

Section Report

No: 03

Michaelmas 2013

Dear Colleagues all over the world,

I write you all on Michaelmas, September 29, 2013 .

Each year, this season calls up in me new impulse for creative activity. Creativity has the power to change worlds, to change attitudes, to change directions. These feelings always arise in me, bringing me into movement and leading me forward. This is odd and somewhat confusing because the fall is the season when life withdraws, when forces decline rather than come to life. Much of nature is laid to rest, but human beings can discover new forces. As artists, we do this in our art.

In a meeting this past week, someone said: "Once art begins to manifest in science, and science becomes imbued with an artistic spirit, then science without art seems empty and hollow. Art is fully realized when in raising matter, we are able to transcend 'normal' sensory perception and thought. " In my view, only then is art true, meaningful and effective.

True art is what we are all constantly looking for and trying to do! But such art is not easily grasped or achieved. We may only have glimpses.

One mystery of art is that polarities occur simultaneously; opposites go hand in hand.

This is the case with the buildings, paintings and sculptures we create. Clearly they are material objects but at the same time, they are spiritual activity. The creative process of how artworks are created is as significant as the outer work of art. Rudolf Steiner once indicated that the art object is not the true work of art, but the soul's experience of the artwork. Thus, the spirit in which I work, such as my inner devotion, has great significance.

When speaking with each other, clearly the content of what we have to say is important but equally important is how we say something! We must attend not only to the subject matter but equally to the articulation and movement of the voice. If we do not attend to the form of our conversation, the meaning and effectiveness of the content is soon lost.

Something similar is true for our visual arts. A sculpture must have good shape, composition, gesture, and treatment of the material. In addition, it must be effective in expressing what we intend to say! For this, I must cultivate a silent, inner listening to what is occurring through my hands. Love for my studio, for my materials and tools, and gratitude for the time that is given to me to work! All these

factors come together when my hands are working.

How do I tune my soul so that my creative process can be effective? Every artist is different. Piet Mondrian began to clean up his studio and prepare his canvases. Willem de Kooning often had to run miles through New York to calm his wild heart before starting to paint. My colleague Henk Hage plays on his cello for a while. Benno Slood meditates first and then falls asleep, so as to go through the night world. There is no one way; each of us must find the way that is right for us. Becoming more aware of this inner dimension of our creative work is necessary. For this reason, exchanging our views on this subject should become an integral part of our conversations together. There are of course many ways to approach this subject that, hopefully, we can take up in the future.

The Section Council has been busy with a number of things. We have met at least six times this year, where we have discussed all matters related to our Section. Our next Art Section conference in November is prepared and the invitation has been sent to all members of the School of Spiritual Science in our Section. We will be continuing our work on the theme of 'The will,' and we will be working with the Fifth Class Lesson where the polarity of Life and Death is addressed in relation to the will.

The date for the Visual Art Section conference that is open to all will be at Assumption, May 29 to June 1, 2014, and will again be held at the Goetheanum in Dornach.

The group charged with finding the next leader for the Visual Art Section has also been very active in the last few months. Arising from many

conversations over the summer, an individual was proposed as next Section leader to the so called 21-group on October 6th. We will inform you as soon as this group representing our Section and the leadership of Goetheanum reach a formal decision about the next Section leader.

Dear Colleagues,
I hereby wish you all a very nice Michaelmas time, and strength and courage for your work.

Rik ten Cate.

Biographical sketch

J. Georg Mueller



He might not agree, nevertheless the year 1981/2 were key to the professional activities in the years to follow: teaching in schools, adult education, working with vegetable dyes, varnish and producing wall structures and paints, simple wall decoration, flat painting and stage pictures / design.



stage backdrop

He narrowly missed military service in South Africa by leaving the country. Nevertheless the Fine Arts Degree was seen through to the end. After some detours he arrived in Basel in 1979, to be employed for the production of the „Faust“ at the Goetheanum.



background for a TV ad.

It is here that a lasting friendship to Walter Roggenkamp developed. (Roggenkamp was responsible for the stage design)

The production was one of intense commitment and definitely hard work.



detail

Back to South Africa, his country of birth and most of latter youth. He was born at the Indian Ocean in Durban on the 15th October 1954, therefore in spring. Later he lived in Zululand, Capetown and finally Johannesburg. It was here that he finished his Fine Arts with the obligatory Exhibition and an accompanying written small thesis. In this essay he formulated an idea, possibly somewhat naive, nevertheless a sort of „roadmap“ for his future:

Kepler formulated laws of gravity, - the apple will fall to the ground accelerating at 9.8m/s in a second;

what interests me is how the apple got on to the tree"

There is a time-out in growing up in the South. For approximately 8 years he lived in Switzerland, aged 2 to 10. *At the age of 7 the family visited , by means of a Sunday outing, the Goetheanum. After looking at the countryside from the balcony, it was necessary to go through the building to get to the exit. Inside it was darkish. The floors very highly polished. All the doors locked, it seemed. He remembered asking himself why everything was closed and locked. What is going on behind these closed doors?!*

An inner picture opened to show a reasonably large room behind massive walls, furnished with one person tables. At these tables were sitting in utter silence and studying in different reading- positions black robed monks of the dominican order(diagnosed later).

Many years later he visited the Goetheanum again, this time to find out more about Rudolf Steiner as expressed in his Painting and Graphics, his motivation for the Arts, yet not least out of social need and curiosity , having left a barbed wire culture in the south.



Once Faust was completed a first serious study was possible into the visual work of Rudolf Steiner. A six month recluse period of disciplined study of the glass Window motives followed. Friends and

aquaintances were studying in the associated schools at the time, namely the Wagner School, Assenza School, Hans Herman School and Geisberger School or the Ratnovski School of sculpture.

This was autodidactic learning by doing. The drawings were pencil and charcoal in an own technique.

The Iconography did not easily reveal itself.

A certain grammar of visualisation did begin to speak.

Producing binder and paints for lasuring, vegetable dyes , followed. For adult Education he travelled to Germany, England, Brazil, and the States with themes in drawing, Goethes work on Colour and Rudolf Steiners colour world. The above mentioned „roadmap" seems still to hold.

Recurring motives in his work are buds and blossoms in different media, trees landscape.

The work at present is reduced to large format portraits and some video on the by.



Detail stage picture 13m x 15m

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Report on the current status of the renovation work at the Goetheanum

Martin Zweifel

Dear Friends

Christiane asked me if I could say a few things about the construction work in the coming spring of 2014. Mainly it concerns the stage area and the facade of the Goetheanum. In the meantime a donation has allowed the realisation of the orchestra pit. At the moment a 45 meter stationary crane is in front of the library window. We've opened one of the air ducts in order to create a door for the crane's delivery of material. As alternative transport possibilities we've converted a window in the north side of the stage into a large door with a supporting ramp. From the north to the east is closed and is in use only for the workers and their material.

The complete inside of the stage is being gutted and a scaffolding is set along the inside walls, also before the stage is another scaffolding with a plastic covering to stop the dust from coming into the saal. Some of the sprinkler system must be

rerouted, but in the adjoining rooms the sprinkler system is still functional. The complete electrical system must be removed to make way for the new one, a temporary unit will supply the necessary electricity.

All the larger contracts have been assigned, such as construction of the scaffolding, the demolition work, this includes all metal works, all machinery below and above also the lifting mechanics for the stage and the orchestra pit. The complete navigation system for all mobile parts of the stage and the new sprinkle system have been assigned to company's from Switzerland, Germany, Holland, Czech Republic and workers from near by France. It's possible other company's may join. We've been able allocate all the contracts so as to stay within the planed budget and time frame.

Rik's report on the section leadership questions

Dear Colleagues,

As you know, we have been engaged in the art section in the spring and summer with the search for a new section-leader for our section. It is a great pleasure for me to report that this search is completed successfully and we can tell you about a positive result! We have had many discussions with various people in different bodies. In close co-operation between the Goetheanum board and the Visual Art Section it has been decided to ask Mrs. Marianne Schubert, to endeavour to lead our section, and she has responded positively!

Mrs. Schubert is an architect and landscape architect, and now lives in Germany on Lake Constance. She has lived 1987-1996 in Dornach and studied there and worked as a colleague at the planning office of the Goetheanum building site and knows Dornach so well. The last few years she has kept a certain distance from the Visual Art Section, but is now ready to fully enter.

At the November meeting Mrs. Schubert will introduce herself, and we certainly have many opportunities to learn to know her.

How everything develops, of course, is still 'written in the stars'. But some points are clear.

Because Mrs. Schubert is still involved in several projects and buildings, she can actually start to lead the section from March 2014. And then take the job 100%! Until September 2014 I have the opportunity to hand over the work and to look together with Mrs. Schubert, which tasks are processed in recent years, which has been managed and what is not taken up yet, where tasks are urgent and so on. This gives us the opportunity to pass on the position in a certain kind of cooperation so that everything continues more smoothly.

Also at this point I would like to give a warm welcome to Marianne Schubert!

Rik ten Cate

Dates

Dornach, Goetheanum

Goetheanistische Schulungsarbeit
im Rahmen der Sektion für
Bildende Künste

„ORGANISCH GESTALTEN“
Künstlerische Fortbildung am
Goetheanum für Architekten,
Gestalter, Interessenten
Info: www.organisch-gestalten.eu

Modul 6 :
„Dreigliederung am Bau – horizontal
und vertikal“ und „Metamorphose I“
Datum: ca. 15. – 17. Nov. (siehe
Homepage)
Fr. 18 Uhr bis So. 13 Uhr (Vortrag
öffentlich)

Vorankündigung 2014:

Modul 7: „Das 1. Goetheanum“
Studienarbeit mit Christian Hitsch
Vortrag: „Ursprung, Werdegang und
Aufgabe des Goetheanum Bau-
impulses“
Plastizieren, Raumwahrnehmung.
„Flügelmotiv“, Metamorphose.
Datum: ca. Mitte Februar 2014

Modul 8:
„Metamorphose II“ – Fortsetzung
Anschauung der ideellen Wahr-
nehmung der "Urpflanze" Goethes.
Künstlerische Fähigkeitsentwicklung
der 7 Werdestufen in Raum und Zeit.
Datum ca. Mitte April 2014

Modul 9:
„Das Goetheanum und seine Neben-
bauten“ – Studienarbeit mit Chr.
Hitsch
Datum 13. – 15. Juni 2014

Alle Module werden mit
künstlerischem Eintauchen in
Eurythmie, Zeichnen und
Plastizieren begleitet, um die
Sinneswahrnehmung durch
schöpferische und wiederholbare
Selbsterfahrung zu vertiefen.

Einladung an bildende Künstler, die Hochschulmitglieder sind

Die Himmelfahrtstagung 2012 am Goetheanum hat einen Wunsch verstärkt, den wir wie folgt formuliert haben:

Inwieweit zeigt sich der Kunstimpuls Rudolf Steiners in besonderer Weise in dem Kuppelraum des ersten Goetheanums? Wie können wir durch ein künstlerisches Studium dieses Raumes und seiner Gestaltung zu einem neuen Stil finden, der aus den Quellen der Anthroposophie entsteht? Wir wollen anregen durch eine kontinuierliche Arbeit, diesen Fragen künstlerisch-forschend nachzugehen. Dazu ist ein Treffen 1 Tag vor dem Novembertreffen der Sektion am Goetheanum vorgesehen:

Mittwoch, 20. November 2013, 9:30 Uhr bis Donnerstag 17:30 Uhr Ort: Gruppenraum

An einen jährlichen Rhythmus der Treffen ist gedacht.

Für die **Initiative**:

Neu-Einsteiger und Interessenten an künstlerischer Arbeit sind gerne willkommen. Anmeldung / Info: Tel. 0041 61 701 97 17 Mobil (Sms) 0041 76 370 3000 Mail:

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Edgar Spitteler, I -39100 Bozen, Via Pianì d'Isarco 9 - 8, Tel/Fax 0039 0 471 973 816 Christine Cologna, A-5303 Thalgau, See-strasse 14, Tel-Fax 0043 (0) 6235 / 20255 JOA - Raphael Arbeitsgruppe auf sachlichem Feld

Wer sich davon angesprochen fühlt, möge sich melden!

Colofon:

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

Editing:

Christiane Schwarzweller

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 to the following email address:

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