

Section Report

No: 04

winter 2013/2014

Dear Colleagues all over the world,

In the Visual Art Section our research takes us into the realm of the will--will in man and will in the world. When doing such research we can refer to what Rudolf Steiner tells us again and again: "if you want to know yourself, look into the world; if you want to know the world, look into yourself." With this in mind, we can ask: Where do I see will in the world? How can I know my own will?

In principle, no one actually knows the will as it hides in the sleeping realm of the human being, in the unconscious part of our nature. The best way to know the will is in reviewing our life. When I see where my limbs have led me, then I can see what I have willed because I have done it! And after prolonged observation it can happen that something arises that I can recognize as a characteristic style, something that apparently belongs to me. Everyone has a unique character to his/her will, a 'handwriting'. And only when you die can you totally know what you have willed in life, what you have done.

With my head I can hardly know what I want, I have to trust that my limbs know it. But if I want to observe and know my will I must enter into the realm of the unconscious, I must wake up where I am sleeping. How am I to understand this? How am I to do this?

Anthroposophy gives us many instructions and methods for meditation that help us explore the night consciousness. It is a path of 'double consciousness': to be asleep while you create your work and in the same time to wake up in your consciousness. Can I see and understand what my hand is doing while it is working? Can I be aware of this without it inhibiting my activity? Can I perceive what will occur at the same time as it arises through my hands?

When I try this, I discover that it is hardly possible to do. Either I'm too awake in the doing, and then I get stuck, or I am too asleep in knowing and cannot be conscious. It is a continuous circle. But in the few moments when we are blessed to experience this a little, it is my experience that the light in my studio changes, my sense of space and time change, and I feel part of a bigger process than normally. Such experiences are among the fruits of researching the will. I hope we can continue to explore this subject for some time.

The Section Council has been strengthened in its work by our new Section Leader, Marianne Schubert. Even though Marianne does not begin officially until March 2014, it is gratifying that we have begun to work together in this transitional period.

We have come to a magnificent proposal for our Ascension

conference that will take place from May 29 to June 1, 2014. The theme will be: The Will in Connection with Life and Death. This subject has already been prepared through our November conference. In addition, we are asking, how can we reach the younger generation and include them as well? For this reason, we have already approached some younger colleagues to join us in our preparations in hope that we can develop a program that is interesting for both younger and older colleagues.

For our May 2014 conference, we propose that each older colleague bring with him/her a younger colleague under 35 - an artist, an art student, an interested person.

Because we know the cost of

attending a conference is challenging for many, we hope to raise funds so we can offer financial assistance to younger colleagues to help them come to Dornach.

Dear colleagues, as we approach the end of 2013, we can ponder all that we have achieved this year, as well as that which we were not able to do. From this we can find joy in a sense of purpose for all there is to do in 2014.

The Section Council wishes you all a good and happy New Year. May the good spirits accompany you in your art work and in your life.

On behalf of the Section Council, I wish you health and joy!

Rik ten Cate

Interview of

Marianne Schubert



As part of the conference for members of the School of Spiritual Science at the Goetheanum this past November, Marianne Schubert introduced herself by sharing her life-journey as it has unfolded up to her assuming the leadership of the Art Section in March 2014.

Marianne studied architecture in Darmstadt, landscape-planning in Kassel and landscape-ecology for one year in Vienna. A brief overview of her professional training makes it clear that she has a deep interest in the weaving together of people, architecture, and their place in the landscape, and that she experiences architecture as a form of social art. Marianne brings to the tasks of the Art Section both experience and a natural disposition to build in service of others. Rather than a personal agenda to implement, she

aspires to build an organizational structure in which the different art impulses arising from anthroposophy can flourish.

Marianne met anthroposophy when she was 28 years old, after which she attended the Waldorf teacher training in Mannheim, followed by a year of science study in Dornach, as well as courses in biography and mediation. All of this has prepared her to better understand human development and the diversity of worldviews as a basis for giving equal standing to the different anthroposophical art streams as they manifest in the life of the Art Section. Marianne would like to find a solution for how all active anthroposophical artists can work together by building a sense of community founded on shared questions rather than ready-made answers. She hopes to build living networks of artists from all parts of the world who would collaborate around specific areas of interest.

Communication between the different art schools is important to her. She hopes to foster open dialogue between the various anthroposophical art trainings in

order to share their views on subjects like artistic perception and finding a common language for discussing the creative process.

Marianne would like to bring more life and developmental opportunities around the exhibitions at the Goetheanum by offering supporting programs like practical workshops and discussion groups.

After her year of scientific studies in Dornach, Marianne remained there for 11 years with the task of landscape planning around the Goetheanum. Thus, she feels at home in Dornach, and knowing the people and their ways of working, she expects she will be able to readily integrate into the life of the Goetheanum. It is her intention to carry out her work with the greatest possible transparency. She hopes to create a place at the Goetheanum where all members of the Art Section will feel welcome to exchange their views and collaborate together.

Marianne sincerely invites everyone to join her in the future shaping of the Art Section.

(C. Gerges)

Abridged Version of two Presentations from the November Conference

Fritz Wessling

TRANSFORMING A PLACE

What makes a place? On what levels do we work when we design and build something, p.ex. a new house? In fact, we are not only changing physical realities, or people's sensations and feelings as they

experience them: we are having an effect

on all beings that belong to this place, especially the elementals that are rooted here. Some are embedded in the cosmic and local

context in a stable way, led by higher beings. Others are very open to influences; human acts easily imprint themselves on them and thus become a lasting presence in that place, through these beings. I suppose we all have experienced this: some places have a strong spiritual mood from the past, even if the spiritual work has ceased since. Other places have a disturbing or traumatic presence; some horrendous crime or disaster may have happened there, and it lives on in the haunting, even demonic, elementals of the place, perhaps for decades or more. Many in-between shades and qualities are possible, this is not black and white.

How can you work with this more consciously? I have no theories to offer, and would rather share two concrete experiences I had.

One took about an hour and a half, but made me more aware of an important aspect. In May, we went to see an exhibition in the outskirts of Lisbon. In a derelict old factory building, now in ruins, in a rather dull and uncharacteristic neighbourhood, an artistic project had been going on. A group of young artists had met and worked there every day, for many weeks, and each one ended up being in charge of one space, all of them under the open sky - the roof had collapsed long ago. There were installations, some rather delicate inserts, some ironies about the context, some research into the past, light and sound projections, et cetera - I won't go into details. What surprised me utterly was the mood: it was light-filled, attentive, warm, creative, fun, quite different from the decrepid or run-down mood one might have expected. The change in atmosphere was almost tangible: the enthusiastic, loving, committed, unprejudiced teamwork of these

young people had left a very positive trace, and the elementals were grateful - or at least that was what I experienced.

The second experience has kept me busy for over three years and is still not over. Amongst other tasks, I am a part-time coworker in *Casa de Santa Isabel*, a therapeutic community for people with special needs, in Portugal, and thus the architect in charge of the building projects. In October 2010, one of our houses burned down, a wooden prefab built in 1983, the first home of applied anthroposophy work in our country. Destruction was complete, the cause remains unknown, and two people died.

What can one do, how to decide the next steps at any moment? No one knew, no one felt prepared, everyone faced a feeling of total void, there was no plan or map. And yet, consensus was always present in the key moments of decision making: yes, this is the next step we all want to take. The place had a history of community decision making and that helped carry us. Transforming this place was clearly a community task. There was no demand for star architecture or artistic solo achievements. How the process would go, what qualities it would bring, was going to be important, not just the end result. This would, too, help shape the new, or renewed, genius of the place.

One important side would obviously remain hidden, or occult: how each of us deals with the trauma personally. Everyone was having the most intense experiences but would hardly ever speak about them or expect someone else to do so.

In the old Indian tradition, Brahma, Vishnu, and Shiva, are a trinity of

important gods: Brahma the creator, Vishnu the maintainer, and Shiva the destroyer/renewer! In the christening ritual of the Christian Community, we have the "all-permeating water, the all-maintaining salt, the all-renewing ash". As visual artists we are of course specially attuned to the act of creation and life-giving. But life as a whole is more than that and opposite qualities are part of it, too.

The disaster site needed to be cleared, the sorry sight, the blackened floor slab with remnants of the spaces had to disappear as quickly as possible; we were responsible for our student's trauma relief, too. We also had the rubble heap removed, JCB's and lorries did a quick job. This brought some relief to all this concentration of negative energy, and hopefully we didn't overburden other places in the universe.

Then there was a time of pralaya, a long winter with little transformation on site while the new vision was taking shape. It became clear to everyone that a garden was to be created, a welcoming, alive place with a free gesture, built in a community effort, and that the new house was to be built on a new, adjacent site. Our co-workers with help from the students built the garden, and this took nearly two years: moving retaining walls, removing old foundations and other remnants, building footpaths and a water course, planting flowers, bushes, trees. – Many colleagues were avoiding the space, especially at night, and this was difficult to overcome. All the more, something new and positive needed to be implemented there, a new chapter of the history of this place wanted to be written, a new beginning: good to see friends working there, it looks different every day, it makes

you curious and you enjoy dropping by! ... Gardening has a tremendous transformative potential in this sense: people do it out of love, the plants grow and flourish by themselves, but continuous care is needed....

One should not abandon such a place. It is a good thing to come back, time and again, to bring a gift, a thought, an act, a good moment shared with someone. Personally, I experienced the Foundation Stone meditation as a tremendous help. *"For the Father Spirit of the heights reigns, creating being in the cosmic depths; for the will of Christ reigns in the earthly sphere, granting grace to souls in cosmic rhythms; for the cosmic thoughts of spirit, light imploring, reign in cosmic being"* : this is the essence of what we are working for, and what our effort is all about. The Foundation Stone Verse also turns to the elemental world: *"The elemental spirits in East, West, North, South hear this"*, and I believe in speaking this verse to these beings, repeatedly, wherever in the landscape or on a building site.

An unexpected gift came right at the beginning. A building company owner had seen the news report on television, and two days later, he appeared unexpectedly in one of our emergency meetings, to let us know that he would donate a small prefab house, imitating wood in concrete. To be honest, this sort of building is of course very much against our organic and environmental convictions. But there was not a trace of doubt that we would accept, very gratefully, this gift from such a warm-hearted, empathic, generous man. A festive mood arose when their team delivered the little house on a lorry and put it up in only two days, right next to the disaster site. As a token

of gratitude, our folk dance group gave a little presentation to the workmen.

Designing the new main house was an obstacle race against bureaucracy and nonsense regulation. We had to make it much bigger, and waste money on a useless ventilation system, and a lift that is going to be mothballed because no people with walking disabilities currently live in the house. We went through six or eight preliminary design versions, and it bounced back twice in the approval procedures. We ended up with two units for 7 students plus co-workers each, and a main kitchen for training purposes

We had no savings and immediately launched a fundraising campaign. At the same time, Portugal got drawn into a financial crisis with the threat of state bankruptcy looming. Today I would say that the gates of hell stood fairly wide open, but so did the gates of heaven! Countless people showed their best side, we could tell many stories. Abundantly, gifts were coming in, money, heart gold, it was very special..... And of course we wanted to pass this "golden" quality on to the site. We celebrated the beginning of the building works with hundreds of guests coming to share our joy. Many left their good wishes written on a flag which we then flew from the crane.

Also, it was important to find a good mood between people on the building site, with a fair contract and working conditions, a team spirit that unites workmen, supervisors and owner. This also contributes towards the new genius loci, and stays when the builders leave. We were lucky and found a committed and very competent contractor with a good sense of humour. So we had

good quality and fun, while sticking to budgets and schedules.

The group in charge wished to have the new house painted in lazure technique. Bernth Fredriksson from Järna, Sweden, agreed to work with us, and thus the first ever professionally painted lazure project in Portugal was born! For nearly 4 weeks, Bernth lead the international workshop with participants from 6 different countries. We are extremely happy with the end result, and hosting all these old and new friends as they dived for weeks into intense large scale colour experience was another stretch on our journey of genius loci transformation.

The house has been in use since September, a home for 18 people. One step is still waiting for us to do, as soon as the last bureaucratic hurdles are taken: we are looking forward to celebrating inauguration! The Foundation Stone verse will then be spoken, placed into a copper dodecaedron, and built into the foundations of the new house.

- 1) Alagoa Project, Quinta da Alagoa, Carcavelos, Portugal, 16.5.-16.6.2013





Christine Cologne

A research contribution concerning the Zodiac imaginations renewed by Rudolf Steiner in connection with the Calendar of the soul 1912/13,

The contribution was influenced by the reference to the laying of the foundation stone for the first Goetheanum on 20 September 1913 made by Christian Breme who held the preceding Class Lesson : "When Mercury was in Libra ". At the beginning Christine Cologne described how and where she got the initial impulse for her work. After studying the first Goetheanum for some time she visited the model building in Malsch in 1988 and through experiencing there the architecture of a Rosicrucian temple she made the decision to connect actively with this impulse. Soon afterwards she received a gift : the calendar of the soul of 1912 with the words: " ... this you need for your studies "

And so it was! The instructions described there in the introduction

become deeds in the cycle of the year. Described in short, they are :
1.) Observation of the conditions of light before sunrise

This experience is brought into a characteristic intuitive picture. Through an observation period of one year 12 different sketches based on 12 different observed light conditions emerged.

2.) Spiritual background : Study of "Occult Science, an Outline" under 12 specific aspects. Each of them corresponds to a state of development of the earth and humanity - an evolutionary path of the I through the zodiac. A cosmic-earthly process is illuminated : the light connects with the earth in twelve different ways. The observer of the light conditions grasps, feels and forms a characteristic intuitive image corresponding to the twelve stages of the development of mankind. This should attune you cosmically to the way that sense-free thinking as inner ability owes to the Mystery of Golgotha . We retrace - following the light conditions - the development of man and the earth

in seven pictures from Pisces to Virgo (backwards in the Zodiac) .
 Pisces here is reminiscent of the beginning of the earth evolution as described in " Occult Science, an Outline" as the Saturn period, Aquarius the Sun period, Capricorn the moon period, Sagittarius the solidification of the earth. In the following three steps we are reminded in Scorpio of the Fall of Man and the associated development of independent thinking, in Libra of the individual shaping of the astral body, resulting in error, illness and death, which calls forth the deed of redemption on Golgotha .

In Virgo the conditions for the human form are fulfilled. Now man can in freedom become an evolving being and start to give back to the world . This enables the development of a new organ in the heart area in Leo, the creation of a mental spine in the front in accordance to the physical spine in the back in Cancer, the development of living thoughts in Gemini, to work on the word-creating power in Taurus and to nurture the new clairvoyance with the help of the forces of Aries. In this way there flows to earth and man out of the region of the zodiac, in twelve steps, mediated by the sunlight an always renewing power of memory. Seven Steps to build the human form and five further steps supporting the birth process of the second man. The cycle of the year as a path of initiation for the individual who wants to meet the Christ in the etheric is revealed therein. Anybody following these explanations will not be surprised that it was important for Rudolf Steiner to engrain this content in renewed signs of the zodiac .

3.) Sketches by Rudolf Steiner to the zodiac imaginations were given to

Imme von Eckhardstein in instruction lessons for the Calendar 1912/13.

4.) An artistic inner path with the background of the new art impulse inaugurated by Rudolf Steiner in shaded drawing, painting, modelling and stone sculpture - as much as possible cleansed from already accomplished talent and ideas.

Exhibited were 2x12 Zodiac imaginations which were created this year during and after a trip to Norway .

Then one current example of such a development was described :

"When Mercury was in Libra " . Today on the 22nd november 2013, we are under the influence of the zodiac forces out of the region of Libra.

1.) The spiritual background: Humanity is on the 6th of the 7 steps of the development towards independence. It received its own astral body. As a result humans get to know error, sickness and death. Rudolf Steiner outlined this condition in the sign of Libra like this:



the old zodiac sign, the renewed sign

2.) Concerning the zodiac colors we are in violet. The painter who lets this color arise out of red and blue will be surprised : the two colors disappear into each other. An evenly foggy grey arises without boundaries, without orientation. Bold continuation leads into the realm of the night colors and to a serene and dignified space : the violet.

3.) For the observer of the light conditions at dawn it seems as if a light cross permeates the earth. This experience led to a further research question :
Where is humanity today in relation to the development step of Libra?

If we see the Mystery of Golgotha as an event that represents a new beginning for all creation, then this must subsequently also be expressed in the character of the Zodiac signs .



Zodiac imagination of Libra before the Mystery of Golgotha



after the Mystery of Golgotha for the human being, who starts to transform his astral body. As a result, Lucifer is overcome (flames move into the circumference) Ahriman is overcome (black cross transforms into a cross of light)



from the circumference the seven planetary forces enter as rose forms.

Three works of art from this path of transformation were shown (executed in gold leaf).

For colleagues, who are interested in this research there exists a documentation folder to the 12 zodiac imaginations and the current anthroposophical Calendar 2013/14. Work on these issues - artistically and cognitively - are held regularly in different locations, for example once a year at the Goetheanum in cooperation with the mathematical - astronomical section , 3 times a year in the Anthroposophical Society in Munich. . . .

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2 days before the Section meeting on 20 and 21.11.2013 visual artists met - like last year - to do studies on the Representative of Man and discuss issues arising from it. This annual meeting is carried by Edgar Spittler and Christine Cologna . The next meeting to which everyone is invited will take place from 19 - 20 November 2014 .

Artist Biography

of Van James

I first heard the word Anthroposophy in the early 1970's while completing my degree in drawing and painting at the San Francisco Art Institute in California. As a striving, young visual artist and musician, I was fully immersed in the dynamic counter culture movement of the time with its revolutionary ethic, free thinking attitude, and spiritual-artistic breaking down of barriers of all kinds.

The goals of contemporary art appeared very exciting to me in the short term, but in the long term seemed pointed to a dead end and an abyss. Could truly new answers be found in the contemporary art scene where individual style and market value were the goals?

Early on it was clear to me that art was my life's path but it was equally clear that what I could see as the avant garde movement was no real answer to life's deeper questions. With a near-death experience at the age of twenty-one a departure from my art school lifestyle for the pursuit of anthroposophy seemed in order. I left San Francisco for England and Emerson College looking for a healthier, more enlightened alternative.

Through the many encounters I had at Emerson College, my painting preferences began to change from a neo-surrealistic style based on naturalistic forms juxtaposed in unnatural settings to a more translucent palette of color-oriented imagery. My teachers at that time



included Frances and Elisabeth Edmunds, John Davy, William Mann, Anne Stockton, John Wilkes, Olive Whitcher, Adam Bittleston, Michael and Roswitha Spence, Julian Pook, Graham Richet, and visiting faculty, Dr. and Eva Mees, Arne Klingborg, Rex Raab, Michael Wilson, Dr. Hagen Biesantz, Rene Querido, and many others. These extraordinary

individuals provided a foundational picture of humanity and contemporary civilization where art could "become the lifeblood of the soul." I had the opportunity to discuss questions of color with Liane Collot d'Herbois, Frau Dr. Margareta Hauschka, and Michael Wilson. I painted with Arna Klingborg, Bebe Assenza, Margaret Junemann, and many others, gradually overcoming my initial distain for anthroposophical painting as something totally unprofessional and un-contemporary. I gradually found a pathway in painting that could illuminate the "truly human," both in me and in others.

But it was Gerard Wagner at an art conference, whose paintings I did not really care for at the time and who seemed to be entirely counter to my image of what a contemporary artist should be, that made the most powerful impression on me. In one moment of instruction he placed a stroke of color on my picture and I suddenly saw in a new and different way everything that was happening in my painting. I literally woke up to what was possible in the art of color. I also recognized that there was something intuitive in Wagner's gaze, that there was a zen-like experience of oneness between painter and picture. In that moment I knew that I must study with him, for here was a master - a true human being as artist.

My training at the Goetheanum with Gerard Wagner over the next four years was one of the most challenging times in my life. I slowly began to shed former habits of thought and ways of doing things in response to the methodological approach to working with color that I was learning. At the end of my studies, at the age of twenty-eight and following a profound health

crisis, I returned to England and taught at Emerson College, and was one of the founding teachers at Tobias School of Art (under the direction of Anne Stockton), where I worked for the next three years.

By this time I was painting in a



noticeably Wagnerian style. My ten-year sojourn in Europe was coming to an end and I discovered Waldorf education and its art of teaching. I moved to Honolulu, Hawai'i, and took a job as a class teacher for four years and then stayed on as the art instructor at the Honolulu Waldorf School, helping to start and build up a high school. For the next thirty years I would develop the visual arts curriculum for classes one through twelve, as well as assist in a local teacher training program and become a guest tutor in teacher training programs in several other countries. At the same time I was able to unfold my own direction of working in the visual arts, with explorations in drawing, painting, and graphic design. I also began to write about my experiences in art and art history, archaeology and education, publishing six fully illustrated books (the most recent of which is *Drawing with Hand, Head and Heart*, 2013, SteinerBooks).

I had completed my apprenticeships and journeyman experiences and found my more mature life's work as a teaching visual artist. The wonderful thing about teaching art

in a high school, preparing young people for life and helping them find their own approach to creative work, is that style becomes secondary; method, medium, and creative experimentation become primary. One learns to change style with each encounter and meet all phenomena as new, with a fresh eye.



In addition to teaching and painting, I took on the chairmanship of the Anthroposophical Society in Hawai'i (a small National Society, independent of the Anthroposophical Society in America), became active in work of the School of Spiritual Science, joined the council of the North American Art Section, and founded/edited the newsletter *Pacifica Journal* (a bi-annual newsletter dealing with anthroposophical activities in the Asia-Pacific region).

I now lecture widely throughout Oceania and Asia doing mostly teacher training work in the arts, and helping Waldorf-Steiner School teachers, artists and art therapists in the field. My own painting, illustrating, design work, and writing all weave together with the art of teaching.



Art and Anthroposophy have always gone hand-in-hand in my life, giving my work purpose and direction. I am in complete agreement with Rudolf Steiner's invocation that "Art must become the lifeblood of the soul."



Obituary for Marianne Altmaier

5.1.1949 - 30.11.2013

Goldblau

Mitternacht

- Ende und Neubeginn -
in deiner Tiefe
erwärmt sich die Sonne,
gehüllt in den Saphirnachtmantel
vom Türkismorgen umsäumt.

Mitternachtsonne

-Alles und Eins -
in deinem Innern erglüht der Kern
aus deinem Innern ertönt der Kern
aussendend den Weckruf
durchdringend die Sphären der
Nacht,
dass sie zitternd erstaunen.

Mitternachtswort

- Keimesfrucht -
gezeugt in der Nacht
geboren vor Tag
hörst du die Antwort -
du Königssproß!

Marianne Altmaier 28.10.07
(zum goldblauen Fenster)

The accompanying poem by Marianne Altmaier, that she first presented in an anniversary brochure 2001-2011, is a symbol of her individuality. She put her entire creative force in the service of her chosen life's work. She approached the world in a spirit of a spiritual search and with the open heart of her artist's soul.

Whoever met her witnessed a life of Rosicrucian activity, an unflagging faith in the future despite all obstacles, and a deep heart in which there lived a helpers will. In the last year of her life, she faced a number

of attacks against the good progress of her glass work that had a crushing effect on her life forces. First, she learned that the publisher of her book " Metal Color Therapy " published in Stuttgart in 2010 was going out of business, with the foreseeable loss of the remaining copies of her book. Then the application of her therapy in England was temporarily stopped due to a hospital fire. For the first time, one of her therapy glasses in the Filderlinik shattered. An then, the foundations supporting the development of her glass studio in Schwörstadt was withdrawn in the middle of a renovation and expansion process.

Marianne was used to fighting but now the opposing forces came with tremendous strength. And yet, in the week of her death so much turned again for the better: The publishing house was saved, other forces helped finance the expansion of the training center so it could continue. The first training course for metal color light therapists received their diplomas one week after her death. A new course had been announced for next year, although now this will have to wait until the whole situation is redefined. But someone trained by Marianne wants to go to Schwörstadt to continue her work.

Many artists experienced Marianne and Lucien Turcis presenting their work in the Art Section conference last May 2013 in the Rudolf Steiner Halde. Many therapists and doctors all over Europe have taken the unexpected news of Marianne Altmaier's death with deep sorrow. They all feel a deep bond with this perfect servant of the therapeutic arts.

Marianne crossed the threshold in the Filderlinik where the metal

color therapy was first established, and where study of her book and numerous working meetings have taken place. Friends reported: In the first days after her death, an incredible abundance of light appeared around her cast-off body. review could give the color light

am 22. Januar 2014 um 19.30 Uhr.
Am 22. Februar One may say that this soul in her life experience as a gift back into the etheric world.

A fuller appreciation of Marianne Altmaier's life and work must wait for another time.

(Thorwald Thiersch, Dornach, 3. Advent 2013)

Dates

Dornach, Goetheanum

Wie bereits im Sommer 2013 angekündigt, folgen in dieser Ausgabe die Daten für die Arbeitstreffen 2014 im Rahmen der Sektion für Bildende Künste durch Sieglinde Hauer:
16.1., 6.2., 27.2., 10.4., 22.5., 12.6.2014
Zeit: 20.00 Uhr
Ort: Stiftung Trigon, Dornachweg 14, 4143 Dornach

Im Herbst 2013 haben wir unsere Arbeit wieder aufgenommen, die wir vor 2 Jahren begonnen haben. Wir wollen den Kunstimpuls R. Steiners pflegen und auf dem Gebiete der Geisteswissenschaft forschen.
Kontaktperson: Sieglinde Hauer, Tel. 061 701 14 37

Karlsruhe, Germany

Vom 19. Januar bis 2. März 2014 sind in der Christengemeinschaft Karlsruhe Bilder von Sieglinde Hauer zu sehen.
Im Zusammenhang mit der Ausstellung hält Sieglinde Hauer einen Vortrag "Der Malimpuls R. Steiners"

2014 um 19.30 Uhr findet ein Abend mit Musik und Rezitation statt:
Rezitation: Karin Hege
Musik: N.N.
Adresse: Christengemeinschaft Karlsruhe, Sulzfelderstr. 2, Karlsruhe

München, Germany

Atelier für freies Selbst- und Sozialgestalten
Rita K. Bendner und Uli Bendner, Dipl. Kunsttherapeuten (FH) Valpichlerstr. 74, 80686 München, Tel. 089/ 560923

Malen Herbst und Winter 2013

Die zunehmende Dunkelheit führt uns nach innen. Das Naturjahr geht in den Samenzustand. Das ist für uns die Konzentration auf das Wesentliche.

Aktivität neigt zur Ruhe, Vergangenes sammelt sich und kommt auf den Punkt.

Im inneren Kraftraum des Vertrauens bereiten wir Zukünftiges vor.

Das Malen mit dem flüssigen Licht der Aquarellfarbe fördert und begleitet diesen Wandlungsprozess. Kommen wir über die Farben zum

inneren Kern, wird das Zukünftige greifbar:

Es hat auf uns gewartet und lädt zu seiner Gestaltung ein.

Probieren Sie sich aus. Ein Einstieg in eine Malgruppe ist immer möglich, wenn ein Platz frei ist. Fünf bis maximal acht Teilnehmende ermöglichen einen individuellen Rahmen. Sie bleiben, solange sie es als sinnvoll erachten.

Einzelbegleitung möglich.

Zeiten: vormittags und abends (je ca 2,5 Stunden) Im Atelierhaus Laim,

Valpichlerstr. 74

kunsttherapie-muenchen.de

Colofon:

The section report is published by the visual art section at the Goetheanum.

Editing:

Christiane Gerges (Schwarzweiler)

Translations: Michael Howard, Frieder Löbert, Van James, Fritz Wessling.

The section report is published four times per year.

Please participate yourself by presenting your biography, your schools, projects or dates of your events. Submissions concerning the section report to the following email address:

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