

Visual Art Section

# NEWSLETTER

No. 6 / Michaelmas 2014

Dear Friends of the Visual Art Section,

As Rik ten Cate reported in the last Newsletter, I took up my work as the new Section leader on 1 March of this year. After visiting different artists and art schools and having held numerous conversations here in Dornach, I am gradually getting a picture of what currently lives in the Section. A number of substantial and some relatively minor tasks will need to be carried out and these will require some changes. We shall inform you of these in due course.

It is our intention to keep you informed of what is happening here at the Goetheanum through brief reports and pictures of the different events.

Before I report on our present activities, I should like to thank Rik once again for his warm, welcoming manner and skill in connecting people to one another that characterised his direction of the Section over the past three years. As a working artist he devoted much drive and will to cultivating an exchange between the most varying styles of working. He carried all this with tremendous love. I can today experience an enormous openness and interest amongst artists in how things are going to develop from here on.

As an architect and landscape architect, I approach my work quite differently to the freelance artist. Good architecture comes about in entering into the needs of the user, considering the kind of environment that must be created so that the spaces to be constructed allow healthy living and work that achieves its purpose. With this aim in mind I wish to build up the work also in the Section.

You should by now have received the program for our November conference by email.

The theme of the conference, "The Sources of Art" has arisen from a question that has often been repeated: Does a concept like "Anthroposophical Art" really exist? If indeed it does, how is it to be distinguished from other artistic work (outside of the anthroposophical environment)? Reinhold Fäth (Author of the book "Rudolf Steiner Design – Spiritueller Funktionalismus") has researched the background to this concept and will present his findings in the first of the contributions. Rolf Reisiger, co-founder of the Cooperative Dürna (known for its initiative of the "Village University" (Dorfuniversität)) will outline a further concept of art, deduced from the lectures of GA 192 "The Necessity for New Ways of Spiritual Knowledge", (three lectures on 11/5, 18/5 and 1/6 1919). The sculptor and erstwhile rector of the Nürtingen College for Art Therapy (Hochschule für Kunsttherapie in Nürtingen), Fritz Marburg, will assist this clarification from the Goethean point of view.

The mantra of the 6th Class Lesson are to serve as a spiritual source, the conference being for members of the School for Spiritual Science.



In the hope not merely to provide answers but also to discover many new questions, we should like to pursue this at the Ascension Conference 2015, open to all members with the theme "The Sources of Art II". How has the concept of art introduced by Rudolf Steiner in 1907 developed and how has it changed, particularly from the point of view of the training centres, into the present time? How are newer artistic directions such as Land-Art, Installation, Performance or video art connected with this? We shall establish a foundation for examining this primarily through the presentation of various projects that will provide a focus for a round table discussion.

There is a further Summer Workshop being planned to begin on 13/7/2015, during which participants can pursue these themes and get to know one another through hands-on work on the Goetheanum campus and its surrounding studios.

Who is working on what? Which aspects of the work can already be formulated as research questions and how can we augment most effectively what others are doing? By the end of this year the Section would like to gain an overview of the different artists engaged in research together with their themes. We ask you to please let us know about this.

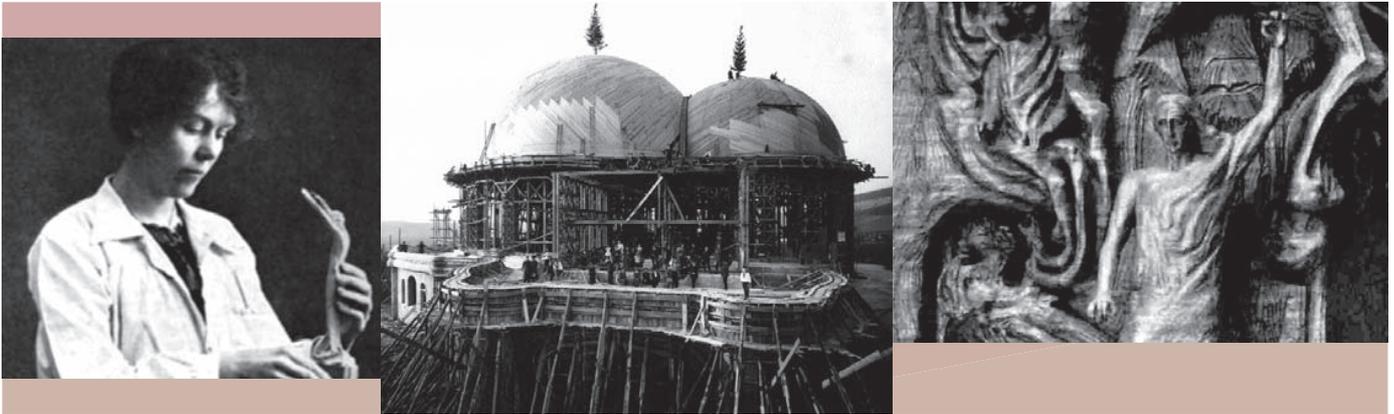
We wish to deal with more individual questions in smaller gatherings throughout the year. Different themes have been suggested, such as the examination of plant colours, the art of filmmaking and its esoteric background, graphics, organic architecture and its development in the different architectural bureaus, questions of training and aspects of work within the School of Spiritual Science. We look forward to receiving further notification of special areas of work in the Section.

The exhibitions at the Goetheanum will in future be supervised once again by the Visual Art Section. The flyer for the impending exhibition with Astrid and Ulrich Oelssner has already been sent out. The calendar of exhibitions for 2015 has been finalised and can be found on the last page together with a preview for the year 2016.

As always, we are happy to receive communications about what is happening amongst artists from around the world. Programs, photographs and short reports are very welcome.

I wish you all a fruitful, richly endowed Autumn and send my best wishes from sunny Dornach

Marianne Schubert.



Lecture at the Ascension Conference 2013 by Marianne Schubert, Part 1  
**The First Section Leader Edith Maryon**

Rudolf Steiner once gave the following characterisation of Edith Maryon:

“She offered up all of her artistic being at the sacrificial altar of the anthroposophical cause...”

There are two characteristics that he particularly emphasises: “absolute reliability and practical sense.”

Edith Maryon was born on 9 February 1872 in London. Her father ran an elegant dressmaking business. She was the second of his seven children. Edith was permitted to study Sculpture, something quite unusual at the time, for studying was granted to few women at the time, let alone an artistic profession. From her 26th to 40th year, she created around thirty independent works in relief and in sculpture, in plaster of Paris, stone and metal. She was able to support herself through different commissions, mainly portrait busts, and became one of England’s acclaimed sculptors.

However, she was looking for something different. On entering an esoteric order at 38, her motto was “I am seeking the true way”. The director of the Order, Dr Robert William Felkin, corresponded with Rudolf Steiner and in this way Edith Maryon soon found her way to Anthroposophy. Her first conversation with Rudolf Steiner took place in December 1912 in Berlin. Shortly thereafter, she broke off the long journey in Milan that was to take her through Italy to Egypt in order to attend lectures of Rudolf Steiner in Berlin and the course in The Hague. Following these, she wrote to Rudolf Steiner: “I think perhaps I ought to inform you that I have now quite definitely decided in my own mind that when I leave England in may it will be altogether, and with your permission I hope to entirely cast in my lot with the Anthroposophical Society, When I know more, I hope it will be possible for me to do some work for it.”

After staying in Munich for some months, she finally reached Dornach on 28 January 1914. Initially she took part in some of the architectural work on the Johannesbau. A workshop for plaster casting was equipped for this purpose.

At Easter 1914 Edith Maryon returned to England in order to liquidate some funds by selling off of her old work. She had been working in Dornach without on an honorary basis. Yet on the journey she fell so ill that it brought her to the threshold of death. With the help of her English doctor, Dr Felkin, she regained her forces once again and was able to return to Switzerland shortly before the outbreak of the First World War.

In 1915 the first models for the central Christ figure that was to stand in the first building at the axis of symmetry in the East of the small Cupola, came about in co-work with Rudolf Steiner. Until 1917 she worked ceaselessly on models for the Group – together with Rudolf Steiner whenever possible but often also without him, when he was away for months at a time on his lecture tours through Europe. She constructed plaster models of various dimensions ending with the final 1:1 model. After 1917 her work on the statue made of elm began. She transferred the 1:1 model to the laminated elm structure and carved, sometimes with the help of other sculptors, on this sculpture of 9.5 metres over the next years.

“It is quite natural, my dear friends, that when someone brings something, be it this or that kind of art form – everything that is brought into our work from outer disciplines, is something - and I ask you to take this in all its depth – with which I cannot be in agreement... nevertheless it is essential for the flourishing of the whole that an individual is able to bring his skills with him. The sculptor must bring his skill, the painter... Can you understand this? Otherwise I should have had to build the entire Goetheanum building myself... Co-workers who bring their best skills, and are able to sacrifice precisely their best... Through this an interest in the work itself develops.”

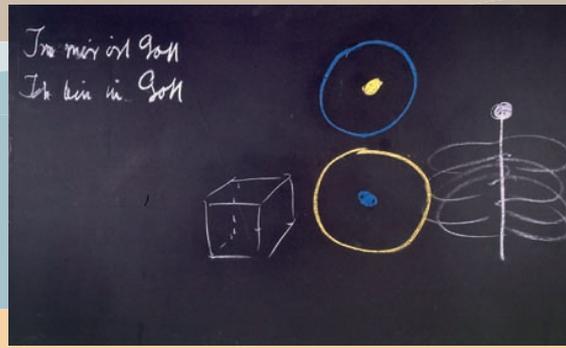
As soon as Rudolf Steiner returned from one of his journeys, he would once again spend many hours in the high studio. There were only a few people that were allowed to enter there, even when he was not in Dornach. Assja Turgenieff, Edith Maryon’s friend, was one of these exceptions. She reported the following incident regarding the collaboration between Edith Maryon and Rudolf Steiner: He had returned once from one of his long journeys, entered the studio and laughed: “But this English lord is not my Christ. My Christ is not so muscular, and he carries no fat,” whereupon his own chisel cut deeply into the beautiful work. There was not the faintest trace of any ill will, or of any offence that could be noticed on the part of Edith.

Edith Maryon also carried out many other tasks. For example, together with Paul Bay, various designs for dwellings came about. Together with him she designed the so-called Eurythmy houses as first examples of in social dwellings in Dornach. This was done in reaction to Dornach’s scarcity of accommodation. Thereafter she herself lived on the upper floor of the lowest house. In addition she translated lectures and in general did whatever happened to be needed. The well-known Eurythmy figures, initially three-dimensional and after correction by Rudolf Steiner, sawn two-dimensionally out of wood and painted in layers of colour, were developed by her. Rudolf Steiner described Edith Maryon as follows: “When she set her hand to something, some time later, it was done. When she said something, one was able to count on it.”

On New Year’s Eve 1922/23, Edith Maryon experienced together with Rudolf Steiner the burning of the two-domed building of the first Goetheanum. She never recovered from this tragedy. Once again, she contracted a severe illness. At the Christmas Foundation Meeting 1923/24 where the Anthroposophical Society was re-constituted, Rudolf Steiner, who had himself taken on its leadership, asked her to become part of the Vorstand with him. Because of her illness, which had bound her to the bed for months already, she was unable to take on this task. Nevertheless, Rudolf Steiner was adamant that she take on the leadership of the Visual Art Section. Yet soon thereafter in the night of the 1st to 2nd May of the year 1924, she died of Tuberculosis.

Rudolf Steiner later described an accident in her studio in the year 1916. While at work carving, he was in imminent danger of plunging off the scaffolding into the depth when Edith Maryon, with great presence of mind, saved him. He referred to the incident as a karmic symbol. He was from then on bound up with her karmically in quite another depth. In this connection he later spoke the sentence: “What she does, I have done.” Rudolf Steiner had built up a close relationship to her over the past years. On his journeys he often wrote to her. She, in turn, reported to him on events in Dornach, of progress on the building, of her experiences with the esoteric exercises and mantra he had given her and about her personal health. In the final months of her life Rudolf Steiner came every day to her sickbed. He reported on the lectures and read to her from the newspaper. She showed a great deal of interest in politics and followed Rudolf Steiner’s thoughts on Threefolding in every detail. Often he tried to cheer her up with humour. However, the medication he prescribed for her through her doctor, Ita Wegman, was no longer effective... While still on her sickbed, so the report states, Edith Maryon had many thoughts about her task as Section leader. It was not given her to be able to carry out this task.

*Above citation: Rudolf Steiner on the conditions for artists working on the hill of Dornach*



## CALENDAR OF EVENTS IN AND AROUND DORNACH

### The Living Aspect of Art

*"Art should be the expression, the true expression of the cosmic laws of life. It should be an interpretation of mysterious natural laws. In our time, this is no longer understood."* Rudolf Steiner (GA 162)

On the basis of Rudolf Steiner's work we shall try to establish an understanding for the living with emphasis on the visual arts. The exhibition opens with an introduction by Angela Locher.

2.10. / 13.11. / 11.12.2014 / 15.1. / 12.2. / 12.3. / 23.4. / 23.5. / 11.6.2015 opening each evening at 20.00.

Venue: Stiftung Trigon, Dornachweg 14, 4143 Dornach

For further information, please contact Sieglinde Hauer Tel. +41 61 701 14 37

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### Research Work of the Section for Mathematics and Astronomy at the Goetheanum "On the Way to a new Astronomy"

A part-time training of our faculties through experiencing the cycle of the year to the point where we can grasp, integrate and picture it in 12 cosmic imaginations of the zodiac.

Further information from:

Christina Cologna, Tel./Fax +43 6235 202 55

JOA Raphael Studienstätte und Arbeitsgruppe auf sachlichem Feld

Seestraße 14, A-5303 Thalgau

Apply for the course to take place in January through the Section Tel. +41 61 706 42 20 (Fax: -42 23)

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### Lectures on the Study of Colour and the Human Being

Venue: neueKUNSTschule Basel, Birsstraße 16 in Basel

Commencing 30.09.2014 on selected Tuesdays at 19.15.

Calendar 1: 1st Trimester 30.09., 07.10., 14.10., 21.10., 28.10., 04.11., 11.11., 18.11.2014

Calendar 2: 2nd Trimester 13.01., 20.01., 27.01., 03.02., 10.02., 17.02., 03.03.2015

Calendar 3: 3rd Trimester 21.04., 28.04., 05.05., 12.05., 19.05., 02.06.2015

### Advanced course: "The Meaning of Rudolf Steiner's Thought for the Arts of the Present Time"

Venue: neueKUNSTschule Basel, Birsstraße 16 in Basel

On selected weekends from Friday 10.00 until 21.30 and Saturday 09.00 until 17.00

"The Languages of Imaginative Art": 24.10. / 25.10.2014 und 21.11. / 22.11.2014

"The Languages of Inspirative Art": 16.01. + 17.01.2015 / 13.02. + 14.02.2015 / 13.03. + 14.03.2015

"The Languages of Colour": 24.04. + 25.04.2015 / 05.06. + 06.06.2015

Please apply by sending an email or letter.

neueKUNSTschule, Tel. +41 61 311 41 40, mail@neuekunstschule.ch, www.neuekunstschule.ch



## INTERNATIONAL CALENDAR OF EVENTS

### “The Four Ceremonies of Building – Ground Breaking, Laying of the Foundation Stone, Roof Wetting and Inauguration – in Construction Today”

Working Conference and General Meeting of the IFMA-Germany

Friday 24 to Sunday 26 October 2014

Venue: Branch Hall of the Anthroposophical Society, Karlsruhe

Mannheimer Straße 65, D-75131 Karlsruhe (Rintheim)

Hosted by the Fördergesellschaft Internationales Forum Mensch und Architektur Deutschland e.V.

For further information please contact the hosts directly at:

Tel. +49 30 440 391-27, Fax -28, E-Mail: [info@organische-architektur.de](mailto:info@organische-architektur.de)

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### Working Group: Anthroposophy and Art

From 29 September 2014 on every Monday

c/o Associazione Pan di Zenzero,

Venezia, Cannaregio 3144

[www.associazionepanzenzero.com](http://www.associazionepanzenzero.com)

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### Seminar: The Book “Colour” by Rudolf Steiner

Saturday 4 October 2014

Seminar with Vittorio Tamburrini

c/o Libera Accademia Oriago (Venezia)

[www.accademiaaldobargero.it](http://www.accademiaaldobargero.it)

For students of the Tiziano Art School and other interested.

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### Exhibition Danzando con i colori (Dancing With Colour)

Tango, Flamenco, Tarantella and oriental dances in their relation to the temperaments

Pictures of Doris Harpers

Opening Friday 17 October 2014

c/o Officina del Gusto, Mestre (Venezia)

[www.officinadelgustovenezia.it](http://www.officinadelgustovenezia.it)

For further information to all events in Venice:

Doris Harpers, Tel.: +39 041 472 881, E-Mail: [doris-harpers@iol.it](mailto:doris-harpers@iol.it)



## EXHIBITIONS AT THE GOETHEANUM

**Saturday 21.06. – Saturday 18.10.2014**

### „Organic Architecture“

The architectural impulse of Rudolf Steiner as mirrored in organic architecture

*Curators: Pieter van der Ree und Marianne Schubert*

(See article on the last page)

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**Monday 3.11.14 – Friday 30.01.2015**

### Ways of Colour and Traces of Form

Ulrich Oelssner Painting

Astrid Haueisen-Oelssner Sculpture

Opening: Sunday 02.11.2014, 16 Uhr

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**Sunday 15.02. – Sunday 29.03.2015**

### The Metamorphosis of Fear

Original works of Rudolf Steiner

*Curator: Dino Wendtland, Director of the Art Collection at the Goetheanum*

Opening: Saturday 14.02.2015

On Saturdays 21.02./28.02./07.03./14.03/21.03 starting 14.30

Discussions on specific themes 1 - V in the exhibition room.

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**Thursday 11.06. – Sunday 06.09.2015**

### The North in the Goetheanum

Scandinavian Painters and Sculptors

Rug „Draumkvedet“ by Torwald Moseid

*Curator: Marianne Schubert*

Opening: Wednesday 10.06.2015

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**Friday 13.11.2015 – Sunday 10.01.2016**

### The Painter Archibald Bajorat and his student Benjamin Weder

Opening: To be announced

# Eine mustergültige Ausstellung zur organischen Architektur



Als wäre das Haus schon immer Bestandteil der Natur gewesen: Haus Duldeck beim Goetheanum.

FOTO: THOMAS BRUNNSCHWEILER

Die aktualisierte und ergänzte Ausstellung «Lebendiges Gestalten» von Pieter van der Ree ist im Goetheanum bis zum 18. Oktober zu sehen. Für Liebhaber der Architektur ist der Besuch ein Muss.

Thomas Brunnschweiler

**D**ornach ist ein Hotspot der anthroposophischen Architektur und im weiteren Sinne ein Freiluftschauplatz für das organische Bauen, das untrennbar mit den Namen Rudolf Steiner, Antoni Gaudi, Hans Scharoun oder Frank Lloyd Wright verbunden ist. Für die Blüte des organischen Bauens waren einerseits Impulse des Jugendstils und des Expressionismus verantwortlich. Letzterer Einfluss ist sehr schön am Einsteinturm von Erich Mendelsohn zu sehen, ein Observatorium, das 1922 in Potsdam fertiggestellt wurde und aussieht, als nähme es die Science-Fiction-Architektur voraus. Grundlegend bei Rudolf Steiner ist seine intensive Auseinandersetzung mit dem Werk Goethes, vor allem mit dessen

Metamorphosenlehre. Metamorphose bedeutet lebendige Verwandlung: Alle Teile einer Pflanze entwickeln sich aus vorhergehenden Stufen, sodass es keine Brüche gibt. Steiner schrieb: «Man erobert sich durch die Metamorphosenanschauung das Lebendige. Man belebt damit das eigene Denken. Es wird aus einem Toten zu einem Lebendigen.» Auch Frank Lloyd Wright schrieb: «Eine organische Gestalt entwickelt ihre Struktur aus der gegebenen Situation heraus, so wie eine Pflanze aus der Erde wächst.» So haben beim lebendigen Gestalten die organischen Teile immer auch tragenden Charakter, etwa bei Gaudis Casa Milà oder seiner Kirche Sagrada Família in Barcelona.

## Keine dogmatische Gleichförmigkeit

Die Ausstellung besticht durch gute Farbfotografien und übersichtliche Texte. Die Ausstellungsmacher Pieter van der Ree und Marianne Schubert haben der Versuchung widerstanden, den Anteil Steiners an der organischen Architektur einseitig zu gewichten.

Natürlich dürfen auch dreidimensionale Modelle nicht fehlen: das erste Goetheanum, Wrights Haus Fallingwater oder etwa die Siedlung Lolibach von bpr architektur + design. Daneben gibt es Schaukästen mit Beispielen von Kraftableitungen und auch einzelne Möbel und Ornamenteile. Die promi-

entesten Beispiele wie der TWA Airport Terminal von Eero Saarinen oder Hans Scharouns Berliner Philharmonie hinterlassen zwar einen grossen Eindruck, aber auch die kleineren Projekte im hintersten Raum, in dem anthroposophisches Schaffen aus verschiedenen europäischen Ländern, aus Afrika und Australien gezeigt wird, sind sehr sehenswert. Hier zeigt sich, dass sich der Steinersche Impuls überall anders verwirklicht und durchaus nicht zu dogmatischer Gleichförmigkeit führt.

## Krisen bestimmten die Entwicklung mit

Nach den 20er-Jahren und der Weltwirtschaftskrise geriet die organische Architektur ebenfalls in die Krise und anthroposophische Baumeister realisierten meist nur Privatbauten. Erst in den 50er- und 60er-Jahren transformierten Alvar Alto, Eero Saarinen und Hans Scharoun die anfangs streng geometrische Formgebung in eine eher expressive Richtung. Wer diese Zusammenhänge genauer studieren möchte, sollte sich für die Ausstellung mindestens zwei Stunden Zeit nehmen. Ob einem nun diese Ausstellung eine architektonische Weltreise ersetzt oder zu einer solchen erst Anreiz gibt, muss der Besucher selbst entscheiden.

Architektur-Ausstellung «Lebendiges Gestalten»: Goetheanum, Parterre, Öffnungszeiten: täglich 8.00 bis 22.00 Uhr. Eintritt frei.

## An Exemplary Exhibition of Organic Architecture

Caption: Haus Duldeck by the Goetheanum As if the building had always been an integral part of the natural surroundings

The updated and expanded exhibition "Organic Architecture" of Pieter van der Ree can be viewed at the Goetheanum until 18 October. For any lover of architecture, a visit is a must.

Thomas Brunnschweiler

Dornach is a hotspot of anthroposophical architecture and is in addition, an open air museum of organic buildings inseparable from the names of Rudolf Steiner, Antoni Gaudi, Hans Scharoun and Frank Lloyd Wright. Responsible for the flowering of organic building were certain impulses of Arte Nouveau and Expressionism. The last mentioned influence can be seen in exemplary fashion in the Einstein Tower of Erich Mendelsohn, an observatory in Potsdam completed in 1922 that looks like a preview of Science Fiction Architecture. Underlying the work of Rudolf Steiner is his intensive preoccupation with the work of Goethe, above all with the theory of metamorphosis.

The word metamorphosis means living transformation: every part of a plant develops out of prior phases so that no step is severed from any other. Steiner wrote: "Through an understanding of metamorphosis we are able to conquer the living. One enlivens thereby one's own thinking. It changes from something dead to something that is alive." Also Frank Lloyd Wright wrote of this: "An organic form develops its structure from out of its given situation, just as a plant grows out of the earth." In any living construction, the organic sections always have a carrying capacity as in Gaudi's Casa Milà or his church Sagrada Familia in Barcelona.

### No dogmatically replicated forms

The exhibition's attraction is based on good colour prints and concise texts. The creators of the exhibition, Pieter van der Ree and Marianne Schubert have managed to resist the temptation of placing a disproportionate emphasis on Steiner's own part in organic architecture.

Obviously it is impossible to dispense with three-dimensional models can too: the first Goetheanum, Wright's house Fallingwater and the Lolibach settlement by bpr architecture + design. Beside these are display cabinets with examples of power plants and component parts for furniture and ornaments. The most prominent examples like the TWA airport terminal of Eero Saarinen or Hans Scharoun's Berlin Philharmonic make a strong impression, but also the smaller projects in the furthest room, where anthroposophical creations from the different countries of Europe, from Africa and Australia are displayed, are worth looking at. What can be seen here is that Steiner's impulse is realised in a different fashion everywhere and in no way leads to dogmatic replication.

### Development also determined by crises

After the 20's and the Great Depression, organic architecture also experienced a crisis and anthroposophical contractors, too were largely able to carry out only private buildings. It was only in the 50's and 60's that Alvar Alto, Eero Saarinen and Hans Scharoun were able to transform the initial strict geometric guidelines in a more expressive direction. Whoever wishes to investigate these interrelationships more deeply should devote at least two hours to view the exhibition. Should this exhibition replace an architectural tour of the world or spur anyone on to undertaking one for him or herself, each visitor must decide individually.

Architectural Exhibition "Organic Architecture": Goetheanum, Parterre.  
Open daily from 8.00 to 22.00. Entrance free.