

## Sources of Art II:

# Inspiration and Dissolution of Boundaries in Fine Art in the Twentieth Century

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Author's prefatory remarks:

Since the present text is not the printed version of a lecture manuscript, nor is it the transcript of an audio documentation, it must be taken into account that it differs from the wording of the lecture. On the other hand this circumstance enables certain thoughts which could not be included in the lecture because of time and other constraints to be included in this text.

Dear friends and colleagues,

First I should like to thank the organisers of this year's Ascension conference for this second invitation to give the opening lecture. For myself, I do not see this decision as the expression of a dearth of suitable lecturers and hope that you would not take it as such.

As the title of this conference is also "The Sources of Art", as it was last year, I should like to link on to the thoughts I developed then, and share briefly again the seven passages from lectures by Rudolf Steiner which I developed at greater length last time. For those who would like to read the passages in their original context I will be giving the dates of the relevant lectures; and for those who were unable to be present during my first talk, last year's lecture may be read in the last Section Newsletter, which is available here.

For those who are reading it today for the first time, these passages can of course easily appear somewhat apodictic and taken out of context; although such extracts cannot ever be more than a small selection from the wealth of statements that Rudolf Steiner has made about art. So I am completely aware of the impression that can be given but would still like to present the quotations in these short forms; not least because they were not intended to be brought as arguments in the context of last year's or today's event on which a thesis can be based with Steiner's authority; but rather they have the function to promote a *mood* that can be fruitful for considering modern and contemporary art. An open and unprejudiced mood of good will, one might say, and above all a concentrated will to understand which, in my experience, is indispensable for penetrating deeply into works and phenomena which frequently contradict our customary ways of looking; and for which one must first learn to approach them in the same way as their creator. As the creator of the Goetheanum buildings, Steiner was amply familiar with this problem of insufficient will to understand and pointed out in lectures on the building how important it was to engage with the new, the still unknown, without prejudging it.

The reason why I have to this end adduced some passages — that in my judgment are too little known — from Rudolf Steiner's extensive works, instead of simply encouraging such a mood out of my own resources, or even just demanding it, is based on the tendency in the anthroposophical movement again and again to misuse passages from Rudolf Steiner's works in a generalising way to denigrate *modern* art by trivialising it. I am perfectly familiar with such passages and could quote them; my view however is that here is a much greater danger of abuse than in the case of positive statements that are taken out of their context. For while such quotations when used for less than positive purposes are not exactly going to promote knowledge, at least they can be seen through relatively easily as serving the psychological purpose of self affirmation. Those who believe they can distance themselves from the "decadent tendencies of modern culture" through negatively judging "modern art" — and thereby implicitly placing themselves above such tendencies — in my opinion only reveal how much they themselves are influenced by our time so as not only to have to judge everything at first glance, but also to be able to do so.

I don't want to take these passages from the outset as "truer" than others, but rather in the spirit of the quote from Goethe's poem "Legacy": "only what is fruitful is true"; because, from my many years' experience as an editor of Steiner's artistic work, it has proved fruitful for cognition. I should also mention that Steiner never tired of emphasising that his statements about contemporary phenomena were never to be understood as criticism, but rather as characterisation; for one might add that the latter always allows access to and space for a deeper understanding of the phenomena described, whereas criticism usually ends access or blocks it.

So this time too I wish to present phenomena from the art of the 20th and 21st centuries so that we can look at them together as they point to the hidden sources of art; in this case, and as an addition to the questions I posed last time as to an extended spectrum of senses, in relation to what one could call 'inspiration' in the everyday sense of the word. I would like to try and draw together artistic phenomena from a particular point of view and then pose a question as to the causes of these phenomena

as well as to the common theme that emerges from them. Calling this aspect a dissolution of boundaries might seem initially somewhat abstract, but that lies in the nature of the matter. For many different things can be included in this concept, things I first need to ask you to picture before filling the bare word with specific content. Without this relation to the concrete phenomena, the term would remain either abstract or else applicable to absolutely anything.

## Dissolution of Boundaries I: Art and non-Art

One of the most defining phenomena of art in the 20th century is the impulse to question the usual demarcation between 'everyday' objects and objects of art. This impulse is traditionally associated with Marcel Duchamp, although one could point to signs of a relativisation of the boundaries between art and everyday life as early as the 18th century. So Duchamp should in no respect be regarded as an isolated phenomenon, for his first objects, such as "Fountain" in 1913, were initially offered as potential pieces by an unknown artist to the selection committee for a Dadaist exhibition in New York; Duchamp himself was on the committee. So it was quite possible that the piece might have been passed by the committee and thus first been presented in the context of the emerging Dadaism. In this respect one should regard Duchamp's as already being an action with an open outcome. I have brought for you a perhaps less well-known photograph from his studio (**figure 1**), in which some of what became iconic objects are visible, "Bicycle Wheel" among them. Apart from that you may see a chess set on the wall and, on the floor, a perhaps less well-known object: a coat hook.

I should emphasise again that it is not a matter of explaining or evaluating individual works or objects, since for that one would have to go into the detail and context of their origins; it is rather about phenomena which are completely independent of whether works that followed from these inspirations are judged as more or less successful works.

But one may at least mention that a psychological motif plays into a fundamental rejection of these works, based on a presumption that the artist has coyly and frivolously abandoned their actual task and arbitrarily presented something as a work of art. Although in Duchamp's case it is not entirely misplaced to impute such qualities to him, it is perhaps useful to be clear that there is initially some easily demonstrable projection on the part of the observer.

For while the imputation that the artist has not gone about his task in a serious way is an unproven assumption, the attitude of the observer, by contrast, is just this imputed superficiality; for the observer is initially not prepared to take seriously what they have in front of them and penetrate into its depths.

Instead of going further into this aspect of the dissolution of boundaries now, about which there is after all a comprehensive and extensive discourse, I would first like to adduce some further aspects of the dissolution of boundaries between art and non-art. To this end I would like to show a few works by an artist whom I won't initially name, because I want to show by means of the chronological order of the works I'll show the extent to which the choice of materials and motif reveals not arbitrariness but consequentiality, the particular content of which we are unable to grasp at first sight. (**Figure 2**) Our first impression here might be that we have to do with an artist who is interested in a Christian motif, but not quite in the usual sense; he appears more interested in a conspicuous connection with, let us say, cosmic references, with the raying sun behind or above the crucified One. Other works, such as the drawing "Initiation" (**Figure 3**), or "Before the Birth" (**Figure 4**), both from the 50s of the twentieth century, point to the fact that the artist has concerned himself intensively with spiritual contents in a far-reaching sense.



Figure 1



Figure 2



Figure 3



Figure 4

In the second half of the 50s a change of materials takes place. There are further examples of crosses or crucifixes, but now in connection with everyday utilitarian objects which, in contrast with Duchamp, are presented as *used*, consumed or even dumped utilitarian objects (**Figure 5**). You will perhaps understand now why I have not shown you these objects abruptly but rather in an arrangement based on their genesis; for this sequence of images can at least counter the impression that working with used objects and materials implies arbitrary, unconsidered actions. The sequence of images, by contrast, shows what causes must have impelled the artist to turn away from the traditional form of Christian motifs and to press forward into uncertain territory that from the outset was going to be controversial.

A second aspect of doing away with the boundaries between the realm of *objets d'art* and what previously was situated outside this realm is the integration of machines into works of art. The difference between this and the usual usage of technology in the realm of art, such as one finds chiefly in the theatre, is that here the technology does not remain hidden in the background, but is openly and obviously presented *as itself*. Here too we find some of the first examples in Marcel Duchamp's work, where we find it in connection with a kind of rotor which, set in movement, brings about the appearance of a round, semi-transparent disc.

From here there is a direct line to the "Painting Machines" of Rebecca Horn (**Figure 7**); they are not just machines as an integral component of a work of art but have reached, as it were, the realm of painting previously reserved for the human being. These works were controversial and provoked discussion of course, since there was a tendency to compare the painting machines with painting human beings or to interpret them as a replacement for the painting human being — in a similar way to that in which machines have widely replaced human activity. Another area, traditionally beyond that of art, can be seen in the second half of the 20th century in the context of Action Art, and that is the animal kingdom. I shall mention briefly just some of the best-known examples, all connected with actions by Joseph Beuys: first the action with a coyote *I like America and America likes me* in the Renee Block Gallery in 1974 in New York; then the action with a hare *How one Explains Art to the Dead Hare* in the Schmela Gallery in Düsseldorf in 1969; and finally the *Titus Andronicus / Iphigenie* action with a horse in *experimenta 3* in Frankfurt in 1969, along with the reading of works by Goethe and Shakespeare (**Figure 8**).

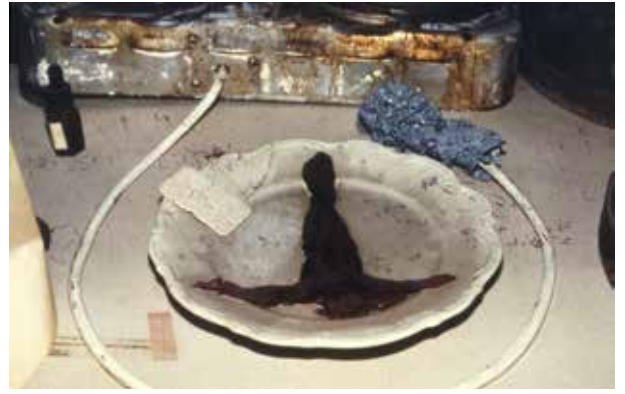


Figure 5



Figure 6



Figure 4



Figure 8

## Dissolution of Boundaries II: Forms of Art

Now we go on to the next aspect, which again can be differentiated in different subsidiary aspects. A first characteristic of the art of the 20th century is the increasing sculpturalising of architecture. We know Rudolf Steiner's own efforts in sculptural architecture, and so for the present purposes I shall assume that they are familiar to you, as also the question of what the particular qualities of Rudolf Steiner's sculptural architecture really are. Hermann Finsterlin's designs (**Figure 9**), from last century's second decade, form a particularly striking example: initially as a drawing, then a sculpturally shaded drawing and finally as a small sculptural model.

If we turn our attention from mere designs — for Finsterlin's ideas were never realised — to built architecture, then Antoni Gaudi would naturally be the first one might mention, although there were not many who sought to follow his direction of work. Frank Lloyd Wright's powerful Guggenheim Museum from the fifties (**Figure 11**), on the other hand, is different: in my view a precursor of the development of gravity-free architectonic sculpture. Further examples might be Corbusier's Philips Pavilion at the 1958 World Exhibition in Brussels (**Figure 12**); Zaha Hadid's Heydar Alyev Centre in Baku (**Figure 13**); and finally the Louis Vuitton Foundation building by Frank Gehry in Paris (**Figure 14**), a building which admittedly can hardly be included among traditional *kerma* sculpture as sculptural, but which rather presents plasticity in the form of dynamic spatial formation.

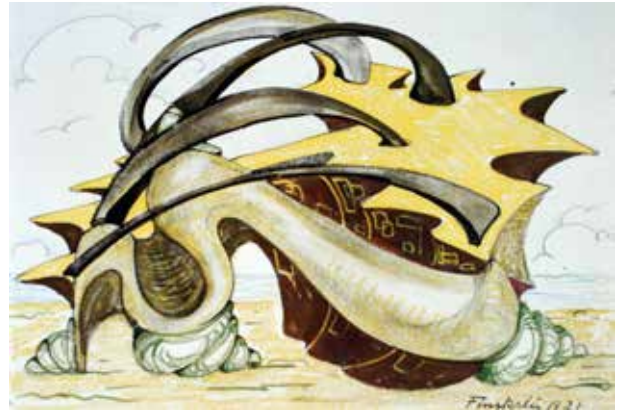


Figure 9



Figure 10



Figure 11



Figure 12



Figure 13



Figure 14

Another far-reaching integration of sculptural architecture with the dynamics of painting can be found in the Flame Towers, also in Baku (**Figure 15**), which are effective not only as sculptural objects, but which are able to become what I would describe as “painterly” phenomena at night through their being covered by tens of thousands of LEDs.

If we go through the different art forms systematically now, we will find phenomena in the transition between painting and sculpture, where traditional panel painting makes the medium sculpturally ‘feelable’, either through penetration into the depths as with Emil Schumacher, for instance, in his *Abdamon* (**Figure 16**); or through a bloating of the medium into cushion-like objects, as in Gotthard Graubner’s coloured spatial bodies (**Figure 17**).

Let us now consider some possible transverse elements that could link what has already been presented; perhaps Ai Weiwei’s work in the German pavilion of the 2013 Biennale (**Figure 18**): utilitarian objects which are assembled as sculptural bodies into structures that take hold of and shape space. Next an installation by Chiharu Shiota (**Figure 19**): tensioned threads which appear partly purely graphic, but then condense to spatial, almost sculptural textiles; they then go further and can bind everyday objects such as doors, and eventually form an integral space within space.



Figure 15



Figure 16



Figure 17



Figure 18

Then, going even further, there are Rebecca Horn's installations; she takes 'used' spaces as her starting point, in order to make visible the soul atmosphere and the history of these spaces with the help of school benches or musical instruments; at the documenta, for instance, where she shows a former schoolroom; or in the Peninsula hotel in Barcelona with a former brothel (**Figure 20**), with completely bizarre dimensions between romanticism and soul-less movement, where mechanically operated violins appear to rest on the walls of the bare room like oversized insects.

Joseph Beuys' installation *Tallow* shows living space turned inside out and become sculpture (**Figure 21**), where the hollow spaces of an underpass in Münster in Germany, the dwelling place of local homeless people, are cast in fat and placed in space as sculptural objects.

And finally a case where apparent painting turns out to be architecture, as in James Turrell's spaces in which one first appears to see a shining image on the wall, which on being approached more closely turns out to be a neighbouring room, filled with coloured light (**Figure 22**). One meets this situation intensified even further in particular spaces of the Roden Crater projects (**Figure 23**), where the shining blue surface, initially appearing to be within the room as its boundary, is actually natural sky, the intensity and colour quality of which comes to be experienced intensely only through the architectonic ocular.



Figure 19



Figure 20



Figure 21

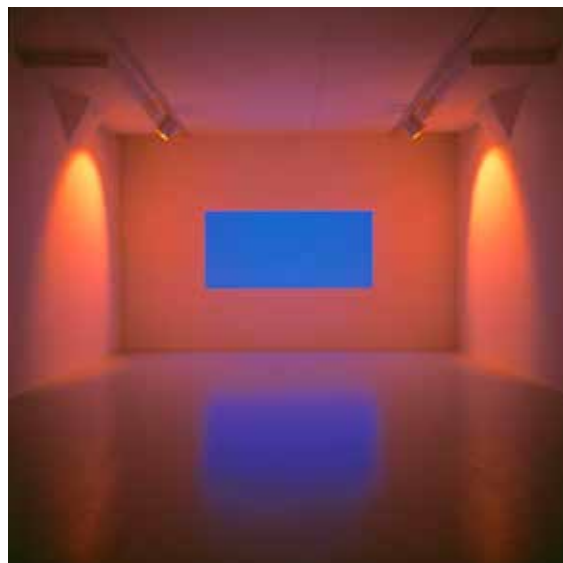


Figure 22



Figure 23

### Dissolution of Boundaries III: Object and Setting

The next aspect of the dissolution of boundaries has a particular significance for aesthetic theory, because it questions the whole traditional concept of a work of art. Whereas art objects in the conventional sense, as the concrete and contoured implementation of an idea, were still capable of being understood as a truth or something similar, with the dissolving and disappearance of clear contours and clear sensory boundaries between a work of art and its environment this possibility was increasingly drawn into question. In the twentieth century land art in particular, dealing with elemental materials and events, moved decisively into the foreground as an aspect of art. Andy Goldworthy's works in and with water are well known, either with solid materials (**Figure 24**) or with coloured powder being introduced into a stream



Figure 24

(**Figure 25**). A further example (**Figure 26**) is not susceptible of being mediated optically. This is the installation of an air sculpture at the last documenta in 2012, where the artist shaped the currents of air in a room in the Fredericianum in such a way that they became perceptible as currents of air with flowing contours. What could be experienced



Figure 25

there in the differentiated temperatures of the shaped and unshaped air can be found, at least in the form of conceptual sketches, in the work of Joseph Beuys (**Figure 27**). The sound installation in the 2012 documenta 13 (**Figure 28**) is arranged in such a way that the sounds which come from loudspeakers installed in a small wood can very quickly no longer be differentiated by the hearer from the naturally occurring surrounding soundscape; so that, as in the work of James Turrell, the surrounding natural space becomes the content of the work and the perception of the work transitions, without any experience of a boundary, into an artistic perception of the natural and cultural surrounding space.



Figure 26



Figure 27



Figure 28



#### Dissolution of Boundaries IV: Artist and Work of Art

The fourth aspect of this dissolution concerns the traditional boundary between the artist and their work, at least within the fine arts; for in theatre, dance and ballet the artist as actor and their own body as their artistic instrument have not been regarded as two spatially separate entities. This process is visible in the fine arts through the discovery of the body as a medium, as in body painting, for instance in Andreas Stötter's work (**Figure 29**); then, intensified, where the artist's body is changed right into its depths, as in the case of Marina Abramovic's early performances (**Figure 30**). A culmination of this development can be found in her *The Artist is Present* in the Museum of Modern Art (**Figure 31**). Here the work consists solely in the artist's constant, uninterruptedly focussed attention that she turns on the other person. This is a work that is no longer an object, but that can only be experienced in the realm of the I - sense, as a quality in the process of an action.



Figure 29



Figure 30



Figure 31

## Dissolution of Boundaries V: Artist and non-Artist

In a certain sense this aspect was already present in Joseph Beuys' actions with animals. In Marina Abramovic's performance in MOMA, too, the visitor, who places himself opposite the artist, through participating in the action becomes a part of the work and at the same time an artistic collaborator. I shall mention two further examples of this aspect. One is the objects of Karin Sander's action in the National Gallery in Stuttgart (**Figure 32**), in which each visitor could have themselves scanned in a 3D scanner and have small prints made. Everyone was free to behave in the scanner according to their intuition. Through the formal purchase of the object, which remains in the collection of the National Gallery, Sander harked back to the long tradition of patrons who appeared in mediaeval pictorial works. The second example, with which I should like to close this sequence, is again a multiple crossover. In Dan Flavin's installations we have first to do with technology, which is presented as such in the form of fluorescent tubes (**Figure 33**). Then there is their arrangement in relief-like or sculptural elements, through which spaces receive their specific shape. Then through the coloured light the possibility is created in these spaces for the visitors to generate, with their own forms in space, multiple coloured shadows on the walls, and thus to be active participants in bringing the work to manifestation (**Figure 34**).

Although there were further significant examples of boundary dissolution in the twentieth century, I would now like to pose the question as to a deeper reason behind this broad and richly differentiated phenomenon, so long as one does not want to point to it as a phenomenon of the decadence of modern art in which the good old solid paths of true art have been abandoned. The question is what inspirations lie behind these phenomena, by means of which they become symptomatic phenomena for deeper changes in consciousness in the twentieth century.

I should like to connect the approach to this deeper level with something I went into last year in greater depth: the fact that many artists — non-artists too — have attained a somewhat different relationship to their own corporeality. The fact that people have discovered their own body as a field of perception and as an organ of articulation for the most diverse artistic formations appears to me to be a clear indication that the human being's previous relation to their own corporeality appears to have changed since the dawning of the twentieth century. The human being — at least in the civilised areas of Europe and the world — does not appear any longer to identify themselves with their body in the same instinctive and matter-of-fact way as previously. More and more, human beings feel themselves in their body as if in a dwelling that they inhabit but with which they are not identical. I would formulate it like this. In the history of consciousness, the human being has already gone past the phase of the greatest possible identification with their body. This gentle releasing, not manifesting boisterously but sensed particularly by artists, can be ascribed to a concept that Rudolf Steiner addressed several times



Figure 32



Figure 33



Figure 34

at the beginning of the century, and which is also referred to again and again in anthroposophical contexts. It is what Rudolf Steiner called the unconscious crossing of the threshold to the spiritual world, for instance in his lecture in Berlin on 12 September 1919.

If one asks oneself what this unconscious crossing actually is, one could say the following in more conventional mental pictures. Crossing the threshold to the spiritual world, whether at death or through spiritual development, is always a releasing of the soul from the body, a cessation of identification with the body, bringing with it also the loss of any solid ground.

Now Rudolf Steiner went into the sources and origins of the different forms of art in his lectures, from 1914 onward, for members [of the Anthroposophical Society] working on the then John Building. That was important as the coworkers, when working on the John Building, had the problem that they were unable any longer to rely on traditional customs and motifs of architecture and other arts; and on the other hand could not simply copy what Rudolf Steiner had given as a stimulus for artistic concepts and for the elaboration of the Building. Developing something new in architecture, sculpture and painting, without simply leaving behind the previous development of these art forms, could in the long run only be successful through contemplating the actual sources of the individual art forms: the architectonic, the sculptural, the painterly and so on. In this context, as is well-known, Rudolf Steiner spoke about the basis for the forms of art in connection with the different elements of the human being. Finding the fundamental laws of the architectonic from the laws of the physical body, those of the sculptural from those of the life body, the painterly from those of the astral body gave the artists involved important help to orient themselves in their task, without their being compelled to copy existing objects or models. Nor was it ever intended to imply that the different forms of art should remain strictly separate in future for Steiner intended the Goetheanum itself to embody an architecture that was thoroughly sculptural in character.

The gradual releasing of the soul from the human being's corporeality signifies too the dissolution of the former instinctive connection with the intra-bodily sources from which the forms of art as such have come forth; and with this a release from what gave the forms of art their separate spheres. Steiner's statements in this connection are not to be understood just as aids to fulfilling the specific tasks on the John Building in Dornach, but as a compensation for the instinctive releasing of the forms of art from their bodily sources — as also of the lawfulnesses active within them. In the lecture on the unconscious crossing of the threshold, Rudolf Steiner describes the human being's spiritual-scientific situation towards the nineteenth and twentieth centuries such that he speaks of a 'decline of interest' on the part of hierarchical beings for human corporeality, since this corporeality had become so mature that the spiritual creator beings gradually withdrew from this sphere. At the same time this means that in the course of the last few centuries these spiritual creator beings worked through human corporeality less and less such that artists could draw their inspiration out of this sphere.

One can study this development particularly well in relation to the change in sculpture between the sixteenth and nineteenth centuries, and one doesn't even need to begin with Michelangelo. If you compare Cellini's Perseus of the sixteenth century with Canova's from the eighteenth, you can actually grasp with your hands how the elemental power still speaking even through the sculptural works of Mannerism gradually withdraws more and more and transitions into a private, domesticated, bourgeois primness. If you look at the end of this development, you can understand why at the end of the nineteenth century Nietzsche so passionately fought against the one-sidedly Apollonian, completely disempowered, bourgeoisified, narrow-minded conception and representation of what was Greek.

This release from what one might call the de-deified body, lacking inspiration, is of course connected with the loss of a natural support which until then was active in maintaining the instinctive organic connection of the soul activities. Steiner describes this phenomenon of crossing the threshold as the separation of thinking, feeling and will. This separation has the result that thinking, not perfused and driven by individual will, tends to become non-individual, schematic and automatic; that feeling tends to unclarity and egoism; and will to irrationality and lack of empathy. This motif of separation has also been applied in secondary anthroposophical literature, but unfortunately in the spirit mentioned at the beginning of a simple justification of artistic phenomena of decline, by putting for instance the architecture of Mies van der Rohe in the first category, and Action Painting for example in the third, and so on.

I believe such an approach is interesting in the psychological sense I mentioned earlier, distancing oneself from the supposed decadence of modern art, rather than in the spirit of a deeper understanding of the processes during this period. For it is quite obvious that architecture in the twentieth century, in terms of surface area, is definitely distinguished by a tendency to soulless geometry. But in this way one will not do justice to what makes a building by Mies van der Rohe such as his Berlin gallery — or in a different field a work by Jackson Pollock — into a work of art and raises it above a mass-produced item. This kind of arranging of objects into one's anthroposophically-lined drawers doesn't even begin to do justice to what is actually artistic in these works; one is doing no more than practising the same cold, superficial thinking, lacking empathy, that has so tenaciously crept into culture in the twentieth century and from which one wishes to distance oneself. Even this action is limited just to classifying things in order to cope with them, without asking oneself whether one has thereby come to understand something better

or at least come closer to what one has classified. There is not really anything to be said against gaining an overview of different phenomena by means of overarching perspectives; what matters much more is the following step, which will reveal whether the process also promotes cognition.

I would like to contrast this with another perspective which I can only indicate in the present context; it does at least take into account the phenomena mentioned, in attempting to do more justice to the development of art in the twentieth century. It is the perspective that the separation of the three soul capacities cannot be ended by an outer connecting and combining, but only through unfolding the qualities of the capacities artistically *in* each other. So, not that one combines a kind of hived-off and separate, intellectualising thinking outwardly with the will, but rather by unfolding the will in this increasingly intellectualising thinking — with the paradoxical outcome that in this process feeling unfolds too, which previously froze in cold thought. And I think that what applies here to thinking, and was again and again emphasised and practised by Rudolf Steiner, may also apply to the sphere of the artistic.

The art of the twentieth century does not shy away from onesidednesses in order to gloss over them or compensate for them with a superficially cobbled-together holism; instead it enters into the onesidednesses in order to unfold *from within* the possibilities inherent in them. Outwardly reductionist works by artists ranging from Mondrian via Josef Albers to Mark Rothko, to name some well-known examples, are accessible to conscious contemplation through their greater straightforwardness to a much greater extent than previously. They are more available to the reflective aspect of a scientific approach on the one hand; on the other they approach closer to meditation and even to religious experience because, through the elimination of all narrative, they allow for contemplation's necessary concentration on a few straightforward aspects.

Let us return once more to the motif of crossing the threshold. I have already mentioned how the barely perceptible loosening of the soul from what is bodily, experienced inspirationally by artistic souls, leads to the disappearance of many a previously experienced certainty, not only the certainty of identification with one's own body, but also security and taken-for-grantedness in relation to the lawfulnesses of the different forms of art. This inner security in connection with the support afforded the human soul by human corporeality up till now begins perceptibly to be lost by the end of the nineteenth century. It is possible from this perspective to connect the motif of the 'end of the age of darkness' in Indian cosmic anthropology (the so-called little Kali-Yuga), in 1899, with the end of the connection to the physical body, which had become apparent in the spread of the stone architecture of the early advanced civilisations and of megalithic culture around 3000 BC (the beginning of the 'Dark Age'). The new and renewed Age of Light not only brings the dissolution of the connection to the (divinely worked-through) body, but also the loss of previous supports in the sensory world.

This concerns not only the relation to one's own body but also the ideational basis for the previous world view, as Vasily Kandinsky experienced in such a disturbing way around 1910. He describes in his memoirs the utter shock evoked in him through the splitting of the atom: "Everything became uncertain, soft and wobbly. I should not have been surprised if a stone had melted into thin air in front of me and become invisible." What for him was the apparent basis of all worldly phenomena, and remains so for many others into our time, the atom, proved to be secondary, without a new primary basis appearing that could offer certainty. When these certainties disappear however — both the instinctive certainty with its bodily basis as well as the intellectual certainty of a world view that rests on the support of an indivisible — one must ask oneself where it might be possible to find a new certainty. I think that for this it is first necessary to become clear that the task of both certainties, the instinctive and the intellectual, leads to a questioning of the naive realism of consistent subjects and consistent objects. What still remains when these naive supports fall away is the new and only certainty of a strengthened awareness of the arena of consciousness on which all perceptions are combined with thought processes as the half-conscious constitution of the 'objective world': the purely phenomenal soul-space which corresponds to the space in which, after all, the soul released from the body actually moves and finds itself. A world no longer of objects but of 'the sum of perceptions without any foundation in matter', as Rudolf Steiner once formulated it in his early writings.

Kandinsky came to this conclusion intuitively when, in his programmatic book 'Concerning the Spiritual in Art', he located the place of experiencing aesthetic qualities no longer in the object but in the actual process of perception; in a place therefore that is no longer to be found externally, but which as such has to be brought about and shaped in the moment. Perhaps one might hesitate at the expression 'brought about ... in the moment', because here too one would dearly like to rest on something which exists without one's input. But here one might, if nothing else, think — even without explicit reference to artistic experience — of Rudolf Steiner's verse "Creating itself continually / soul being reaches self awareness".

After the disappearance of the natural connection to the body, and after the universal disintegration process that became apparent in the culture of the twentieth century, an inner soul force is demanded by the signs of the times, one which does not rest on outer objects, on an apparently secure given world of things, or on the support of the bodily organism; but on what the soul is capable of momentarily bringing forth within. Thus Rudolf Steiner was able to say at the beginning of the twentieth century, looking forward: "The old art had to do with what was in the space outside; the new art has to do with what is within." If we do

not take what is within once more in the old spirit as something given, but rather understand it as something that is to be created and to be perceived in this process of creation, then the question arises from this as to whether in real life we have measured up to this challenge in our meeting with art. In the first encounter with a work of art, one might formulate it, the past meets the past, the outer meets the inner. Only then does the process begin by which we can experience and understand from the past into the future.

Many thanks for your attention!