany’s first wave pool and his natural-healing sanatoria, which attracted guests from all over the world.

Today, Radebeul is home to the Landesbühnen Sachsen, Germany’s second largest travelling theatre company. In addition to its most spectacular venue, the Rathen Open Air Stage in Saxon Switzerland, the ensemble also plays in many other cities, including Meissen, Grossenhain, Bad Elster and even as far as Saxony-Anhalt.

Saxon State Winery Schloss Wackerbarth produces still and sparkling wines here in a baroque setting. The Winegrowing Museum in Hoflössnitz Castle, once a vineyard estate of the Saxon Electors, showcases the history of the winemaking industry in the Elbe Valley through a variety of exhibits.

Steam, smoke, bells and whistles waft down into the Lössnitz Valley from the hillside vineyards. The Lössnitzdackel, one of Germany’s last narrow-gauge railways, snakes its way along the banks of the Lössnitz River and up towards Moritzburg. Moritzburg Castle, named after its builder, Duke Maurice, and converted into an elegant hunting lodge and pleasure palace by Elector Augustus the Strong in 1723, lies in the middle of the Moritzburg Wetlands. Horses continue to be bred at the former royal stables right next-door. Lovers of high-class chamber music, meanwhile, visit Moritzburg every August for the Moritzburg Festival, where world famous soloists and young musicians from all over the world perform in the unique setting of Moritzburg’s castle and church.

Käthe Kollwitz, one of Germany’s most prominent 20th-century graphic designers and sculptors, spent the last year of her life in Moritzburg from the summer of 1944. The house where she died, overlooking the castle and moat, today contains the Käthe Kollwitz Memorial, featuring a small collection of her graphic art, which provides insights into her over 50 years of artistic work, and promotes contemporary art through events and exhibitions.

The summertime Moritzburg Festival now has a tradition spanning 25 years; pictured here (centre) is Jan Vogler, co-founder, artistic director and cellist





View of Bautzen's historic centre from the Protschenberg

Eastern Saxony: many cultures in the heart of Europe

The medieval towers and bastions of BAUTZEN, the old capital of Upper Lusatia, rise up prominently on a granite plateau above the river Spree, which snakes its way through the valley. The fortifications, some of which are very well preserved, attest to the city's former importance as a border fortress and political centre, while the religious and civic buildings reflect its economic power.

The cities of Bautzen, Görlitz, Kamenz, Lubán (Poland), Löbau and Zittau joined forces in 1346 as a six-city Upper Lusatian alliance. The aim was to collectively protect trade routes and increase power. Strategically located on major long-distance trade routes, such as the Via Regia from Frankfurt am Main through Silesia to Krakow, the Upper Lusatian trading cities were rich and traditionally interwoven with Saxony's economy. The "Via Regia", the European Cultural Route, and the "Via Sacra" both pass through the region.

Life in Bautzen has for centuries been defined by interactions between Germans and Sorbs, and the largest Sorbian cultural institutions are still based here today. Folk art in song, dance, poetry and fine arts, along with language and the church, makes a valuable contribution towards preserving the Sorbs' cultural identity. The Sorbs' folk culture also includes customs such as the "Osterreiten" Easter horse processions and "Vogelhochzeit".

The Foundation for the Sorbian People, a joint initiative run by the German federal government and the states of Brandenburg and Saxony, helps preserve, develop, promote and spread the Sorbian language, culture and traditions as an expression of the Sorbian people's identity. One of its main focuses is on supporting Sorbian institutions such as the Domowina-Verlag, the Sorbisches Institut, the Sorbian Museum, Sorbian theatre and

Together with the federal government, the states of Saxony and Brandenburg share responsibility for the **Foundation for the Sorbian People**, whose task is to preserve, develop, promote and spread the Sorbian language, culture and traditions.



Performance at the Deutsch-Sorbisches Volkstheater in Bautzen

the Domowina – Bund Lausitzer Sorben e.V. For example, it sponsors competitions to promote young musicians and literary talent and a children’s theatre festival, is a buyer and publisher of Sorbian-language sound recordings and sheet music or videos.

The German-Sorbian Volkstheater – Němsko-Serbske ludowe dźiwadlo – is the only bilingual theatre in Ger-

many, performing its productions in both German and Sorbian. The Bautzener Theatersommer open-air theatre event has become a magnet for audiences not only in Bautzen but across all of Upper Lusatia.

The Sorbian National Ensemble – Serbski ludowy ansambl – in Bautzen preserves and promotes Sorbian cultural traditions through ballet, a choir and orchestra. Its programme includes dance theatre and musical fairytales for children, along with choir performances and concerts. The members of the ensemble also consider themselves as cultural ambassadors in a united Europe. Every year, the Sorbian National Ensemble puts on a number of guest performances in Germany and abroad. **Bautzen is also home to the “House of Sorbs”** and the Domowina – Bund Lausitzer Sorben e. V. The latter represents the interests of the Sorbian people in public life, and its aims include preserving and developing the Sorbian language, culture and traditions, and promoting tolerance and understanding between the Germans and Sorbs.

Domowina-Verlag publishing house in Bautzen – Ludowe nakładnistwo Domowina – publishes books, newspapers and magazines in Upper Sorbian, Lower Sorbian and German. The WITAJ Language Centre, an independent department of the Domowina founded in 2001, develops activities which help preserve the Sorbian language and encourage its widespread use. This includes ensuring Sorbian children learn and speak their native language to a high level, and that the Sorbian language is taught actively and authentically at kindergartens and schools.

“Osterreiten” Easter horse processions are a religious ritual in Upper Lusatia.



The Sorbian Institute – Serbski institut – based in Bautzen with a branch office in Cottbus researches the past and present of the Sorbian language, history and culture in Upper and Lower Lusatia.

The Sorbian Museum – Serbski muzej – in Bautzen, with its exhibition in the salt house of Ortenburg Castle, provides an overview of Sorbian history from its beginnings to the present, Sorbian culture and lifestyle, the developments in the Sorbian language and literature, and Sorbian fine art.

The Sorbian Artists' Association, founded in 1990, brings together almost 100 writers, composers, actors, dancers, musicians and painters.

Gotthold Ephraim Lessing, the great poet of the Enlightenment, whose “Nathan der Weise” and “Emilia Galotti” wrote literary and theatrical history, was born in 1729 in the small town of Kamenz, on the outskirts of Upper Lusatia, not far from Bautzen. The Lessing Museum documents his life and work – and every two years, it hosts the Kamenz Lessing Festival, during whose opening ceremony the Free State of Saxony awards the Lessing Prize. Tourist attractions in Kamenz include the West Lusatian Museum (Museum der Westlausitz), which has been awarded the Saxon Museum Prize, as well as the restored St Anne’s monastery church and religious museum (Klosterkirche und Sakralmuseum St. Annen).

Hoyerswerda was for many years home to the writer Brigitte Reimann. Between 1960 and 1968, she wrote works in Hoyerswerda which saw her make a name for herself. A sculpture here, the “memorial to Brigitte Reimann”, today commemorates the maladjusted writer. This is one of many aspects of cultural life in Hoyerswerda for which the city owes its thanks to the work of the Hoyerswerdaer Kunstverein e. V. art association, renowned well beyond the town’s borders.

The Zuse ComputerMuseum in the centre of Hoyerswerda invites visitors to explore the digital world and retrace



The Sorbian Institute in Bautzen has set itself the task of examining the language, history and culture of the Sorbian people.

the successful history of the computer. Konrad Zuse not only completed his schooling in Hoyerswerda; he also invented the first computer.

The Hoyerswerda district of Schwarzkollm revolves around the Krabat folk tale. During the annual Krabat Festival, productions centred around this Sorbian mythical figure are performed at the impressive Mühlenhof venue. The KRABAT mill is a highlight for tourists. It was here that a replica of the “Black Mill” was built, having become known as the main setting of the Krabat folk tale, particularly through the book “The Black Mill” by Jurij Bržanand the novel “Krabat” by Otfried Preussler.

Löbau is home to the extraordinary Villa Schminke, built around 1930 according to the plans of famous Bauhaus architect, Hans Scharoun.

The Upper Lusatia-Lower Silesia Cultural Region is not only defined by the bilingualism between the Germans and Sorbs, but also by the tri-country border area between Germany, Poland and the Czech Republic. As such, the twin city of Görlitz-Zgorzelec, shared by Germany and Poland, is considered a Eurocity.

Through its work at the junction of Europe, the Silesian Museum in Görlitz helps build a European bridge over the Neisse. It organises exhibitions with German and Polish partners for audiences on both sides of the border, brings scientific and human contacts together, and discusses Silesia’s past and future. The Silesian Music Festival revived the 19th century tradition of musical exchange between the regions, and is held every second year, alternating with the Lausitzer Musiksommer

The Via Sacra runs through the tri-country border area of Zittau, transporting visitors along old trade routes, and inviting them to stop at 16 sites boasting unique cultural monuments in the Neisse Euroregion, which feature prominently in religious and art history. In the German and Lower Silesian section, parts of the route are identical to the historic Via Regia and Camino de Santiago. For example, it passes by the Evangelische Brüder-Unität Herrnhut church, the Zittau altar cloths, the Oybin Castle and Monastery open-air museum, the Cunewalde Protestant village church, the St Marienthal Cistercian Abbey near Ostritz, and the St Marienstern Cistercian Abbey.



View across the Neisse border river to Görlitz's historic centre with St Peter's Church

(Lusatian music festival). This cross-border classical music festival is dedicated to cultivating regional music based on Sorbian, Central German and European traditions. Students from the music schools in the Neisse Euroregion also enjoy lively interactions with other nationalities and cultures by playing alongside one another in the "Europera Youth Orchestra".

Europe is music – This was the motto followed by the Meetingpoint Music Messiaen e. V. cultural association as it built a youth cultural centre on the historic site of the former StaLag VIII A prison camp in Görlitz.

Olivier Messiaen spent around nine months of this creative life as a prisoner at the camp, composing one of his most prominent works here: "The Quartet for the End of Time", which was first performed to fellow prisoners at the camp in 1941. Olivier Messiaen celebrated his 100th birthday in 2008. Ever since then – inspired by this visionary composer –, young people and artists from all over Europe have been coming together at the Meetingpoint Music Messiaen for composition competitions, week-long school study retreats, instrument workshops and musical performances.

Sociocultural centres such as the Steinhaus in Bautzen, the Kulturfabrik Hoyerswerda, and the "Hillersche Villa" in Zittau and Grosshennersdorf have become integral parts of Upper Lusatia's cultural scene thanks to their diverse, multi-generational offerings. Anyone wanting to discover art in Upper Lusatia can also take the "Kunstbus" ("art bus"), a temporary mode of local transport which doubles as an event space. On selected weekends throughout the year, it seeks to bring art and cultural professionals in Upper Lusatia together, and make them accessible to art enthusiasts. Performances and live music onboard between stops make for an artistic and entertaining ride.





The Great Zittau Alter Cloth from 1472 is a religious artistic treasure whose importance extends well beyond Germany's borders.

The region's theatre was named after Silesian-born Nobel Prize winner in Literature, Gerhart Hauptmann. Both of the Görlitz and Zittau locations of the Gerhart Hauptmann Theatre host performances by the New Lusatian Philharmonic Orchestra, plays, musical theatre, dance and concerts.

The 3rd Via Regia Saxon State Exhibition, held in Görlitz in 2011, also saw the restoration of the Kaisertrutz Castle. The "Modern Art Gallery" was opened on the third floor of the Kaisertrutz in 2015. The Görlitz Cultural History Museum is housed in three heritage-listed buildings – the Kaisertrutz, the Reichenbach Tower and the Baroque House at Neissstrasse 30.

North of Görlitz, the Neisse River flows through the Prince Pückler landscape park in Bad Muskau. Its creator, Prince Hermann of Pückler-Muskau (1785–1871), drew his inspiration from the idyllic valley landscape, and started building a vast garden here in 1815. Spanning around 598 hectares in area, two thirds of the park is today situated in Poland. Pedestrian bridges have connected both sections since 2004.

The old royal Bohemian city of Zittau is distinguished by a rich cultural heritage and exquisite architecture, ranging from Early Gothic to High Baroque to Karl Friedrich Schinkel's classicist masterpiece, St John's Church. The city's greatest treasures are the Zittau Lenten altar cloths, which serve as examples of religious art in Upper Lusa-

tia. The Zentrum für Oberlausitzer Heimatpflege (centre for Upper Lusatian history), meanwhile, is dedicated to preserving dialects and regional traditions of the diverse Upper Lusatian folk culture.

When Saxon Count Ludwig Nikolaus of Zinzendorf allowed Moravian religious refugees to settle on his land in Upper Lusatia in 1722, he could never have known he was laying the foundations for a worldwide success story. Five years later, the "Herrnhuter Brüdergemeine" ("Brethren's Congregation from Herrnhut"), today known as the Moravian Church, was founded here. It is closely affiliated with worldwide missionary work, the collection of precious ethnographical treasures from distant lands, economic development for agricultural regions on all continents during the 19th century, and the popular Herrnhut Christmas stars and the "Die Losungen" books of daily Bible verses.

The "Via Thea" international street theatre festival in Görlitz's historic centre



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