

# Section Report

No: 01

Letter to Visual Art Section Colleagues

Easter 2013

Dear Colleagues all over the world,

With the beginning of Spring I write this second of our quarterly Visual Art Section reports. The response to our first report sent at Christmas 2012 was encouraging. Our intention is to create a simple and approachable medium that will encourage everyone to contribute short articles and announcements that will enhance the communication in our Section. So please send us anything about your own activity or of others that you think may be of interest to other Art Section members and we will get back to you about publication.

Just over a hundred years ago Rudolf Steiner introduced a new direction for the visual arts, placing them in a completely new light. He showed how art serves as a bridge between physical reality and supersensible reality. Supersensible reality is not something up in the clouds but permeates the earth. Spirit lives in our hands as we work as artists. With our hands we transform and enlighten our materials and thereby make visible the spirit that is active in the world of matter.

In our Section we are constantly striving to develop our creative potential. We ask: How can the spirit work in and thru our art in order that it may bring health-giving forces into contemporary life and culture?

As members of the Visual Art Section this is a matter of spiritual research. Such shared questions unite us as a community of artists and moves us to join forces as colleagues. To do this work together we need appropriate social forms that allow our creative intentions to fully incarnate.

During the last half year, it became clear that my serving as Coordinator of the Visual Art Section on a part time basis was proving less and less effective. This approach served us for a time but now a change is needed so we can move into a next phase. Our Section needs a clearer presence of one or more individuals who are able and willing to attend to all the dimensions of the Visual Art Section, both internally and externally, on a full-time basis.

As I reported in my letter of Christmas 2012, a group was formed in November 2012 to help guide our Section towards its next phase. This group of colleagues --the so-called Group of 21-- met recently at the Goetheanum. I am pleased to report we made a good step in envisioning and implementing a process for reforming the Visual Art Section in the coming year.

As it stands, my mandate to serve as Coordinator of the Visual Art Section will conclude at the Section conference in November 2013, or if needed, in the summer of 2014. Therefore, our intention is to find one or more candidates to take over the leadership/coordination of the Visual Art Section by November 2013. We see the need to create an organizational structure that serves the evolving needs of the Visual Art Section while being in harmony with the existing forms of the Goetheanum, the School of Spiritual Science and the Anthroposophical Society.

At the same time, we see the need to develop an organisational form that is in keeping with a contemporary sensibility and current social expectations. In the Group of 21 discussions, it became clear that we want an organizational form that is supportive of collaboration rather than hierarchically directive. We saw the need to form a Visual Art Section Collegium, with a larger group of people who can stay together for a longer period of time so as to be independent of the coming and going of any particular Section leader.

The Group of 21 is seen as a beginning of such a Collegium but we expect it will evolve in the coming months and years in order that it include representation of all disciplines, that the various regions of the world are adequately represented, as well as other needed qualities and capacities.

It also became clear that a core function of a Visual Art Section Collegium is to find the individual or individuals who can be recognized both within and without as the representative(s) of our Section, particularly within the Goetheanum, the School of Spiritual Science and in the wider world.

As an initial step towards finding such a person(s) we began a process of naming a number of individuals that are regarded as having leadership qualities and potentials. In the coming weeks all members of the Visual Art Section of the School of Spiritual Science will receive a letter inviting them to propose other individuals to serve in a leadership role on the Section Collegium and potentially as Section Leader. This process will be concretized in narrow conversation with members of the Executive Board of the Goetheanum, who are of course also involved in the formative process of the Art Section.

In May, we will take stock of where we are in this process and determine how we will move forward. At that time, we hope to begin a dialogue with all those who are proposed to play a leadership role and on that basis to inform you of our findings.

In addition to all this, our Section Council has been working hard to finalize the details for our annual Visual Art Section Conference at Ascension, May 9 - 12, 2103. It looks like we will have a very interesting and challenging meeting as we take up questions related to the transformation of the Will. On the one hand, Will belongs to the human soul, but on the other hand, Will is a force in nature, in matter. Both the human will and the will of matter have to change and be transformed to a 'higher' level. Art is born as much through the transformation of the human soul as the transformation of matter. Because of our theme much of the conference will be devoted to working in practical workgroups. Once again, there will be the opportunity for all conference participants to be part of an exhibition in the Goetheum during the conference.

For further information on the exhibition, please go to: [www.internationalartsection.com](http://www.internationalartsection.com) or to the Visual Art Section website. If you did not already receive an invitation, you can get the original invitation at [sbk@goetheum.ch](mailto:sbk@goetheum.ch).

Wherever you are in this wide world, I send you my warm greetings and best wishes for your artistic work! The very awareness that I write this spring letter to ± 1700 individuals spiritually connected to our Visual Art Section is an inspiring and challenging thought.

I wish you all the inspiration and will to do what is needed.

Rik ten Cate.



**DIE UMWANDLUNG DES WILLENS**  
*Transforming Matter / Transforming Will*

Donnerstag, 9. Mai	Freitag, 10. Mai	Samstag, 11. Mai	Sonntag, 12. Mai
09.00 Uhr	Vortrag / Lecture L. Turci: Die Umwandlung der Erdenstoffe und Metalle zu Glas <i>The transformation of earth and metals into glass</i> M. Altmaier: Die Umwandlung des farbigen Glases in ein sprechendes Glas. <i>The Transformation of Coloured Glass Into Meaningful Glass</i>	Vortrag / Lecture G. Hafner: Die Verwandlung der Erde als Menschheitsaufgabe und die Arbeit mit Werkstoffen <i>The transformation of the earth as a task for mankind and the working with materials</i>	Vortrag / Lecture W.J. Zastrow: Die Idee der Pflanzenfarbe für Malerei bei Rudolf Steiner <i>The idea of plantcolor for painting by Rudolf Steiner</i>
10.00 - 16.00 Uhr	Arbeitsgruppen / Working groups	Pause / Break	Plenum / Gespräch Plenum discussion
Vorbereitung der Ausstellung <i>Setting up the exhibition</i>	10.45 Uhr	Arbeitsgruppen / Working groups	Ende der Tagung / End of the conference
16.30 Uhr	11.15 Uhr	Mittagessen / Lunch	
Klassenstunde <i>First class lesson</i>	13.00 Uhr	Arbeitsgruppen / Working groups	
Bitte blaue Karte mitbringen! <i>Don't forget your blue card, please!</i>	15.00 Uhr	Arbeitsgruppen / Working groups	
	16.15 Uhr	Pause / Break	
	16.45 Uhr	Arbeitsgruppen / Working groups	
	18.00 Uhr	Abendessen / Supper	
19.30 Uhr	20.00 Uhr	Totengedenken <i>Memorial for Anne Stockton (1910 -2012)</i>	"Ehrgeiz, Lüge und Wahn" Hieram und Salomo in ihrem Verhältnis zu den drei üblen Gesellen. Seelendramatische Skizze aus der Tragödie „Hieram und Salomo“ von Albert Steffen. Peter Engels, künstlerische Leitung
Tagungsöffnung <i>Opening of the conference</i> R. ten Cate	anschliessend Besuch der Ausstellung oder Bauführung <i>Visiting the exhibition or guided tour through the building/ renovation of the stage area</i>		
20.00 Uhr			
Vortrag / Lecture A. Zajonc: Der Wille im Physisch - Ätherischen und im Seelisch - Geistigen <i>Will in the World versus Will in Man</i>			

## Architecture and Movement

Dear friends of the visual art section,



Paul Christiaan van Panhuys



Design for a dwelling house near Budapest, Hungary

With some retention I present myself as the second artist in this section report. I haven't built that much yet in the goetheanistic sense as an architect, but I'm involved in it for already a long time, and my journey as an artist might be interesting. Rather early, the architect in me showed itself. After my graduation at the Technical University in Delft, my mother showed me a drawing with floor plans, facades and sections that I had made in the third grade of elementary school already with the signature: "Paul Chr van Panhuys - Architect", exactly the same as I am presenting myself now.

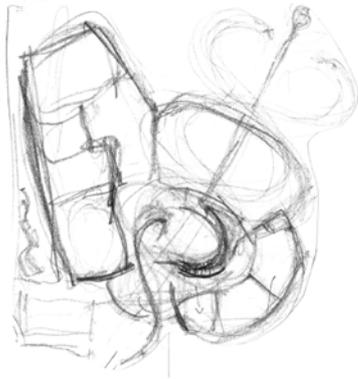
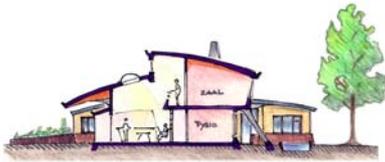
When I was 16 years old had to write an essay in English class in school: "The house you would like to live in", but it was not enough to write only, in the weekend I also made drawings and a model of 1:50, to great surprise of my teacher.

Drawing buildings during my vacations gave me always great pleasure.

The interest in the goetheanistic organic design was developed early on as well, because my parents often attended the conferences in Dornach and already as a baby the organic forms became familiar to me. When I decided to study architecture, I wanted to be able to contribute to this goetheanistic organic form-language in a contemporary idiom. Rudolf Steiner, Albert von Baravalle and Eero Saarinen were my first architectural idols, and I was hoping to develop architecture into a form-language experience, the same as the Eurythmy is to experience as a gesture language.

This was not surprising, because when I went to school, my mother began to study at the Eurythmy Academy in the Hague. She was among the first group of eurythmists who received the diploma under the direction of Werner Barfod. My father had already worked as a light-imagesetter during the war for eurythmy and every time a eurythmygroup visited Holland, he supervised the lighting in the large and small theaters of Holland and done this with great devotion. I also learned how colored light supports a gesture and how to play with it. I remember quite well how a eurythmist in a red robe and a red veil simply disappeared in a sample, as we wrapped her with 60,000 watt red light (I think it was Lea van der Pals or Else Klink). I grew up in an artistic atmosphere in which many (now legendary) anthroposophical artist visited our home.

When I began my study at the university, the many technical briefings bored me, but the architectural design sessions gave me pleasure. To properly learn the craftsmanship of architecture seemed however impossible to me and as soon as I could, I wanted to learn through practice so I worked during my studies in many architectural firms. I felt the joy of being able to draw good lines and how a "speaking" drawing arises when one masters the treatment of line widths. Even on the building site, the building professionals recognised according to the line widths, the material without having to read the description and respect arose for the various skills that are required in the construction process, This became a memorable experience. So at my graduation as a graduated architect, I had a lot of technical experience, but what about the Mastership? That was my next question.



Design for a therapeutic agency



Vacation cottage, Texel

I got, together with a friend and fellow student, Dolf Braat, the extraordinary opportunity to work in the office of the hungarian master architect Imre Mackovezs in 1989, in the dramatic time Europe was, when the Iron Curtain fell. This process in Europe was accelerated by the events in Hungary and Austria, when they started to take away the barbed wire at the border on the day I arrived. In Budapest prevailed an atmosphere of hope for a new era and very young people working on an individual, hungarian architectural language under the direction of Imre. We worked intensively with 20 people on nearly 50 square meters! 24 hours a day the office was in business! Contact with Imre was not easy: he spoke only hungarian, everything had to be translated, but sometimes we needed no interpreter in the heat of the conversation, he spoke only hungarian, and I just dutch! And even then we understood. And with how much force he taught us!

When my friend and I came back to The Hague end '89, we established our own office: "Acanthus Achitecten", together with a somewhat older architect, Piet Tuin. We called our office so because of the relationship with eurythmy. The lecture on the acanthus leaf and the relationship with the greek temple dance of sun and earth, which are combined in the gesture of palmette and lotus flower in the acanthus leaf, was referring well on our work with a group of artists who explored with the help of eurythmy, the relationship of the arts in their own work. So a composer played in an improvisation a entrance I designed and a painter showed me a week later in color again, what she considered to be essential in it. To learn with the help of eurythmy how at firsthand the art gesture emerges when a work of art is designed. We then researched for almost five years and my work has largely been influenced and determined by this research.

Unfortunately Dolf Braat died early, Piet Tuin moved to a distant city, and our inspiring eurythmist, Laura Vink, got a child again, so that cooperation had to stop. The qualities that I had found in my companions, I now had to develop myself as an independent architect. Meanwhile I also became a father of three children, so it was a challenging time.

But in the end of the '90s I got the opportunity to realize my ideas for a great deal into the design of a vacation cottage on the island of Texel, as bank director Rudolf Mees and his wife Christja commissioned me to do so. An abandoned tulipbulb field should be turned into a dune landscape with ponds and the old barn had to be replaced by a comfortable apartment. To the smallest detail I could speak out and make everything from a related design. A Geomancer had discovered energetic powerspots in the terrain, and there were present a cosmic earth spot and all four elements as places of power! To intergrate this in the architectural design was a new challenge to me and opened up a new path for me in the architecture.

Paul Christiaan van Panhuys  
geb. 1959, Den Haag, Holland

## About the relationship of the Section of Fine Arts to the design issues at the Goetheanum

In the section meeting at 15th/16<sup>th</sup> of march it has been found that there are issues of a high level of uncertainty, which concern the duties and responsibilities of the section of Fine Arts regarding the design issues of the Goetheanum. Because this is an issue that concerns many artists of the section and that can not be resolved quickly once in a meeting, I would like to write a few sentences. For me, these questions are indeed existential, because I as a building administrator always stand between the Vorstand and the designers. As an architect, I have the conversation between the client and contractors as background, and archetypical the relationship between Hiram and Solomon.

What I describe now applies is just for the problems, which arised, there are other aspects, very different between groups and people. So if you look at the specific responsibilities it follows that:

On one side stands the General Anthroposophical Society, AAG

The assets, including all the property belonging to the AAG.

As an acting organ of the AAG, the Vorstand manages this property.

For planning issues and dealing with the buildings and the grounds the Vorstand appointed as representative the building administrator.

The relationship between section leaders and Vorstand has been ordered in the past year so that the two bodies are united to the Goetheanumleitung and jointly accept responsibility. (The legal and public responsibility remains at the Vorstand) In order to remain able to act in the large group, one member was given to the decision-making authority, in this case Mr. Mackay.

On the other side stands the Section of Fine Arts, SBK

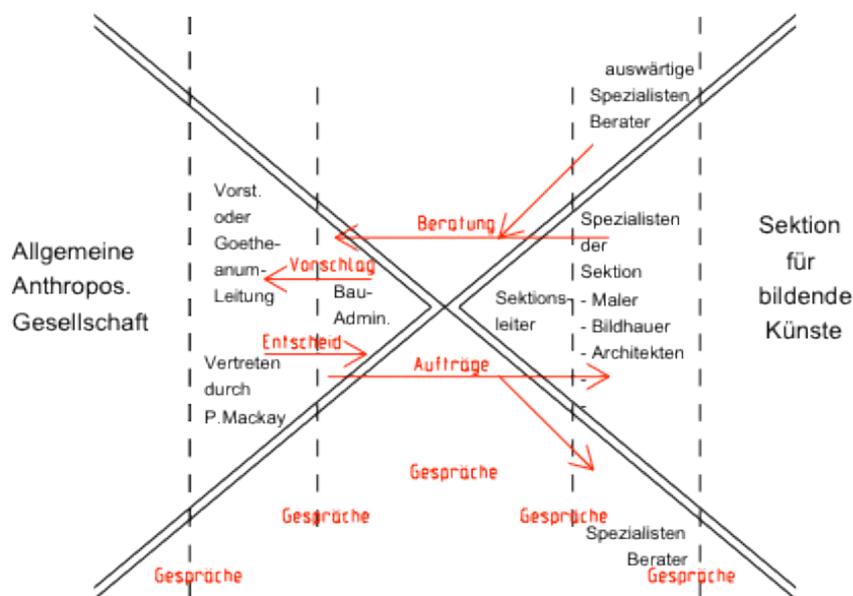
It has to maintain the visual arts to the art impulse of Rudolf Steiner. This impulse should be visible very much and if possible, even further here on the hill.

In the section, there are specialists (eg. painters or architects) who are trained in specific areas and excel. In the relevant fields are also specialists outside the section (eg structural engineer must be consulted for construction projects).

The summary, the leading and the impuls of life of this all in the section is the responsibility of the section leader or coordinator.

### Now, what is in a specific job or project?

The AAG has construction and design tasks in Dornach, the SBK has a creative claim and specialists who can fulfill the tasks. Thus, the building administrator will go with his given tasks to the section leader and discuss with him which specialists from within or outside of the section should work on this questions. This then give recommendations to the building administrator who submits this decision to the Vorstand. The decision, will then be realized through the building administrator with through contracts to specialists. There is always within the system of feedback and accountability through talks.



### How does it work now?

The Baukreis who advise lately the Goetheanum-Leitung on upcoming construction activities, has been requested by me, and is commissioned by the Goetheanum-Leitung and in consultation with Rik the appropriate people are proposed.

In consultation with Rik I have made a graph group, which now works out principles and first concrete tasks. I have discussed with Rik that a group of carpenters would take care of the furniture questions. Since we are still there to find a number of relevant people from the section.

The exhibition question was previously in the hands of one member of the Vorstand, and is now responsible for on-site by Christiane Haid, in consultation with Rik. As soon as a section leader of the SBK will be located in Dornach, this task would be quite in his / her hands down.

I think in this way could the majority of tasks to be addressed and it is guaranteed that the owner has the decision-making - and the Section of Fine Arts has its design expertise to the joint work to insert fertile.

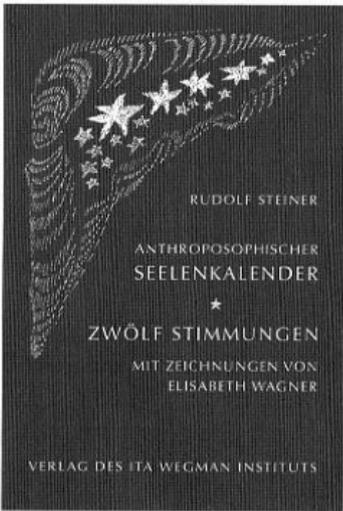
Dornach, 18 March 2013.

Martin Zweifel

### Activity's in Australien:

In Australia is planned to come out on the 21st of march this year the first issue of the "Art-Initiative/Art Section Newsletter for Australia". Brigitta Gallaher will manage it and can be adressed for more information.

### Activity's in Switzerland:

	<p>Rudolf Steiner <b>Anthroposophischer Seelenkalender Zwölf Stimmungen</b> Mit Zeichnungen von Elisabeth Wagner <i>144 Seiten, 52 Abb., Leinen</i> <i>Euro 24,- / CHF 30,- / ISBN 978-3-905919-38-7</i></p>
<p>Mit dieser Veröffentlichung legt die Malerin und Plastikerin Elisabeth Wagner 52 Zeichnungen zu den Wochensprüchen Rudolf Steiners vor. Sie schreibt zur Entstehung der Zeichnungen: «Wenn man Jahrzehnte mit den Sprüchen des Seelenkalenders lebt, können die Inhalte dieser Sprüche allmählich zu einer inneren Tätigkeit werden, die – wenn man sie in die Hand fließen lässt – zu einem Bild sich gestalten kann. Es ist interessant und spannend, das werdende Entstehen eines solchen Bildes zugleich hervorzubringen und beobachtend zu verfolgen – ist es doch das Leben in dem Kräfteverhältnis des Hell und Dunkel, des Schwarz im Weiß, das durch den Inhalt der Sprüche, dem Klang der Worte, dem Rhythmus der Sprache in eine jeweils besondere Schwingung versetzt wird. Es ist der Rhythmus, der als Bild-Geschehen im Gleichgewicht-Streben von Spannung und Lösung sich auslebt und erlebbar wird.»</p>	
<p>Verlag des Ita Wegman Instituts</p>	

This publication sets out 52 drawings of the painter and sculptor Elisabeth Wagner to the "Wochensprüche" von Rudolf Steiner. She writes to the creation of the drawings: "When you live for decades with the sayings of the soul calendar, the contents of these sayings gradually become an internal activity, which - if allowed to flow into the hand - can make an image of itself. It is interesting and exciting to produce the nascent emergence of such an image and at the same time to pursue it by watching this procedure. It is the life in the balance of forces of light and dark, the black in the white, which by the content of this sayings, the sound of the words, the rhythm of the language is set into each particular vibration. It's the rhythm, who appears in the drawings in balance-pursuit of tension and release, and can be experienced. "

Architecture - Training course ORGANIC DESIGN  
www.organisch-gestalten.eu  
Module 3 - Fr 12.04. - Sun 04/14/2013 at the Goetheanum  
Registration at any time. 0041 61 701 97 17

### Activity's in Italy:

Summer courses at the Libera Accademia "A. Baggero" in Oriago near Venice,  
Painting, drawing and visits to museums with Doris Harpers.

"Impulses for the future of art -  
Harmony between man and nature"

1-6 July 2013 "Studies on flowers"  
8-13 July 2013 "Studies on trees"

A detailed program is in preparation. The course will be held in Italian. On request the lessons can be translated into English or German.  
For information: [doris-harpers@iol.it](mailto:doris-harpers@iol.it)

## Activity's in Finland

Working since 2010, friends in Finland have created a "multi-arts performance" featuring music, poetry, painting, dance, and projected moving colored light and shadow effects ("Color Flow") on the theme of the 4 elements. To view video excerpts and find more information, go to <http://www.4elements.netai.net>

## Activity's in England

July 10-11 is an introductory workshop for students and others, to explore how to design and create places in the context of wholeness. It will be in advance of the main architect-conference of the IFMA, as dicribed below. For more information on these events sponsored by U.K. organization Architecture Steiner, go to [architecturesteiner.com](http://architecturesteiner.com)

## Activity's of the IFMA

Dear friends of the International Forum Man and Architecture,

We are glad to inform you that an international architecture conference is planned on july 11-14 2013 in Emerson College, Forest Row, Great Britain, on the theme:

### "Wholeness Through Architecture And The Arts"

This meeting replaces IFMA's yearly architecture conference, so we warmly invite all those interested in organic architecture to attend it.

For more information see:  
<http://architecturesteiner.com/conference-2013/>

Best regards,  
Luigi Fiumara



Emerson College, Forest Row, England

## Colofon:

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

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[Internationalartsection.com](http://Internationalartsection.com)

**Next publication:**  
The section report will come out 4x a year. The next one will be published in the beginning of summer.  
**Items** for the international **activity-list** you can **upload** until the **10<sup>th</sup> of june 2013**

**Comments:**  
We would like you to give your comments and possible improvements, So we can try to implement some changes in the next number. Please send your comments and announcements to:  
[strand@hamburg.de](mailto:strand@hamburg.de)

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